MAGIC REALISM AND ITS APPLICATION TO *THE PASSION* BY JEANETTE WINTERSON AND *WISE CHILDREN* BY ANGELA CARTER

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Birbirine zıt görünümdeki gerçekçi, fantastik, sıradan, olağan dışı, doğal, doğaüstü, normal, anormal gibi özelliklere sahip olan büyülü gerçekçilik bunları kendi potasında ustalıkla eritip uyum içinde okuyucuya sunar. Çağımızın en parlak yazarlarından olan Jeanette Winterson ve Angela Carter romanlarında büyülü gerçekçi yöntemleri kullanarak gerçeklik algısını, bilginin doğruluğunu, geleneksel sosyal rolleri sorgular ve edebiyat dünyasının sınırlarını zorlar.

Bu çalışmada resimde ortaya çıkışından sonra büyülü gerçekliğin edebiyat eleştirisinde nasıl kullanılmaya başlandığı açıklanmakta ve *Tutku*'yu ve *Bilge Çocuklar*'ı büyülü gerçekçi roman yapan özellikler ifade edilmektedir. Çalışmanın giriş bölümünde büyülü gerçekçiliğin resimde ortaya çıkışı ve daha sonra edebiyata geçiş süreci anlatılmaktadır. Birinci bölümde büyülü gerçekçiliğin diğer edebi akımlardan farkına değinilmekte, postmodernizmle benzer ve ondan farklı yönleri yer almakta ve Latin Amerika olağanüstü gerçekçiliğiyle Avrupa büyülü gerçekliği arasındaki farklılıklar bu türdeki ünlü romancıların romanlarına atıfta bulunarak ortaya konmaktadır. İkinci bölümde Winterson'un ve Carter'ın kişisel yaşamları ve edebi yaşamları arasındaki ilişkiye değinilmektedir. Üçüncü bölümde ise *Tutku*'nun ve *Bilge Çocuklar*'ın büyülü gerçekçi özellikleri anlatılmaktadır.

ABSTRACT

MASTER THESIS

MAGIC REALISM AND ITS APPLICATION TO *THE PASSION* BY JEANETTE WINTERSON AND *WISE CHILDREN* BY ANGELA CARTER

Kevser ATEŞ

Advisor: Prof. Dr. Mukadder ERKAN

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Magic realism possesses opposing characteristics such as realist, fantastic, ordinary, extraordinary, natural, supernatural, normal, abnormal, yet presents them in harmony by skillfully melting them in its pot. Jeanette Winterson and Angela Carter, the brilliant writers of this century, question the sense of reality, the truth of knowledge, the traditional social roles and push the limits of the world of literature by means of magic realist techniques.

This thesis tries to explain how magic realism began to be used in literary criticism after its emergence in painting and then the reasons why *The Passion* and *Wise Children* are magic realist novels are expressed by referring to some magic realist elements in the novels. In the introduction of this thesis, the emergence of magic realism in painting and its transmission to literature are stated. In the first chapter, differences of magic realism from other genres are pointed out, the distinct and common characteristics between magic realism and postmodernism are presented and the features of Latin American marvellous realism and European magic realism are compared by referring to some novels of famous novelists in this genre. The second chapter argues how the personal lives of Winterson and Angela Carter have affected their literary lives by means of some examples from their novels. In the third chapter, the magic realist characteristics of *The Passion* and *Wise Children* are analysed.

ACKNOWLEDGEMENTS

I am deeply grateful for my supervisor Prof. Dr. Mukadder ERKAN for her valuable guidance, support and comments that have made it possible for this study to come out. I also wish to express my gratitude for all my instructors who have been a great help with their contributions to my study. Finally, I am greatly thankful for my family for their support and encouragement throughout the study.

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INTRODUCTION

Magic realism, magical realism and marvellous realism are generally considered to have the same meaning, but there are some differences between these terms. The third one of them, marvellous realism, is differentiated from the others as it contains the beliefs, history and traditions of Latin America. Magic realism is the "mystery [that] does not descend to the represented world, but rather hides and palpitates behind it"[1]; and according to what Salman Rushdie implies, magical realism is the "commingling of the improbable and the mundane"[2]. Considering they have many things in common, this thesis uses the term magic realism to imply all the meanings of these three terms.

Magic realism as found in painting, literature and cinema is a genre which finds and reveals the beauty embedded in life and presents the usual and the unusual without confusion. Though some critics do not prefer to use the category of genre for magic realism because of its common features with other literary movements, Gregory Rubinson asserts that "magic realism is a good example of Ralph Cohen's principle that genres need to be examined in relation to their historical, social, and cultural scenes of appearance"[3] and in this study it will be discussed as a genre. It is not possible to give an exact definition of this term which is used in a variety of ways in different works and has various meanings. Magic realism was born inside the post-expressionism movement during the Weimar Republic period in Germany, 1920s. Post-expressionism is a continuation of expressionism, which occurred in painting in the 1910s and shows reality not as it is but as the feeling it evokes in the artist, unlike impressionism. However, post-expressionism deals with the concrete, not the abstract, and avoids sentimentalism. It is similar to magic realism in that both emerged in painting and try to present the unpresentable while avoiding sentimentalism.

Though there are various thoughts about the exact date when magic realism started, many critics agree that it was 1925. German painter Franz Roh was the first

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[1] Franz Roh, "Magic Realism: Post-Expressionism", (Eds. Zamora and Faris), *Magical Realism*, (p.15), Duke University Press, Durham 1995; see also Maggie Ann Bowers, *Magic(al) Realism*, Routledge, London 2004, p. 3.

[2] Michael Reder, *Conversations with Salman Rushdie*, University Press of Mississippi, Jackson 2000, p. 30; see also Bowers, p. 3.

[3] Gregory J. Rubinson, *The Fiction of Rushdie, Barnes, Winterson and Carter: Breaking Cultural and Literary Boundaries in the Work of Four Postmodernists*, McFarland, Jefferson 2005, p. 32.

person who used the term magic realism. His magic realism was called *Neue Sachlichkeit* (*new objectivity*) by Gustav Hartlaub, the manager of a German museum. Roh's magic realism was eclipsed by Hartlaub's new objectivity in the art world partly because of his exhibition called *Neue Sachlichkeit* in 1925; but in the early 1960s Roh's term aroused interest, and since then the term that is painterly in origin has become popular as a literary concept.[4]

Since expressionism rejected the observable world, a new view of reality became necessary.[5] The term appeared at the beginning of World War I and at the end of expressionism as artists started to be interested in the concrete, leaving the abstract behind. This new search is caused by the fact that the movements such as expressionism and impressionism are not enough to explain this modern world.[6] This made it easy for them to adopt new objectivity in presenting a new reality in painting. Italian painter Giorgio de Chirico's gloomy metaphysical art made an impression on the artists who adopted new objectivity. Including De Chirico's two paintings in his publication, *Nach Expressionismus, Magischer Realismus*, Roh clearly showed that "his bleak new world, with its appearances of objects isolated and mysterious, his pictorial vision of modern man's alienation and disorientation" had an importance in the development of magic realism.[7] He realized that there was a difference in paintings in the exhibitions he visited in Germany after the World War I.

Since Roh's book *Magischer Realismus* was published at the same time when Hartlaub's Neue Sachlichkeit exhibition was organized, this new movement took two names. Roh did not use Hartlaub's term new objectivity in identifying the qualities of this post-expressionist art. Impressed by Roh's art, Ernst Jünger, who began to be interested in magic realism, used the term for the first time in *"Nationalismus und modernes Leben" (Nationalism and Modern Life)*, an essay published in 1927. According to him, in "paintings of magic realism … [in which] each of the lines of the external world is conjured up with the exactness of a mathematical formula, the

[4] Irene Guenther, "Magic Realism New Objectivity, and the Arts during the Weimar Republic", (Eds. Zamora and Faris), *Magical Realism*, (pp. 33-34), Duke University Press, Durham 1995.
[5] Anne C. Hegerfeldt, *Lies that Tell the Truth: Magic Realism Seen through Contemporary Fiction from Britain*, Editions Rodopi B.V., Amsterdam-New York 2005, p. 13.
[6] Guenther, p. 33.
[7] Guenther, p. 38.

coldness of which is illuminated and reheated in an inexplicable manner, as if by transparency, by a magical background."[8]

Franz Roh struggled to prove that magic realism was different from this expressionism. He described twenty-two distinguishing characteristics of magic realism, but these characteristics Roh described are related to the usage of magic realism in painting and they are not very useful for its usage in literature. Some of these characteristics that are ordered under the title of new objectivism are as follows:

EXPRESSIONISM	NEW OBJECTIVITY
Ecstatic subjects	Sober subjects
Suppression of the subject	The object clarified
Rhtythmical	Representational
Warm (hot)	Cold
Thick colour texture	Thin paint surface
Rough	Smooth
Dynamic	Static
Loud	Quiet[9]

While Roh defined magic realism as another way of expressing reality, today's definition of this term has an opposite meaning from reality. According to William Spindler's claim, magic realism moving away from its first definition means "the exact opposite, in fact, of what the original term signified".[10]

Magic realism was adopted by literary circles after Roh used the term in 1925. Massimo Bontempelli played an essential role in the introduction of this term to

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[8] Ernst Jünger, *"Nationalismus und modernes Leben"* in Arminius.*Kampfschrift für deutschen Nationalismus*, 8 (1927-28), pp. 4-6; see also Guenther, p.58.

[9] Franz Roh, *German Art in the Twentieth Century*, New York Graphic Society, Greenwich Conn. 1968, p. 71; see also Guenther, pp. 35-36.

[10] William Spindler, "Magic Realism: A Typology", *Forum for Modern Language Studies*, XXXIX (1), 1993, p. 77; see also. Hegerfeldt, p. 14.

literature since he was the first writer "to apply the term to both art and literature".[11] Roh, who recreated nature through instinct instead of reproducing it in his drawings, formed a new reality, so "[m]agic" in this sense does not mean "a return to the spiritual in an ethnological sense or to a demonic irrationalism or naive vitalism", but it "refers to an authentic rationalism that venerates as a miracle the world's rational organization – a magical rationalism".[12] According to Guenther, what makes it so different is not the subjects it deals with, but that it carefully describes objects which are familiar and shows a new way of seeing and presenting the usual, which leads to a new vision of life. Bontempelli, who adopted this term in his work, described the mission of literature as "opening new mythical and magical perspectives on reality".[13] After reading an essay about Bontempelli in a magazine called *Le Nouveau Journal* in 1943, Johan Daisne adopted the term *Magisch-realisme* and described it scientifically: "Dream and reality constitute the two poles of the human condition, and it is through the magnetism [attraction] of these poles that magic is born [...]"[14]

When the Spanish translation of *Revista de Occidente* was published in 1927, magic realism spread in Latin America. The reason why it was accepted rapidly by Latin American countries is that in those years they were trying to depart from European consciousness.[15] Immigration from Europe to American countries in the 1930s and 1940s had such an important effect on the spread of magic realism that European writers in Buenos Aires' literary circles started to use it within a year.[16] Arturo Uslar Pietri describes this term as "a poetical divination or a poetical negation of reality".[17] According to the Venezuelan writer, the first person "apply[ing] the term

[11]Shannin Schroeder, *Rediscovering Magic Realism in the Americas*, Praeger Pub Text, West Port 2004, p. 2.
[12]Guenther, p.35.
[13]Robert Dombroski, "The Rise and Fall of Facism", (Eds. Peter Brand and Lino Pertile), *The Cambridge History of Italian Literature*, (p. 522), Cambridge University Press, Cambridge 1996; see also Bowers, p. 12.
[14]Jean Weisgerber, *Le Realisme Magique: Roman. Peinture et Cinema*, Brussels 1987, p. 17; see also Guenther, p. 61.
[15]Roberto González Echevarría, *Alejo Carpentier, the Pilgrime at Home*, Cornell University Press, Ithaca, N.Y. 1977, p. 99; see also Bowers, p. 16.
[16] Guenther, p. 61.
[17] Marguerite C. Suarez-Murias, *Essays on Hispanic Literature*, University Press of America, Washington, D.C. 1982, p. 99; see also Guenther, p. 61.

'magic realism' to Latin American fiction", works written in this style present "man as a mystery in the midst of realistic data".[18]

Magic realism entered into the realm of literature after 1954 when Latin American Literature professor of New York Queens College Angel Flores gave a speech called "Magical Realism in Spanish American Fiction" at a Modern Language Association Conference. What Flores, indeed, tried to suggest was that Latin American literature had acquired its own discourse based on its culture without being influenced by any colonial power. Amaryll Chanady thinks that argumentative model of Flores' desire for international acceptance is in some ways like that of discourses produced by colonial writers who want independence:

> *The hegemony of metropolitan values, institutional systems, and conceptual paradigms leaves the colonies three main alternatives for legitimating their autonomy: demonstrating that the similitude between colonizer and colonized invalidates any justification of the colonial enterprise; insisting on their right, as well as the colonizer's right, to difference; and categorically rejecting the paradigms of the colonizer's in order not only to demand autonomy and respect for their difference, but also claim their superiority.*[19]

While Flores sees magic realism as a testimony to the recognition of Latin American culture among other communities, Luis Leal considers it as an attitude and he claims that thanks to this genre, communities try to free their imagination. The fact that magic realism was especially adopted by colonial societies might be a reason for his thinking in this way. According to Leal, magic realism is an "attitude towards reality" that includes the "discovery of the mysterious relation between man and his circumstances".[20] Life is not as dull as people think it is, which is meticulously shown

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[18] Arturo Uslar Pietri, *Letras y Hombres de Venezuela* (1948), Mediterraneo, Madrid 1978, p. 287; translated in González Echevarría, p. 110, n. 24; see also Hegerfeldt, p. 16.

[19] Amaryll Chanady, "Territorialization of the Imaginary", (Eds. Zamora and Faris), *Magical Realism*, (p. 133), Duke University Press, Durham 1995.

[20] Luis Leal, "Magical Realism in Spanish American Literature", (Eds. Zamora and Faris), *Magical Realism*, (p. 131), Duke University Press, Durham 1995.

by magic realist writers through the texts in which they reveal the mystical aspects of the world.

There is a dispute over the Latin American novels Flores mentioned and one of those who are against the wide use of this term is Jean Pierre Durix, who even rejects that the writings of Gabriel García Márquez belong to this genre. He asserts that neither the novels of J. L. Borges nor those of García Márquez fall into the category of "magic realism", which became popular in literary criticism to define different literary styles that had little in common in the 1960s, or of "marvellous realism", "a variation of the former".[21] The reason why magic realism is confused with other literary terms is that it has a heterogeneous use. When critics try to form continuity between the term's different meanings, they face a problem that especially stems from the fact that the term originated in a different field of art, painting, before it entered into literature.[22] It has been pointed out by the critics investigating the term's complex history that "the vagueness of the original formulation" makes it difficult for a term to be transferred from one artistic medium to another.[23]

Though magic realism is a literary genre through which those living in the margins can express themselves because of its characteristics, that is not its mission, but just one of its functions. The knowledge, the world view, and the culture of Latin American countries were marginalized when they were European colonies. Thus, the fact that the characteristics of a traditional novel were not enough for writers to express themselves led to a boom in literature in the middle of the twentieth century that provided new narrative techniques for writers seeking freedom, especially in the time and place of a novel. It did not take magic realism, which appeared in Latin American literature in the 1950s, long to be adopted by literary circles of other countries thanks to the new techniques it had brought to narration. Though Márquez's *One Hundred Years of Solitude*, published in 1967, has served as a model for many Latin American or European writers who want to produce works in this genre, Alejo Carpentier claims that magic realism is used in a different way on both continents. While supernatural skills

[21] Jean Pierre Durix, *Mimesis, Genres and Post-Colonial Discourse: Deconstructing Magic Realism*, St. Martin's Press, New York 1998, p. 102; see also Schroeder, p. 2.
[22] Hegerfeldt, p. 12.
[23] Hegerfeldt, p. 12; see also. Guenther, p. 34.

that characters possess or unusual events they experience create magical atmosphere in which magic realist works as a result of Latin American people's cultural beliefs, it is European writers' application to narrative techniques that forms this atmosphere in their works.

Alfred J. Lopez is against the insistence on using the term*:*

> *'Magical realism' A European term applied to a 'non European' literature, a literature which, despite the assimilating effects of the "Third World cosmopolitan" status bestowed upon its originary authors, retains its irreducible difference, its mark of a radical alterity, which only begs the question: What of this act of naming, of the boundary or mark of a text written by, say, a Latin American author, imposed upon it from without, in a futile European attempt to categorize and thus 'understand' it by this process of naming −which is already itself an act of appropriation, a bid to harness the wild, 'exotic' text within a reasonable European critical framework− to 'master' the other's difficult text? Here the act of naming emerges as the allegory of a colonial fantasy: the mastery of reading as a reading of mastery.*[24]

Lopez claims that these works that are labelled as belonging to a specific movement should be read freely without trying to name them. This act of labelling just reminds him of a European country's never-ending desire to dominate what is possessed by the Third World countries, and the only way to achieve it is to understand what kind of a text they are dealing with. When the text is clear, it will be easy for these countries to have control over what comes out of the minds of those who have led a life under their shadow.

It is not appropriate to limit magic realism to a certain continent because its first works were produced by Latin American writers. The fact that it may be usual for postcolonial writers to produce more works in this genre does not necessarily mean that

[24] Alfred J. Lopez, "Reason, "The Native" and Desire: A Theory of Magical Realism", *Posts and Pasts: A Theory of Postcolonialism*, SUNY Press, Albany 2001, p. 143.

those from other countries cannot apply the same techniques, too. Chilean author Isabel Allende puts into words her complain about it in this way:

> *What I don't believe is that the literary form often attributed to the works of … Latin American writers, that of magic realism, is a uniquely Latin American phenomenon. Magic is a literary device or a way of seeing in which there is space for the invisible forces that move the world: dreams, legends, myths, emotion, passion, history. All these forces find a place in the absurd, unexplainable aspects of magic realism… Magic realism is all over the world. It is the capacity to see and to write about all the dimensions of reality*.[25]

Alejo Carpentier annotated *lo real maravilloso americano (American marvellous realism)* in 1949. Carpentier asserts that this term, which he considers as belonging to Latin America, is different from magic realism the European writers use in their works. Carpentier uses marvellous realism to show that Latin America is not influenced by Europe. The writer makes the historical facts fictitious by ignoring chronology.

In 1955, Angel Flores used magic realism for the first time to explain what Jorge Luis Borges called *fantastico* in 1940s, but others defined magic realism as the marvellous realism of Carpentier.[26] Magic realism takes different names from different people: There is a resemblance between Giorgio de Chirico's and Carlo Carra's metaphysical; Roh's "magic realism" or "uncanniness"; Borges' the *fantastico* (fantastic); Daisne's *Magisch-realisme* (Magic Realism); "magical background", "magical rationalism", and "stereoscopy" of Jünger; "other dimension" in *realismo magico* (Magic Realism) of Bontempelli; and "other side of this reality" of Kubin.[27]

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[25] Isabel Allende, "The Shaman and the Infidel", interview, *New Perspectives Quarterly* 8 (1), 1991, p. 54; see also Wendy B. Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, Vanderbilt University Press, Nashville 2004, p. 222.

[26] Guenther, p.61.

[27] Guenther, pp. 61-62.

Using marvellous realism *(lo real maravilloso*), Carpentier rejects European hegemony by pointing out the "difference in Latin American discourse of identity".[28] He sees magic realism produced by European writers as an imitation of that of Latin American writers because a magical view of life is absent in European lives. As a result of their cultural background, European people have difficulty in believing what Latin American people consider as a part of their daily lives. Márquez claims that what he wrote in *A Hundred Years of Solitude* (1967*),* which was inspired by the stories his grandmother used to tell him when he was a child, is all true; however, for a European person who grew up in a rationalist community, those are just stories that take place in tales. In order to gain a reader's attention, Henry James claims that a writer should present realistic life in novels: "The characters, the situation, which strike one as real will be those that touch and interest one most".[29] There are some examples of this from different cultures. For example, in Arabian culture in which words are accepted "as independent physical objects", one can succeed in avoiding a curse if he lies down on the ground and allows the words to pass overhead, whereas in some places of Ireland, after a curse is said, it is believed to hang in the air where it might wander for seven years until it lands on the victim.[30]

Linda Hutcheon explains the reason why those outside western rationalism are not allowed to take place in the centre: "Their ex-centricity and difference have often denied them access to Cartesian rationality and relegated them to the realms of the irrational, the mad, or at the very least, the alien".[31] However, magic realism, thanks to its content, makes these views seem normal and even reverses this by creating scenes where rationalist ideas are found bizarre.

Though it is difficult for critics to agree on the concept of magic realism, "the awareness of the ineluctable lack in communication, a condition which prevents the merger of the signifier and signified" recurs constantly throughout many magic realist

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[28] Chanady, "Territorialization of the Imaginary", p. 137.
[29] Lilian Furst, *Realism*, Longman, London 1992, p. 43; see also Bowers, p. 20.
[30] Hegerfeldt, p. 58.
[31] Linda Hutcheon, *A Poetics of Postmodernism: History, Theory and Fiction*, Routledge 1996, p. 68; see also Hegerfeldt, p. 121.

texts and points to a unifying characteristic.[32] Since the real is "a notion which is under constant interrogation, the issue of the narrative's internal reality is always relevant to the fantastic."[33] For instance, "a superrealistic painting of an apple" may seem more real than its impressionistic presentation though it is an imitation.[34] Focusing on the reality given by magic realism, Roh, using the term magic, points to "the sense of newness with which quotidian reality is endowed through painterly emphasis on clarity and clinical detail". [35] Therefore, a new reality is formed through the combination of "quotidian reality" with artistic representation.

Thanks to its magical atmosphere, magic realism shows hidden beauty which realistic literature fails to do. In his essay *From Realism to Reality*, Alain Robbe-Grillet explains how he uses imaginary seagulls: "The only gulls that mattered to me … were those which were inside my head. Probably they came there, one way or another, from the external world, and perhaps from Brittany; but they had been transformed, becoming at the same time somehow more real because they were now imaginary."[36] In spite of the fact that the seagulls he describes make the people feel that they are not real, they are more real than the real itself for the writer at that moment. According to the writer, all writers believe that they are realistic and none of them describe themselves as fantastic, illusionistic or dreamers. Writers try to describe the real world, and each one struggles to do this in his best way.

Jeanette Winterson, one of the writers who makes a description of reality in her own way, supports the freedom of artists to show new realities for readers, which she thinks is their duty. Going beyond the limits of her small environment to live her life as she wishes without the restrictions of any authority, she succeeds to become a remarkable writer at a young age. Inspired by her own life experience, she struggles to tell her readers that it is up to them whether to choose a difficult but independent life which is not controlled by anybody but them or an easy life which is restricted.

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[32] Scott Simpkins, "Sources of Magic Realism/Supplements to Realism in Contemporary Latin American Literature", (Eds. Zamora and Faris), *Magical Realism,* (p. 148), Duke University Press, Durham 1995.
[33] Rosemary Jackson, *Fantasy: The Literature of Subversion,* Routledge, London 1981, p. 36; see also Simpkins, p. 148.
[34] Simpkins, p. 148.
[35] Hegerfeldt, p. 13.
[36] Alain Robbe-Grillet, "From Realism to Reality", (Ed. Richard Howard), *For a New Novel: Essays on Fiction*, Grove Press, New York 1965, pp. 161-162; see also Simpkins, p. 153.

However, she is against the idea that some parts of her life are found in her novels makes them autobiography. Winterson writes stories that consist of multiple worlds in which the borders between real and unreal are exterminated and the chronology of time is destroyed for people whose restricted imagination is an obstacle for them to enjoy freedom even in their dreams.

Angela Carter, who is not content with the reality offered to her, goes outside the known facts by uniting unearthly things with earthly ones in her narrative. Despite the mixture of fantastic, fairy tale amd mythical qualities found in her writing, she insistently expresses her unwillingness to escape from reality by claiming that different narrative styles that mean different points of view have importance in understanding everyday reality of people. Advocating the necessity of looking at events from different perspectives, she describes lively, daring, nonconformist characters whose lives suggest alternatives rather than ordinariness by transgressing the conventions of life. In opposition to conventional borders that define social and gender roles, she destroys these borders by making her characters free to make their own choices, lead their lives without being restricted to social norms. While giving her messages about life through her writing, she does not certainly long for the approval of people for everything she writes, but suggests them to be open-minded to create their own realities.

In the first chapter of this thesis, the differences of magic realism from other genres are pointed out, the distinct and common characteristics between magic realism and postmodernism are presented and the features of Latin American marvellous realism and European magic realism are compared by referring to some novels of famous novelists in this genre. The second chapter argues how the personal lives of Jeanette Winterson and Angela Carter have affected their literary lives by means of some examples from their novels. In the third chapter, the magic realist characteristics of *The Passion* and *Wise Children* are analysed with the reasons why the writers have chosen to apply to them. *The Passion*, for which Winterson won 1987 John Llewelyn Rhys Prize, is a magic realist novel which includes fantasy, mythology, fairy tale without departing from reality. As is seen in the works of magic realist writers such as Rushdie's *Midnight's Children*, and Angela Carter's *Nights at the Circus*, Winterson manipulates history to prove the impossibility of an unbiased writing of history and

shows that how it can be rewritten in accordance with the wishes of who has the power to write it. Though Carter does not rewrite historical facts in *Wise Children*, she shows the unreliability of history through the blurred memory of her narrator, Dora, who rewrites her own past with the history of Hazard family that turn out to be full of secrets. *The Passion* is told from the points of view of two marginal narrators, Henri, an army cook, and Villanelle, a vivandière, whose voices are normally ignored, while *Wise Children* is told from the perspective of another marginal narrator, a seventy five year old woman who is an old chorus girl. Applying subversive feature of magic realism in their novels, Winterson and Carter invert traditional gender roles and thus question patriarchal order. In *Wise Chidren*, Dora and Nora, unacknowledged by their father, Melchior Hazard, symbolise those marginal peoples whose rights have been denied because of their difference and, especially, women whose voices have been silenced in the history of dominant, masculine culture. By means of a carnivalesque world in which there is no place for tragedy, Carter tries to show how alternatives can be created rather than escape from distressing realistic facts such as war whose devastating effects are implied in the novel. The line between the rational and the irrational is also questioned in *The Passion* to bring to mind the invalidness of some social norms by comparing the imprisonment of Henri in a madhouse and the freedom of those who hurt many people. Winterson wants people to demolish their habitual logic and realize that the appearance of ghosts is no more incredible than the invasion of cities where innocent men are killed and women are raped. In addition to their criticism, in *The Passion* and *Wise Children* writers present alternative worlds through the different life styles of their characters.

CHAPTER ONE

MAGIC REALISM IN LITERATURE

1.1. THE BORDERS OF MAGIC REALISM

The term magic realism is attributed to works that have nothing to do with its definition because of the different comments of the writers. On the one hand, the success of the works postcolonial countries' writers have produced in this field shows it as a subgenre of postcolonialism; on the other hand, its appearance at the same time as postmodern literature and the common characteristics it shares with this movement cause it to be defined as a subgenre of postmodernism. No matter how difficult it seems to make an exact definition of this term, it can be claimed that magic realism is an independent genre which contains some aspects of different literary movements but has some distinguishing characteristics. Being used for many various fictions and theories, magic realism causes the critics to stumble between confusion, juxtaposition and opposition.

The magic of magic realism has different meanings: "… in magic realism 'magic' refers to the mystery of life: in marvellous and magical realism 'magic' refers to any extraordinary occurrence and particularly to anything spiritual or unaccountable by rational science."[37] This magic is different from the magic which occurs as a result of the tricks illusionists use. In these shows, the expected outcome of these tricks is to make people surprised, whereas what happens in a magic realist text does not cause surprise even though it is extraordinary. In this sense, Catherine Belsey asserts that what makes realism reasonable is not that "it reflects the world" but that it is composed "of what is familiar".[38] Since magic realism is based on "the presentation of real, imagined, or magical elements as if they were real", it is related to literary realism.[39] Although movements are born as a reaction to previous ones, magic realism is not the opposite of realism because the events described need to include realistic content in order for people to believe.

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[37] Bowers, p. 20.
[38] Catherine Belsey, *Critical Practice*, Methuen, London and New York 1980, p. 47; see also Bowers, p. 22.
[39] Bowers, p. 22.

Realism, a Western movement that tries to present reality transparently, appears in magic realist texts, too, but this realism has changed and some characteristics have been removed. David Lodge defines magic realism as "truth to life/ experience/ observation in representation".[40] Since it is not possible for a written text to imitate everything realistically, it is better to say that it presents something similar to the real itself. In order to understand the relationship between magic realism and literary realism, it is necessary to know which technique is applied to which texts. Applying to nonfictional writing techniques such as biography and history, magic realism contains some techniques of literary realism.

However, the inclusion of realism does not limit an author; the abstraction of reality makes him free to transgress the different worlds. "The readers, at times, do not realise that they are in the world of magic and that they have left reality a long time ago, as magic events really do happen in daily life which cannot be explained".[41] The violation of reality can be seen in Rushdie's *Midnight's Children* (1981) as characters can talk telepathically to each other, take the shape of an animal whenever they want, and have eye-catching beauty. Unusual circumstances that readers consider to be supernatural even though they are not against the rules of nature might also violate realism. In *Like Water for Chocolate* (1989), Tita can produce enough milk to feed her sister's baby though she did not deliver a baby. In these writings some writers prefer third person narrator because readers might question the reliability of first-person narrator. In *One Hundred Years of Solitude*, Márquez employs an omniscient third-person narrator in order to make his story more reliable.[42] Latin American writers and novelists were identified with "their familiarity of modern European literary movements and techniques, metropolitan exoticism and fetishization of the European other", whereas "their creative cannibalization has produced a rich literary corpus that is widely appreciated not only for its formal and stylistic mastery but also for its originality."[43]

While distinguishing magic realism from other genres, Wendy B. Faris presents the similarities and differences between magic realism and realism:

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[40] David Lodge, *The Modes of Modern Writing: Metaphor, Metonymy, and the Typology of Modern Literature*, Arnold, London 1977, p. 23; see also, Hegerfeldt p. 72.
[41] Sylvia Hadjetian, *Multiculturalism and Magic Realism? Between Fiction and Reality*, GRIN Verlag, Munich 2008, p. 38.
[42] Hegerfeldt, p. 76.
[43] Chanady, "Territorialization of the Imaginary", p. 141.

> *Descriptions detail a strong presence of the phenomenal world- this is the realism in magical realism, distinguishing it from much fantasy and allegory, and it appears in several ways. Realistic descriptions create a fictional world that resembles the one we live in, in many instance by extensive use of detail. On the one hand, the attention to the sensory detail in this transformation represents a continuation, a renewal of the realistic tradition. But on the other hand, since in magical realist fiction, in addition to magical events (like Beloved's appearances, Frances Phelan's conversations with the dead) or phenomena (like Melquiades' manuscript, Saleem's transmitting and receiving radio head, or Grenouille's nose), the best magical realist fiction entices us with entrancing –magic– details, the magical nature of those details is a clear departure from realism. The detail is freed, in a sense, from a traditionally mimetic role to a greater extent than it has been before.*[44]

Magic realism is called a hybrid because it integrates different genres. Moreover, apart from this characteristic, it is possible to mention other aspects of magic realism that make it a hybrid. Rawdon Wilson draws attention to the integrated construction of worlds in magic realist novels: "The co-presence of oddities, the interaction of the bizarre with the entirely ordinary, the doubleness of conceptual codes, the irreducibly hybrid nature of experience strikes the mind's eye".[45] The genre is closely related to postcolonialism because it includes two different world views and two different cultures.

In order to describe this hybrid fiction of magic realism Seymour Menton says: "The oxymoronic combination of realism and magic captures the artists' and the authors' efforts to portray the strange, the uncanny, the eerie, and the dreamlike –but not the fantastic– aspects of everyday reality."[46] Magic realism tries to see reality from a different perspective; it creates new realities, while surrealism destroys reality. Whereas magic realism presents possible elements, surrealism is based on impossibility.[47] What Menton insistently emphasizes is that magic realism touches on the different aspects of reality, but unlike other genres it is mistaken for, it does not leave reality though it

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[44] Faris, "Scheherazade's Children" p. 169.
[45] Rawdon Wilson, "The Metamorphoses of Fictional Space: Magical Realsim", (Eds. Zamora and Faris), *Magical Realism*, (p. 210), Duke University Press, Durham, 1995.
[46] Seymour Menton, *Magic Realism Rediscovered, 1918-1981*, Art Alliance Press, Philadelphia 1983, p.13; see also Hadjetian, *Multiculturalism and Magic Realism? Between Fiction and Reality,* p. 35.
[47] Sylvia Hadjetian, *Mary Shelley's Frankenstein and Feminism,* Grin Verlag, Munich 2008, p. 35.

transgresses the borders. Characters and especially readers accept everything as it is, without interrogating the logic of events.

Since the topics it searches for can be "associated not with 'material reality' but with imagination and the mind, and in particular it attempts to express the inner world and psychology of humans through art", surrealism is different from magic realism.[48] In magic realism, where concrete reality and materiality take place, there is no place for abstract elements such as psychology and inner life. The critic Wallace Fowlie claims that in surrealists' opinions, "conscious states of man's being are insufficient to explain him to himself and others."[49] Another different feature of magic realism from surrealism is that it does not have any particular political idea. Furthermore, magic realism is deprived of any "judgement" or discrimination "between what is savage, primitive or sophisticated".[50] The fact that it avoids making any comments while presenting conflicting terms together is another aspect that distinguishes it from other genres.

Magic realism unifies different genres: "[…] the marvellous corresponds to an unknown phenomenon, never seen as yet, still to come — hence to a future; in the uncanny, on the other hand, we refer the unexplicable to known facts, to a previous experience, and thereby to the past. As for the fantastic itself, the hesitation which characterizes it cannot be situated, by and large, except in the present."[51] Magic realism mixes "elements of the marvellous, the supernatural, hyperbole and fabulation, improbable coincidences and the extraordinary with elements of literary realism"[52] because part of magic realism's fantastic character is based on the preference of "exaggeration and excess, a baroque or generally extravagant, carnivalesque style".[53] This hybrid nature resulting from its simultaneously containing realism and fantasy paves the way for the appearance of unearthly incidents which belong to fantasy as

[48] Bowers, p. 24.
[49] Wallace Fowlie, *Age of Surrealism*, Indiana University Press, Bloomington and London 1960, p. 16; see also Bowers, p. 24.
[50] Bowers, p. 24.
[51] Tzvetan Todorov, *The Fantastic: A Structural Approach to a Literary Genre*, trans. Richard Howard, Ithaca, New York 1975, p. 48.
[52] Hegerfeldt, p. 51; see also Amaryll Beatrice Chanady, *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy*, Garland, New York 1985, p. 55 and pp. 53-54.
[53] Hegerfeldt, p. 51; see also Faris, "Scheherazade's Children", p. 185.

they seem marvellous, supernatural, exaggerated and extraordinary in a known realistic world.

Magic realism's unification of different genres causes a confusion of categorizing. Roberto González Echevarría, who searches for the historical development of magic realism, thinks that there is not much difference between this term and fantastic: This genre "does not depend either on natural or physical laws or on the usual conception of the real in Western culture" owing to the fact that "the relation between incidents, characters, and setting could not be based on or justified by their status within the physical world or their normal acceptance by bourgeois mentality".[54] Nevertheless, the difference of magic realism from fantastic is pointed out by other writers. What differentiates magic realism from the fantastic is clearly explained by Todorov: "The fantastic, we have seen, lasts only as long as a certain hesitation: a hesitation common to reader and character, who must decide whether or not what they perceive derives from 'reality' as it exists in the common opinion."[55] Since it does not present the supernatural as incompatible with our perception of reality, magic realism is different from fantastic literature. Chanady asserts that this destroys the contradiction between the real and the supernatural. [56] The reader does not need to question whether he can experience something like these events in real life, and the magic realist author does not try to find logical reasons because he does not have the responsibility to persuade the reader to believe anything. However, in fantastic literature events take place in a world which is based on logic and for that reason it is difficult for the people to accept these illogical events.

Kafka's *Metamorphosis* is an example of the confusion between these two terms since it creates a division between the ideas of critics who try to categorize this work. It is accepted as magic realist by some critics, but it is included in the realm of fantastic by others. Different interpretations of critics show that there is a close relationship between magic realism, fantastic, allegory and science fiction.[57] Though Chanady thinks the fact that Gregor Samsa, who wakes up as a cockroach one morning, does not have difficulty

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[54] Echevarría, *Alejo Carpentier, the Pilgrime at Home*, p. 109; see also Simpkins, p. 146.
[55] Todorov, p. 41.
[56] Amaryll Beatrice Chanady, *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy*, p. 36; see also Hegerfeldt, p. 54.
[57] Bowers, p. 29.

in accepting his situation makes this story suitable for magic realism, his family's exclusionary attitude towards him and their killing him at the end of the story proves the denial of his metamorphosis.

It is also wrong that magic realism is seen as a magic literature. "Its aim is to express emotions, not to evoke them."[58] The aim of the author is not to make us escape from reality but to make us feel mystery hidden in reality. According to Márquez, who argues that "he was able to write *One Hundred Years of Solitude* simply by looking at reality, our reality, without the limitations which rationalists or Stalinists through the ages have tried to impose on it to make it easier for them to understand", magic realism is accepted among "traditional tenets of mimesis" because it includes reality[59] and owing to this characteristic of it, it is distinguished from fairy tales, which are far away from mimetic writing, as they contain illogical events. If the artists want to be free to convey their messages in their works, it is necessary for them to ignore the limitations in their environment no matter how incredible their works seem.

It is easy to distinguish science fiction from supernatural because science has a logical explanation though events move away from reality. In Aldous Huxley's *Brave New World*, an example of a science fiction novel, there is a community where everything is organized by a strict system and people who are deprived of any emotional feelings are shaped like machines. Arguing that science fiction is a form of fable, Robert Scholes says that fable is "fiction that offers us a world clearly and radically discontinuous from the one we know, yet returns to confront that known world in some cognitive way".[60] If the fact that fable aims to give a moral lesson is considered, Huxley's dystopic novel can be seen as a form of fable as it gives the message that a world like this one will be created in the future.

Allegorical writing has two different meanings: a visible meaning and the meaning that the author implies. For instance, in *Everyman* each character represents an abstract idea and conflicts between the good and the bad are shown by means of disagreements between these people. While the play literally tells one man's travels, it

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[58]Leal, p. 121.
[59]Gabriel García Márquez and Plinio Apuleyo Mendoza, *The Fragrance of Guava*, Verso, London, 1983, pp. 59-60; see also Simpkins, p. 149.
[60]Adam Roberts, *Science Fiction, New Critical Idiom Series*, Routledge, London 2000, p. 10; see also Bowers, p. 30.

metaphorically tells every man's travel from birth to death and that everyone has a path to travel like that. The plot has less importance than the alternative meaning found in a reader's interpretation, which makes it difficult for allegory to be included in a magic realist novel because the importance of alternative meaning restrains the reader from accepting the reality of the magical aspects of the plot.[61]

Apparently, there is a difference between magic realism and other genres in terms of using history. The world which is told in realist texts is an imitation of the world that readers live in and it has a certain history, but the one which is told in fairy tales or supernatural texts has no certain time or place. However, in fantasy the basic rules of fictional world should be given in detail. Similarly, in science fiction there is a relationship between development in the fictional world and that in the reader's own world. However, in magic realist works, for instance, a writer can add realism to his narration by referring to an event having happened in history as in *The Kingdom of This World* (1949), in which Alejo Carpentier retells the history of the Haitian slave revolution and in Isabel Allende's *The House of the Spirits* (1982), in which she mentions the past of a family which reveals the economic and political unrest of the twentieth century.[62]

The concept of time is out of limits in magic realist texts. It sometimes retells stories by dealing with them from a different perspective. Anne C. Hegerfeldt compares magic realism's method of presenting information to historiography:

> *[…] a considerable number of magic realist works may also be categorized as "historiographic metafiction" or "fantastic stories". These works undertake rewritings of official versions of history, playfully offering alternative accounts. By telling the story from a different, usually oppressed perspective, they reveal the extent to which history never consists of purely factual and impartial accounts, but serves the interests of those who write it. […] magic realist works can be said to engage in a project similar to the one tackled by philosophers of history like Hayden White, who has emphasized the historian's compromising reliance on the meaning-making power of narrative, showing an*

[61] Bowers, p. 27.
[62] Hegerfeldt, p. 74.

> *unbiased and faithful representation of the past to be impossible.*[63]

Using magical narrative strategies, the authors of magic realist novels undermine the facts of history to create their own histories which political and social authorities have ignored for years as in *The Song of Solomon*.[64] Adding a historical event to the content also increases texts' reliability by using readers' tendency to believe in history. This can be achieved either by narrating a true story which really happened in the past or by adding a historical atmosphere to the narrative. For example, Carter's *Nights at the Circus* (1984) takes place in London and Russia at the beginning of the twentieth century, whereas Napoleon's military campaigns are used as megastory in Jeanette Winterson's *The Passion* (1987).[65] While doing this, writers do not only narrate what happens as historians, but add exaggeration to reality by changing it. Winterson exaggerates Napoleon's passion for chicken so much that she introduces a commander who wants fresh chicken to be ready even in a war.

Authors can mention a historical event when telling a story that does not seem plausible, or they can give the date of the story when it has a fantastic atmosphere as Rushdie does. *Shame*, which begins as a fairy tale with "[i]n the remote border town of Q., […] there once lived three lovely, and loving, sisters", later recounts three sisters in a concrete and detailed realist manner and even makes an explanation that "All this happened in the fourteenth century".[66] The story which starts like a fairy tale ends like a realist tale owing to the change of mode the writer uses.

In summary, magic realism is confused with many terms and thought to be a subgenre of some of them because it wanders around different realms of literature and does not confine itself to certain criteria. Wen-Chin Ouyang thinks that magic realism has been the common point of many discussions related to cultural and identity politics named as postcolonialism and postmodernism for years. These discussions contain "the native recovering 'local' or 'indigenous' cultures and writing back at empire to creating

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[63] Hegerfeldt, p. 63
[64] Lois Parkinson Zamora and Wendy B. Faris, "Introduction: Daiquiri Birds and Flaubertian Parrot(ie)s", (Eds. Zamora and Faris), *Magical Realism*, (p. 9), Duke University Press, Durham 1995.
[65] Hegerfeldt, p. 76.
[66] Salman Rushdie, *Shame*, Vintage, London 1995, p. 13; see also Hegerfeldt, p. 85.

hybridities that accommodate multiplicities, and questioning the epistemological premises of European post–Enlightenment realism to remapping the novel and the visual arts."[67] With its capacity for containing multiple worlds and discourses thanks to its oxymoronic nature, this term describes European and Third-World literatures and suits the mixture of genres, perspectives and cultures in postcolonial writing.[68] According to Zamora and Faris, magic realism, which discovers and transgresses ontological, political, geographical or generic boundaries, helps the unification of possible worlds, spaces, systems that would be irreconcilable in other modes of fiction, and magic realist texts locate themselves on a territory among the worlds in phenomenal and spiritual regions where transformation, metamorphosis, and dissolution are common.[69] The ordinary atmosphere of a novel generated by the writer's style and these events' taking place in everyday reality prove that magic realism resembles in certain respects realism no matter how many supernatural aspects those events have. By subverting boundaries between life and death, ordinary and extraordinary, soul and body, dead and alive, imagination and reality, magic realism incorporates what belongs to different worlds without discriminating between any of them.

1.2. POSTMODERNISM AND MAGIC REALISM

The confusion between magic realism and postmodernism is mainly based on some similarities both terms have. The recognition of both magic realism and postmodernism in the realms of art and literature traces to 1960s and the appearance of postmodernism in daily life appears in the 1980s. Common to both terms is their application to parody, their ability to transgress borders and the similarities of their characters. Characters in magic realist texts do not care whether the occurrences they witness are supernatural. The characters of postmodern texts neither care if what is told is true nor question it, accepting everything as it is. Though writers such as Angela Carter, John Fowles, Günter Grass, John Barth, Ben Okri and John Banville are mostly considered as postmodernist, at the same time, some of their works are categorized as magic realist, thus, showing how related these terms are.

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[67] Wen-chin Ouyang, "Magical Realism and Beyond: Ideology and Fantasy", (Eds. Stephen M. Hart, Wen-chin Ouyang), *A Companion to Magical Realism*, (p. 14), Tamesis, Woodbridge 2005.
[68] Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p. 39.
[69] Zamora and Faris, pp. 5-6.

Postmodernism, as many critics agree, emerged in the 1930s in Latin America with Federico de Onis and was rediscovered and reused in both Europe and America with its inclusion of different meanings and different areas in the 40s and 50s.[70] In the early period, "magic realism" and "postmodernism" were limited to North- and South-American prose, but then they spread to other literary fields and geographical areas. Geert Lernout suggests in an essay on "Postmodernist Fiction in Canada" that "what is postmodern in the rest of the world used to be called magic realist in South America and still goes by that name in Canada".[71] Lernout believes that it is better to use the term magic realism, which is more specific, for the first postmodern texts. According to Brian McHale, magic realism is in the centre of postmodernism in that it presents fiction and reality together as Márquez does in *One Hundred Years of Solitude*:

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

McHale, who calls attention to the similarity between this novel and Nabokov's *Ada or Ardor: A Family Chronicle* (1969), claims that the world of Márquez, like Nabokov's, is a mixture of "fantastic elements and familiar elements of verisimilar fiction".[73] The novel presents the cruelty of a government that kills its workers just because of a strike in a town where people are fascinated by the supernatural things like a flying carpet. McHale thinks that "Barth means by postmodernism keeping one foot in

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[70] Theo L. D'haen, "Magical Realism and Postmodernism: Decentreing Privileged Centres", (Eds. Zamora and Faris), *Magical Realism*, (p.193), Duke University Press, Durham, 1995.

[71] Geert Lernout, Postmodernist Fiction in Canada", (Eds. Theo D'haen and Hans Bertens), *Postmodern Studies 1:Postmodern Fiction in Europe and the Americas*, (pp. 127-41), Rodopi, Amsterdam 1988; see also D'haen, p. 194.

[72] Gabriel García Márquez, *One Hundred Years of Solitude*, trans. Gregory Rabassa, Avon New York, 1970, p. 36; see also Brian McHale, *Constructing Postmodernism*, Routledge, New York 1992, p. 31.

[73] McHale, p. 31.

the narrative past and one foot in the present−one foot, let's say, in the *Arabian Nights*, and one foot in the grim real-world history of Latin America."[74]

Though some of the formal techniques in the structures of meaning of magic realism belong to postmodernism "(problematic enunciation, explicit and implicit meta-diegesis, the loss in mimetic function of conventional dialogue, alteration of temporal order, the anti-conventional treatment of space in textual construction)", Elsa Linguanti suggests that these texts are also worldviews which are generally marginalised or isolated from literary texts but are here changed to the centre.[75] Wilson Harris points out how he makes a distinction between postmodernism and magic realism:

> *The way I diverge from the post-modernists – I must insist on this – is that the post-modernists have discarded depth, they have discarded the unconscious, thus all they are involved in is a game, a kind of game, whereas what I am saying is not just a game. I am convinced that there is a tradition in depth which returns, which nourishes us even though it appears to have vanished, and that it creates a fiction in the ways in which the creative imagination comes into dialogue with clues of revisionary moment.*[76]

The unconscious is in the centre of magic realist texts while postmodernists have abandoned it. Both terms question the history, criticise the historical disasters but magic realism makes a difference by recreating it with its presence of alternative historical stories. It does not aim to show the world as a chaotic place but a place where there are cruelties, injustices as well as supernatural occurrences.

Douwe Fokkema states, "the postmodernist device of 'permutation'–which he circumscribes as 'permutation of possible and impossible, relevant and irrelevant, true and false, reality and parody, metaphor and literal meaning'– is probably the most

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[74] McHale, p. 31.

[75] Elsa Linguanti, "Introduction" (Eds. Elsa Linguanti, Francesco Casotti and Carmen Concilio), *Coterminous Worlds: Magical Realism and Contemporary Post-colonial Literature in English*, (p.6), Rodopi, Amsterdam-Atlanta, 1999.

[76] Wilson Harris, "Literacy and Imagination", (Ed. Michael Gilkes), *The Literate Imagination: Essays on the Novels of Wilson Harris*, (p. 27), Macmillan, London 1989; see also Linguanti, pp. 39-40.

subversive one with regard to earlier conventions."[77] This postmodern description of Fokkema can be used for magic realism. Even though other movements are born as a reaction against the previous ones or they aim to demolish them, what they mention are again the problems of those in the centre. Magic realism, which is different from them, relegates this usual discourse by mentioning those who are geographically, culturally and economically confined to the margin.

J.M. Coetzee uses the plot of the novel *Robinson Crusoe* in his novel *Foe*, which he writes in postmodern fashion, and adds a female character called Susan Burton. This woman tries to teach Friday how to read and write, but she cannot succeed. Since he cannot write, Friday is, "wittingly or unwittingly", imprisoned to "remain outside the pale of white civilization, in which as Michel Foucault has argued, language is power."[78] The fact that the story is told from the point of view of a woman, not from that of a man, is made possible via magic realist methods as Theo L. D'haen argues: "the privileged centre discourse leaves no room for a 'realistic' insertion of those that history –always speaking the language of victors and rulers– has denied a voice, such an act of recuperation can only happen by magic or fantastic or unrealistic means."[79]

Europe, which thinks that it is powerful, has seen those who are outside its borders as others and wanted to prove its power to them. What colonial writers do is to tell their stories from the perspectives of their people who have been seen as others and isolated from the centre so far. Carpentier, in his essay on art called "Marvelous Real in America," tries to invert the cultural hierarchy between Europe and South America and to reverse the relationship between the colonizer and the colonized, the centre and the margin.[80] The works of Western writers such as Angela Carter have non-Western characters or women who have also been discriminated against and treated as others for years. Using the aspects of magic realism, which invert the established order by shifting the margin to the centre, Carter criticises aristocracy and the attitudes of the society towards women in her novels. Helene Cixous, who claims that "dominant patriarchal authority defines itself in opposition to the 'other', and in this case, the female",

[77] Dhaen, p. 201; See also Douwe Fokkema, "The Semantic and Syntactic Organization of Postmodernist Texts", (Eds. Fokkema and Bertens), *Approaching Postmodernism*, (p. 95), Amsterdam/Philadelphia 1986.
[78] D'haen, p. 196.
[79] D'haen, p. 197.
[80] Durix, pp. 104-112; see also, Heger feldt, p. 19.

explains “this situation by revealing the logic of European languages, in which nouns and adjectives frequently divide into opposite pairs –the one negative and the other positive”.[81] As for Turkish language, phrases including female attributes have negative meanings, but those with male attributes possess positive meanings. For instance, in order to silence somebody people say “do not squawk like a woman”, whereas they say “behave like a man” to a person who is expected to be well-behaved.

Another issue that magic realism and postmodernism agree on is the absence of the reliability of history. These movements consider history writing, which is in the grip of authorities, to be shaped into what they want it to be. A good example of this is given by postmodernist writer Elizabeth Tonkin, who says “histories are arguments created by people in particular conditions.”[82] Linda Hutcheon, coining the term “historiographic metafiction”, has revealed that works of contemporary fiction that pretend to be histories use metafictional techniques to draw attention to the process of narration and the narrating agent and focus on the constructed nature of historical accounts.[83] Without ignoring the importance of historical thinking, both movements argue for the idea that history needs to be read skeptically and against the acceptance of it as it is written. In his book *Postmodernism or, The Cultural Logic of Late Capitalism* (1991), Fredric Jameson defines postmodernism as the “attempt to think the present historically in an age that has forgotten how to think historically in the first place.”[84] The acceptance of the reliability of history without questioning was destroyed in the twentieth century when it was understood that history could not be noted down as a scientific fact and that it could not be independent from the thoughts of one who had written it. The reason for the lack of unbiased historiography is not only the subjectivity of the thoughts of a historiographer who writes it but also the view of his society and, more significantly, the attitude and ideology of the authority he is dependent on.

Magic realism is an opportunity for the writers who grew up in privileged centres of literature to write about those outside the centre by leaving the discourse they

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[81] Helene Cixous, “Sorties Out and Out: Attacks/Ways Out/Forays”, (Eds. Catherine Belsey and Jane Moore), *The Feminist Reader: Essays in Gender and the Politics of Literary Criticism*, (p. 102), Macmillan, Houndmills, Basingstoke 1989; see also, Bowers, p. 69.

[82] Elizabeth Tonkin, “History and the Myth of Realism”, (Eds. Raphael Samuel and Paul Thompson), *The Myths We Live By*, (p. 18), Routledge, London 1990; see also Bowers, p.77.

[83] Hutcheon, Chapter 6; see also Hegerfeldt, p. 175.

[84] Fredric Jameson, *Postmodernism or, The Cultural Logic of Late Capitalism*, Verso, London 1991, p. 3; see also Bowers, p. 76.

are accustomed to. Those who are away from the centre do not have enough racial, cultural and sexual qualifications to be added to this centre. For example, a woman who was claimed to be evil for years has always been considered as other. Black people were believed to exist to serve white people just because of the difference of their colour, and the reason why Latin America is far away from this centre is that it has a different culture. In the centre of magic realist texts, there is the literature of the other, and it is read and appreciated by literary circles that grew up in the dominant culture. Echevarría points out the difference between countries where supernatural events are believed to happen and European countries where such events are only found in fairy tales or dreams: "They don't know our literatures for the very same reason we know theirs. Theirs are important, canonical, the core of the core curriculum; ours are marginal, exotic, frilly, not part of anyone's cultural literacy program."[85] It becomes difficult for other countries to understand the narratives which result from unbelievable experiences of people who have gone through a difficult time. Those who are different are determined by those who are powerful. The literatures defined by Echavarria as "marginal, exotic, frilly" are seen in the centre of magic realism which makes them to be read and appreciated by European literary circles that have grown up in dominant cultures.

1.3. MAGIC REALISM OF LATIN AMERICA AND EUROPE

After Latin American Literature professor Angel Flores gave the speech called "Magical Realism in Spanish American Fiction" in 1954 at the Modern Language Association Conference, the interest of literary circles focused on this term. This speech remained the one study on magic realism for a long time. Seymor Menton, who blames Flores for using this term broadly, criticises his categorizing all manifestations of experimental, cosmopolitan literature against the social protest, proletarian and telluric prose fiction which dominated 1920s and 1930s, and most of the 1940s as magic realism.[86] In his speech, Flores discusses why Latin American literature has not been able to produce considerable works until then.Writers were not productive in the past

[85]Roberto González Echevarría, "Latin American and Comparative Literatures", (Eds.Bainard Cowan and Jefferson Humphries), *Poetics of the Americas: Race, Founding, and Textuality*, (p. 48), Louisiana State University Press, Baton Rouge 1997; see also Schroeder, p. 121.
[86] Hegerfeldt, p. 24.

because of the economic and political unrest of the continent. He claims there are many skilful novelists and short story writers whom he calls magic realists. Jorge Luis Borges became a "pathfinder and moving spirit" for those developing around him with the publication of his collection *Historia universal de la infamia* (*A Universal History of Infamy*) in the year 1935. This publication became the point of departure for this new phase of Latin American literature, magic realism, employed by some popular writers after the World War I.[87]

Flores got reactions from critics since he called many writers and works that belonged to different genres magic realist such as Juan José Arreola's existentialist short story *The Switchman* (1952), Albert Camus's philosophical novel *The Stranger* (1942), Adolfo Bioy Casares's science fictional novel *The Invention of Morel* (1940). Even though Flores considers Borges to be a "pathfinder and moving spirit", Flores' works are experimentalist and difficult to understand. Thinking that Latin American works produced at that time can compete with those of Europe, Flores declares his enthusiasm and belief that these works will change Latin America's position in world literature:

> *Never before have so many sensitive and talented writers lived at the same time in Latin America – never have they worked so unanimously to overhaul and polish the craft of fiction. In fact their slim but weighty output may well mark the inception of a genuinely Latin American fiction. We may claim, without apologies, that Latin America is no longer in search of its expression, to use Henriquez Urena's felicitious phrase – we may claim that Latin America now possesses an authentic expression, one that is uniquely civilized, exciting, and, let us hope, perennial.*[88]

Since Flores considers magic realism as an independent genre of his continent, he does not give any information about where it comes from, possibly because it originates from German painting. Though it seems plausible that he does not mention German painter Roh since he attributes this term to Latin America as "a unique mode of expression equal or even superior to that of the colonizer", it is confusing that he

[87] Flores, p. 113.
[88] Flores, p. 116.

includes Franz Kafka, Marcel Proust and Georgio De Chirico among artists who have rediscovered magic realism.[89] He also implies Borges, whom he considers the "pathfinder" of Latin American magic realist writers, is influenced by Franz Kafka. On the one hand, Flores exerts the equality of his writers with European ones by asserting that European writers have an important role in developing this term; on the other hand, he might claim superiority by associating magic realism with American fiction.[90] Though Flores thinks Kafka is a magic realist, his novel *Metamorphosis*, which can be considered in this genre, is classified as fantastic by some critics because of the reaction against Samsa, who shows up when somebody comes into home, is an evidence of the denial of his transformation.

Disagreeing with Flores' gathering Latin American writers who belong to different genres under a single genre, magic realism, Leal points out that it cannot be confused with psychological or fantastic literature, in which imaginary worlds and deep analysing of characters' thoughts are found. In order to clarify the definition of this term, he says magic realism, which "does not create imaginary worlds in which we can hide from everyday reality", is "an attitude toward reality" and what magic realist writers do is to "confront reality and to untangle it, to discover what is mysterious in things in life in human acts".[91] He suggests that artists who apply this genre to their works are Arturo Uslar Pietri, Miguel Angel Asturias, Alejo Carpentier, Lino Novas Calvo, Juan Rulfo, Felix Pita Rodriguez, Nicolás Guillen. What Leal insistently mentions is the reality that makes magic realism different from other genres.

Flores, whose speech makes people think magic realism belongs to Latin America, is proud of arguing this term's uniqueness to his continent, but he does not give reasons for this. This term is nourished by Latin American oral literature, colourful culture, history and magnificent nature. In her novel *Of Love and Shadows* Allende writes about a character that loses himself in literature after reading works of Latin American writers:

[89] Hegerfeldt, p. 26.
[90] Hegerfeldt, p. 26.
[91] Leal, p. 121.

> *He lived in a country in miniature, a spot on the map, buried in a vast and marvelous continent where progress arrives several centuries late: a land of hurricanes, earthquakes, rivers broad as the sea, jungles where sunlight never penetrates [...]; an irrational geography where you can be born with a star on your forehead, a sign of the marvelous; an enchanted realm of towering cordilleras where the air is thin as a veil, of absolute deserts, dark, shaded forests, and serene valleys.*[92]

She describes Latin America, with its rarely known countries far from the latest scientific and technological developments and plagued with natural disasters that make people live in difficult circumstances,as the source of this term whose marvellous atmosphere is supplied by the "absolute deserts, dark, shaded forests, and serene valleys" of the land. "A sign of the marvelous" is seen in the pig tail of the man who is the son of Ursula's aunt in *One Hundred Years of Solitude*.

The atmosphere of the place where Márquez grew up when he stayed with his grandmother is similar to Allende's description of the continent's geographical characteristics. The environment of Aracataca, where his house is situated, is, as Raymond L. Williams suggests, an excellent physical setting for magic realism: "A synthesis of African and Hispanic cultures, with aspects of all centuries from the Middle Ages to the present, this region is viewed even by Colombians as a distinct and exotic part of the nation".[93] The influence of his home's setting on Márquez is evident in his works, especially *One Hundred Years of Solitude*. He was inspired by the location of his childhood in creating the fictional town Macondo, where the events of this novel take place. His magic realism has three sources in this rural and tropical location: "a confusion of time scales that suggests a mythic time; a mixture of superstition, gossip and exaggeration; and the shock of the new".[94] The moment when Jose Arcadio Buendía sees ice for the first time in his life is so exaggerated that it makes people wonder what an extraordinary thing it might be: "When it was opened by the giant, the chest gave off a glacial exhalation. Inside there was only an enormous, transparent

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[92]Isabel Allende, *Of Love and Shadows*, Bantam Books, New York 1988, p. 205; see also David K. Danow, *The Spirit of Carnival: Magical Realism and the Grotesque*, University Press of Kentucky, Kentucky 2004, pp. 68-69.

[93]Raymon L. Williams, *Gabriel García Márquez*, Twayne Publishers, Boston 1985, p. 7; see also Bowers, p. 40.

[94]Bowers, p. 40.

block with infinite internal needles in which the light of the sunset was broken up into colored stars".[95] The difference between Buendía's amazement and reader's knowledge is clarified once this mystery is explained: After discovering that it is not a mysterious thing, but ice that is pretty ordinary, readers that have been waiting with impatience to solve this enigma no longer share the amazement of Buendia. Lopez argues that "our privileged position as readers who assumedly know what ice is gives us, unlike the character, the ability to recognize the mysterious object as ice" and therefore we cannot accept "the character's magical worldview" because of our knowledge that makes us "Western (or at least Western-informed) reader[s]".[96] Lopez's argument is a good illustration of the fact that Latin American worldview is denied by Western people who consider themselves to know much more than any other continent, but unaware of the magical side of what they know.

While showing Latin America as a source of magic realism, David Danow makes a connection between the geographical position of this continent's cities and their historical and scientific development. The closeness of the jungle to the city draws out a sense of "the closeness of the prehistoric past to modern life, of myth or primordial thinking, to scientific thought, but this makes it possible for fantastic to be portrayed as factual or realistic".[97] Melquiades' false teeth, extremely ordinary for readers, is such a shocking thing that it makes Buendía think that magical things happen outside Macondo, which is away from the scientific developments of the world:

> *So that everyone went to the tent and by paying one cent they saw a youthful Melquíades, recovered, unwrinkled, with a new and flashing set of teeth. Those who remembered his gums that had been destroyed by scurvy, his flaccid cheeks, and his withered lips trembled with fear at the final proof of the gypsy's supernatural power. The fear turned into panic when Melquíades took out his teeth, intact, encased in their gums, and showed them to the audience for an instant −a fleeting instant in which he went back to being the same decrepit man of years past− and put them back again and smiled once more with the full control of his restored youth.*[98]

[95] Márquez, p. 23; see also, Lopez, pp. 156-249.
[96] Lopez, p. 156.
[97] Danow, p. 71.
[98] Márquez, p. 14.

The inhabitants of Macondo consider this a supernatural thing that Melquíades can control his youth by taking out his teeth and putting them back whenever he wants. With its transformative aspect, magic realism has the power to show something natural like false teeth, as in this instance, as a supernatural thing while it mentions a supernatural thing in a sense of ordinariness. Even though things like false teeth, a gramophone, or a telephone that are easy to find in everyday life are shocking, it seems very natural that the ghost of José Arcadio Buendía stays under the chestnut tree. When people disappointedly accept the invention of the gramophone, thought as useful for the amusement of children, they become shocked after being introduced to the magical device telephone, which they think is a test of God to keep them "in a permanent alternation between excitement and disappointment, doubt and revelation, to such an extreme that no one knew for certain where the limits of reality lay. It was an intricate stew of truths and mirages that convulsed the ghost of José Arcadio Buendía […] and made him wander all through the house even in broad daylight."[99]

In a discussion of marvellous realism in Latin America, Irlemar Chiampi proclaims: "[B]eing a distortion of habitual logic, the ideology of marvelous realism seeks to break the rational-positivist conception of the constitution of reality and therefore coincides with what [Jurij M.] Lotman calls an 'aesthetic of opposition'."[100] "A distortion of habitual logic" is given by Márquez in the confusion the inhabitants have while adapting themselves to innovations in their environment. Rationalist perspective is destroyed by the fact that it is not the ghost of Buendía but technological devices which make people surprised. These innovations, or miracles as people call them, make the borders of reality so uncertain that even a ghost gets confused.

If the accepted definition of magic realism is based just on Latin America's geographical location and cultural differences because it is suitable for supernatural happenings, Asia and Africa might have the same right to this term since they have similar characteristics. Another characteristic could be the political unrest of Latin America, which had revolutions in its past. As Allende says, "[T]his [is a] continent of Indians and Negroes who spend their time making revolutions to overthrow one dictator

[99] Márquez, p. 219.
[100] See Irlemar Chiampi, *El realismo maravilloso*, Monte Avila Edits., Caracas 1983; see also Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p.133.

and install another."[101] This political unrest is related by Allende in *The House of the Spirits*, which is about the relationships of a rich family developing during the political upheaval of Chile. Such works of Latin American magical realist writers create a "Latin American ground tone" that "reveals itself as an artistic and cultural practice that re-shapes the traditional models and the need for innovation into new, unique, and powerful articulations of historical necessities, into penetrating statements of critical and political convictions".[102]

Magic realism, which grew and started to spread abroad in the 50s, 60s and 70s, might have strengthened the definition of a continental literary identity, promoting a sense of community with its consequent mutual support of Latin American writers during the boom.[103] Though events in magic realist texts occur in cities where there are intensely political activities, characters are in the margin of politics, or they are unsuccessful people who have no influence in politics. In *The House of the Spirits*, Esteban Trueban's party loses the elections and he stands by with folded arms when the army he has financially supported imprisons his grandchild Alba. Once he attempts to use his influence to get her out of the prison, he is insulted by the soldiers. Márquez also touches on politics, mentioning the massacre of the workers of a banana company by the government in the city centre because of their protesting difficult conditions in their factory. Both writers write about the true story of their own country's past.

Laura Esquivel's magic realist novel *Like Water for Chocolate* also includes politics in its plot by means of soldiers who sometimes come by the farm. This novel of Esquivel, whose style is similar to that of Rushdie in terms of turning metaphors into a real state, contains the narrative recipes from popular women's magazines at the beginning of each chapter.[104] In this novel written in Mexico, the tragic love affair of the main character Tita, the cook and the recipe writer, and Pedro, who marries Tita's sister in order to become close to her, is given via magic realist techniques. The first thing that makes readers surprised is that Tita communicates with people through her meals. The notable saying in Turkish "I put my love in it" that is said after someone's

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[101] Isabel Allende, *The House of the Spirits*, trans. Magda Bogin, Bantam Books, New York 1986, p. 70; see also, Danow, p. 87.
[102] Theo D'haen and Hans Bertens, *Postmodern Fiction in Europe and the Americas*, Rodopi, Amsterdam 1988, p. 202.
[103] Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p. 37.
[104] Bowers, p. 46.

meal is praised becomes real in this novel. For example, the passion of Tita, who cooks with the flowers that Pedro gives her, is transferred into those who eat it so much so that even her cold-hearted mother remembers her ex-lover. Gertrude, most affected by the meal, takes a shower in order to get rid of the flavour of the roses, but the cabin starts on fire due to the strong passion she feels. She eludes with a revolutionary soldier who is attracted to the farm by her scent.

These characters in the margin of the power centre of their countries might be associated with the countries themselves which lost their power during colonization and had no influence on the stronger, conquering nations. African people who work like slaves in their own land and women who are thought to be second-class citizens in society are also in the margin of this centre. Though some of its characteristics make magic realism a literary genre that allows those in the margin to make themselves heard, this is not its mission, but just one of its functions. When it was a colony of Europe, the knowledge, worldview, and culture of Latin America were kept in the background, seen as unimportant and irrational things. The inability of the traditional novel's form for writers to express themselves caused a "boom" in literature in the middle of the twentieth century that provided novelists new narrative techniques and made them free to use time and plot as they wished. Naomi Lindstrom explains, "Boom writing is modern in its ambitious drive to create major works of fiction whose innovative force would drive art forward into the future and secure a place in the history of narrative".[105] It did not take a long time for magic realism, appearing in Latin American literature in 1950s, to be recognized by literary circles of other countries thanks to the new aspects it brought into narration. Márquez's magic realist novel *One Hundred Years of Solitude*, published in 1970, has served as a model for many writers of different nationalities who have produced work in this genre. Vargas Llosa points out that "[t]he book's greatness lies precisely in the fact everything in it –not only events and scenes, but also symbols,

[105] Naomi Lindstrom, *Twentieth-Century Spanish American Fiction*, University of Texas Press, Austin 1994, p. 141; see also Bowers, p. 34.

visions, spells, omens and myths– is deeply rooted in the reality of Latin America, feeds off it and reflects it with relentless precision as it transfigures it".[106]

Though many writers are inspired by Márquez, Carpentier, who uses the term marvellous realism for its use in Latin America, always emphasizes that there is a difference between its use in Latin America and Europe. While magical atmosphere is created by supernatural abilities characters have or extraordinary events they experience as a result of the cultural beliefs of Latin American people, this atmosphere is formed by narrative techniques writers employ in European works. Two Latin American writers have different perspectives on this genre because Carpentier considers magic realism a means of the recognition of Latin America, yet Márquez is interested in its different aspects. What Cuban writer Carpentier struggles to do by including magic realism in his fiction is "to identify this Latin American cultural uniqueness within the long-standing history of Latin American dependence on and mimicry of Europe –in essence, Paris".[107] However, in his Nobel Lecture in 1982, the Colombian writer expressed how horrible the past and the present of Latin America are and how much they owe to magic realism due to its ability to convey the "unearthly tidings of Latin America".[108] He defines what this continent has experienced as "unearthly tidings" that are so difficult to believe that just this genre provides a way for writers to write about bizarre but true events in their communities.

Even though Márquez is blamed by some critics for writing novels that lose political power because of his nostalgia and weird magical realism, his work is seen by others as a powerful form of indirect political resistance.[109] His work contains civil wars in the past of Colombia and reveals the cruelties of the government. Although these topics have been dealt with by many writers before, his style of developing events makes his work different from others, reaching thousands of readers around the world.

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[106] Mario Vargas Llosa, "Amadis in America", (Ed. Robin Fiddan), *García Márquez*, (pp. 62, 60), Longman, London 1995; see also Eva Aldea, *Magical Realism and Deleuze: The Indiscernibility of Difference in Postcolonial Literature*, Continuum International Publishing Group, London; New York 2008, p. 41.

[107] Jason Wilson "Alejo Carpentier's Re-invention of America Latina as Real and Marvellous" (Eds. Stephen M. Hart, Wen-chin Ouyang), *A Companion to Magical Realism*, (p. 67), Tamesis, Woodbridge 2005.

[108] Gabriel García Márquez, "The Solitude of Latin America: Nobel Lecture", (Ed. Julio Ortega), *Gabriel García Márquez and the Powers of Fiction*, University of Texas Press, Austin 1982, p. 88; see also Bowers, p. 39.

[109] Bowers, p. 41.

The meaningless war between political parties lasting for long years and resulting in the deaths of many innocent people is expressed through the Buendía family in *One Hundred Years of Solitude*. In order to criticize this pointless separation between political parties, Márquez shows that people make a decision between liberals and conservatives due to trivial reasons as in the example of Aureliano, who fights for liberals just because they recognize illegitimate children.

The aim of Márquez is not either to declare a political message through magic realism, which is not suitable for this purpose, or to explain the variety of different cultures, but to tell his culture in his novels as his grandmother told him via stories when he was a child. This genre is also employed by other writers to create fiction in various cultural traditions. Faris explains how "Latin American magical realist writing grew out of the first wave of postcolonial romantic primitivism, which affirmed the sense of a usable, natural, and indigenous past but had not yet articulated a distinctive style in which to portray that sensibility".[110]

Carpentier, who insists that what is used in Latin American texts is marvellous realism, distinguishing it from the one used in European texts, uses the term European surrealism instead of magic realism while responding to those who ask the difference between magic realism in Europe and Latin America. Guatemalan writer Asturias also relates magic realism with surrealism. Since both writers were in Europe during the period when surrealism was common, observing the texts written in this genre, they might have been influenced by it. For instance, it was during his studies in Paris that Asturias, who was introduced "with the indigenous legends of his country, developed a style that demonstrates his knowledge of modern literary techniques such as expressionism and surrealism."[111] However, the writer asserts that his technique is different from French surrealism when he explains that life in Guatemala, which he writes about in his novels, is such a great mixture of the real and fantastic that it is impossible to distinguish them from each other, and it might be clear by what might be defined as:

[110] Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p. 33.
[111] Chanady, "Territorialization of the Imaginary", p. 140.

> *'American magical realism', in which the real is accompanied by a dream-world reality so full of details that it turns into something more than reality itself, as in the native texts. The reality in which my characters move is a mixture of the magical and the real. The magical is a kind of second, almost complementary language used to penetrate the universe that surrounds them. They live, we live (because the novelist lives with his characters) in a world in which there are no barriers between the real and the fantastic, in which any episode, when narrated, becomes a part of something unworldly and where, in the opinion of the people, that which is born of the imagination takes on the substantial nature of reality.*[112]

Though Flores claims Argentinian writer Borges as the first writer to start magic realism in Latin America, Austurias' *Men of Maze* and Carpentier's *The Kingdom of This World*, which appeared in 1940s, helped establish this genre.

The difference between Latin American magic realism and European magic realism is also explained by Echevarría, who claims Carpentier prefers ontological magic realism peculiar to Latin Americans, in opposition to a phenomenological, European perspective as Roh does, though it is explicit that the Cuban writer is influenced by surrealism:

> *The Latin American writer preferred to place himself on the far side of that borderline aesthetics described by Roh– on the side of savage, of the believer, not on the ambiguous ground where miracles are justified by means of a reflexive act of perception, in which the consciousness of distance between the observer and the object, between the subject and that exotic other, generates estrangement and wonder.*[113]

Echevarría argues that Carpentier does not truly surrender to theories of Breton, who became the founder of surrealism after writing *First Manifesto* in 1924 despite his captivation by surrealism in the past, by being devoted to marvellous realism. While

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[112] Tommaso Scarano, "Notes on Spanish American Magical Realism", (Eds. Elsa Linguanti, Francesco Casotti and Carmen Concilio), *CoterminousWorlds: Magical Realism and Contemporary Post- colonial Literature in English*, (p. 12), Rodopi, Amsterdam-Atlanta 1999.

[113] Echevarría, *Alejo Carpentier, the Pilgrime at Home*, p. 116; see also Simpkins, p. 147.

comparing Allende and Morrison in terms of magic realism in their novels, P. Gabrielle Foreman shows that this term is not necessarily peculiar to Latin America:

> *Although the term [magical realism] has been used primarily to categorize a Latin American genre, I assume its relevance in examining an aspect of African American literature. Gabriel García Márquez . . . often cites the African Caribbean coast of Colombia as the source of his magically real. Allende has asserted that magical realism 'relies on a South American reality: the confluence of races and cultures of the whole world superimposed in the indigineous culture, in a violent climate.' These, too, are the dynamics of Africans in the Americas; they are inscribed, although differently, in both Allende's and Morrison's texts.*[114]

Despite its resemblance to magic realism employed by Latin Americans and African Americans, European magic realism has a different source. In order to reveal this difference, Carpentier mentions the supernatural skills of Haitian François Mackandal, leader of a slave revolution in the eighteenth century. Mackandal, who was imprisoned for poisoning white slave owners in Haiti, is believed to have transformed into a mosquito when he was about to be executed. Carpentier asserts that Latin Americans' belief in supernatural events produce miracle: "I found the marvellous real at every turn. Furthermore, I thought, the presence and vitality of this marvellous real was not the unique priviledge of Haiti but the heritage of all of America, where we have not yet begun to establish an inventory of our cosmogenies."[115]

Ute Dapprich-Barrett, who studies magic realism in the novels of Irmtraud Morgner and Angela Carter, claims that magic realism is not merely a postcolonial style. Carter and Morgner base their Latin-American magic realist fiction on "the dominant discourses of the privileged centre" by using Western literature and in particular German literature as though it was a kind of folklore in the tradition of the Grimm Brothers, Goethe, Buchner and Hoffman while rewriting them from a feminist point of

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[114] P. Gabrielle Foreman,"Past-On Stories: History and the Magically Real, Morrison and Allende on Call," *Feminist Studies,*18 (2), Summer 1992, p. 370; see also Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative,* p. 268.

[115]Carpentier, "Marvelous Real in America", (Eds. Lois Parkinson Zamora and Wendy B. Faris), *Magical Realism*, (p.87), Duke University Press, Durham 1995.

view.[116] With the help of the deconstructive aspect of magic realism, writers redefine events in a different way by abusing dominant perspectives of those in the centre. What women writers struggle to make different in their novels is the attitude towards women, but they know that it might be possible only with a change of the whole of humanity. This can be the reason that lies behind the inclusion of characters with wings as in *Midnight's Children* by Rushdie or those who can change their shapes as in *Wise Children* by Carter.

German novelist Günter Grass expresses his aim of writing *The Tin Drum*, the most notable magic realist novel in Europe: "By losing the war I lost my home town, Danzig, [...] and I tried to bring something back to write about, to win it again by writing."[117] The novel is narrated by the point of view of the protagonist Oskar Matzerath, who intentionally excludes himself from other grown-ups by deciding not to grow up physically at the age of three. In spite of his admitting the influence of fairy tales in his fiction, his source of magic realism is the same as Márquez's since his perception of reality is distorted after witnessing the effects of extremely horrific violence during and immediately after the Second World War.[118]

In his magic realist novel *Perfume*, German writer Patrick Suskind writes the story of a man who tries to make perfume out of scents of young and beautiful women whom he kills in order to have the most excellent perfume in eighteenth-century France. The events are told from the point of view of this man called Grenouille that is not psychologically healthy, but the narrator tells about his murders as if they are a part of everyday reality. Suskind's magic realism is different from Márquez's or Allende's. This difference is defined by Jean Weisgerber, who points out magic realism has two types: the "scholarly" type that "loses itself in art and conjecture to illuminate or construct a speculative universe" and which is mostly the domain of European writers, and the mythic or folkloric type mostly used by Latin American writers, but Echevarría makes this distinction more clear: "the epistemological, in which the marvels stem from the observer's vision, and the ontological, in which America is considered to be itself

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[116] Ute Dapprich-Barret, "Magical Realism: Sources and Affinities in Contemporary German and English Writing" (Ed. Susanne Stark), *The Novel in Anglo-German Context: Cultural Cross-Currents and Affinities*, (p. 345), Amsterdam/Atlanta, Rodopi 2000; see also Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p. 134.
[117] Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p. 134.
[118] Reder, p. 75; see also Bowers, p. 63.

marvellous". [119] Gabriel García Márquez, Isabel Allende, Laura Esquivel, Alejo Carpentier, and Toni Morrison write stories based on their own postcolonial experiences, whereas European writers such as Günter Grass, Patrick Suskind, Angela Carter, and Johan Daisne write stories based on their observations.

Magic realism has a complicated construction but its analysis is possible with the help of movements including postcolonialism, feminism and postmodernism. Zamora and Faris point out the outcome of such an analysis: "Magical realist texts are subversive: their in-betweenness, their all-at-onceness encourages resistance to monologic political and cultural structures, a feature that has made the mode particularly useful to writers in postcolonial cultures and, increasingly, to women."[120] This subversive aspect of magic realism especially stems from its insistence on the lack of a single reality, which is the message given by writers with a postcolonial background, those of an imperialist country, or those criticising after-effects of a war. By challenging the cultural dominant from an eccentric position, writers criticize the superior position of Western thought and civilization through characters that are marginalized because of their ethnic identities or genders.[121] For example, by way of magic realism, Rushdie writes about colonialism and its after-effects in India, Carter attacks patriarchal authority in Britain, and Winterson disapproves French occupation of Venice.

Lloyd Davies promotes "many points of views" in narrative: "If no single reality exists, then no world view is definitively correct, no society can be deemed permanent or stable" and "fantasy disturbs what has been taken to be real, tracing a space within society's cognitive frame."[122] This genre brings to light that there is no exact truth either in any world views or in the perception of reality of any societies no matter how powerful or developed they are. Proving the unreliability of a single reality, magic realism presents diverse alternatives which make people free by releasing them from the imprisonment of a certain point of view.

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[119] Roberto González Echevarría "Isla a su vuelo fugitiva: Carpentier y el realismo magico", quoted by Faris in "Scheherazade's Children", p. 165.
[120] Zamora and Faris, p. 6.
[121] Hegerfeldt, p.123.
[122] Lloyd Davies, *Isabel Allende, La casa de los espíritus*, Grant & Cutler, London 2000; see also Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p. 168.

CHAPTER TWO

ABOUT AUTHORS

2.1. JEANETTE WINTERSON

The early life of Jeanette Winterson, one of the remarkable writers of our period, sheds light on understanding her fiction since the relationship between her life and her stories is so evident that her first novel *Oranges Are Not the Only Fruit* is considered as an autobiographical book. When asked if this book is an autobiography, she says both "yes" and "no" since she does not like the idea that the success of the book is due to her life experience. She advocates that how a writer tells the story has a role in its prosperity. She also complains that books of women writers are called autobiography when they include something about their own lives in their fiction, but when men writers do it, such as Paul Auster or Milan Kundera, they are called meta-fiction.[123] Her rejection of being categorized among women writers who write their life stories experimentally is mainly based on the fact that she ideally associates her writing with that of male writers such as James Joyce and T.S. Eliot in respect to the modernist techniques used in her works.

A year after Winterson was born in Manchester in 1959, she was adopted by a working-class family. Because her sexual preference was contrary to the religious education she received from her evangelist mother, she writes about sexuality in an unconventional way in her novels. After being rejected by her own family and church because of her homosexual relationship, Winterson took a lot of part-time jobs to make a living before writing *Oranges Are Not the Only Fruit*, which is considered as autobiography in that she tells the story of a young girl who has problems with her family because of her lesbian relationship with her lover. In the introduction to the 1991 publication of this novel, Winterson mentions the decision she made between the life prepared for her, which was easy to lead, and the life for which she struggled on her own:

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[123] Susan Watkins, "Issues of Gender and Sexuality", (Eds. Katharine Cockin and Jago Morrison), *The Post-War British Literature Handbook*, (p.170), Continuum International Publishing Group, London and New York 2010.

> *Oranges is a comforting novel. Its heroine is someone on the outside of life. She's poor, she's working class but she has to deal with the big questions that cut across class, culture and colour. Everyone, at sometime in their life, must choose whether to stay with a ready-made world that may be safe but which is also limiting, or to push forward, often past the frontiers of commonsense, into a personal space, unknown and untried.*[124]

The fact that the protagonist of this novel, Jeanette, who is named after the writer, realizes her own identity at an early age and insists on her right to behave how she feels without pretending to be someone who she really is not makes this character virtuous while labelling others as hypocrites. Most people choose the easy one, "a ready-made world", but Winterson wanted to push the limits of her small environment in order to create a life free of the limitations of the authorities and full of independence. The dangers which she faced for the sake of freedom led her to become a brilliant mind of her time. Refusing social and gender roles attributed to her by her family, she depicts her main characters with a free spirit, declining stereotyped roles of society. Winterson read the Bible in her childhood since she was raised to become a missionary and used the titles of the books of the Bible for the chapters of her novel.

This novel, which appeared in the 1980s when successful novels such as Angela Carter's *Nights at the Circus* and Salman Rushdie's *Midnight's Children* were published, became a great success, putting Winterson in a literary circle it had taken a while for her contemporaries to reach. What these contemporary writers such as Rushdie, Carter, and Winterson have in common is that they majored in literature[*] at university and that they use historical criticism to make some amendments to historical events through magic realist techniques. In *The Passion*, which has increased Winterson's fame after its publication in 1987, she places her focalizers, Henri and Villanelle, in the army of the famous French commander Napoleon in the early nineteenth century. By intermingling the elements of postmodernism, magic realism, realism, fantasy, fairy tale and history, she creates a distinguishable language and

[124]Jeanette Winterson, "Introduction", (Ed. Winterson), *Oranges Are Not the Only Fruit*, (p. xiv), Vintage, London 1991.

[*]Jeanette Winterson had a degree in English at St Catherine's College, Oxford.

transgresses the boundaries of traditional novels. With its fairy tale characters and nontraditional time, *Sexing the Cherry,* which she published after *The Passion* in 1989, led her to win the E. M. Forster Award from the American Academy of Arts and Letters. *Written on the Body,* in which she does not make it clear if the narrator is male or female by ignoring the conventional thoughts of gender and identity, *Gut Symmetries,* and *Lighthousekeeping* are just some of her successful novels.

Making no differenciation between fact and fiction in her works, Winterson explains the goal of her stories: "The point of fiction is not to mirror real life but to set out from it, to alter our viewing angle and perhaps even the world we are viewing".[125] What people are looking for in narratives is something that takes them away from their routine lives, that implies different attitudes towards problems as characters face tough situations in a world in which anything is possible. The reason why her novels have become bestsellers is their different perspectives which change readers' outlooks and carry them away from the dullness of living in the world. She is against the consumerist society of a materialist world in which the more money something costs, the more valuable it is, or the more money someone has, the more powerful s/he is. Because of advertisements, people too busy earning money to think about what is necessary for them are constantly tempted to buy things that they do not actually need. At that point fiction becomes vital to remind everybody of the importance of spirituality, of things beyond material objects, through the imagination of writers that create worlds based on multiple realities. She suggests her readers go beyond their realities with the help of her adventurous characters whose experiences they might make use of. While defining art, she makes its mission clear: "Art is a way into other realities, other personalities… Strong texts work along the borders of our minds and alter what already exists. They could not do this if they merely reflected what already exists."[126] Without being restricted to any reality, art takes advantage of limitless possibilities of imagination beyond inflexible facts.

Creating alternative solutions necessitates being free from all the boundaries of the known facts including time. "All of my books manipulate time, in an effort to free the mind from the effects of gravity. The present has a weight to it – the weight of our

[125] Nick Rennison, *Contemporary British Novelists*, Routledge, New York 2005, p. 153.
[126] Jeanette Winterson, *Art Objects: Essays on Ecstasy and Effrontery*, Vintage, London 1996, p. 26.

lives, the weight of now. By imaginatively moving sideways, I try to let in more light and air."[127] She makes this comment in her book *Art & Lies*, which gathers together important characters from history such as George Frideric Handel, Pablo Picasso, and Sappho on a journey to London. Through her works, Winterson manifests her rejection of historical truth by emphasizing how reality can be changed in the hands of authorities as many magic realist writers do.

In fact, it might be said that reinscribing history is a common interest of contemporary writers if one looks at the novels Rushdie's *Midnight's Children*, Carter's *Nights at the Circus*, Winterson's *Sexing the Cherry* and *The Passion*, Robert Edric's *The Book of the Heathen*. Appealing to contemporary readers, all these novelists use different narrative techniques to relate the present to the past instead of avoiding the history which has created present conditions. They also show how the past can be changed in relation to who has the power to write it, which means the unreliability of the historical accounts of the past.

The absence of a fixed time provides Winterson the freedom of writing as she wishes using the opportunities literature assures. It is a great weight off her mind to be free from the present time and present life as in all her works she characterizes people from different areas. Uniting fictional time and historical time by means of real and unreal characters such as Napoleon and Henri in *The Passion*, or uniting real characters who lived in different ages such as Handel, Picasso and Sappho, who left their marks in history, she destroys the usual perception of time by passing beyond the confines of history. The complex time of her fiction might be interpreted as her manipulating history, but indeed she does not have faith in pure historical truth, so she sees no harm in making some changes in history, which makes time free from the burden of the past. In fact, if she had to make a choice between the truth of history and that of art, she would prefer art without regard to Plato's idea that art is the copy of the copy. She expresses her thoughts in this way: "If truth is that which lasts, then art has proved truer than any other human endeavour. What is certain is that pictures and poetry and music are not only marks in time but mark through time, of their own time and ours, not

[127] Jeanette Winterson, *Art&Lies*, 25.02.2012, http://www.jeanettewinterson.com/pages/content/index.asp?PageID=12

antique or historical, but living as they ever did, exuberantly, untired."[128] *War and Peace*, written in 1869 by Leo Tolstoy, tells the story of the French invasion of Russia from the perspective of aristocratic families, but, in our age, it is still read by many people, which is evidence that art, not strictly fixed in any time, does not get old.

Though Winterson commits to postmodernist aspects such as pastiche, "fragmentation, metafiction, intertextuality, parody and hybridity, and to certain postmodern epistemological tenets such as fluidity and instability of self and the ultimate unknowability of things", she is against the lack of metanarratives and the thought that "there is no intrinsic value", which postmodernist writers adopt in their narratives.[129] Furthermore, she deals with this value issue which has decreased because of capitalism. Apart from postmodernist techniques, Winterson replies to political and social injustice through her magic realist methods as Gabriel García Márquez, Isabel Allende and Salman Rushdie do, but their response to the cruelties of oppressive regimes is clearer when compared to that of Winterson. Of course, it is not the cruelties of oppressive regimes that Winterson focuses on; she uses magic realism in respect to sexual and gender problems, but the existence of social and political criticism is felt in her novels, which is a common aspect she shares with these Latin American writers.

In order to reject any categorization of what she is writing, Winterson calls each one of her works just a piece of writing instead of applying the universal term "novel". Though there are some political issues covertly dealt with in her novels, she is not pleased with being labelled as a political writer. Asking to be called only as a writer, she declares that she is also tired of being classified as a lesbian or postmodernist writer due to lesbian themes included in her works. She expresses her feelings about this by referring to Virginia Woolf's writing:

> *I see no reason to read into Woolf's work the physical difficulties of her life. If I said to you that a reading of John Keats must entertain his tuberculosis and the fact that he was common and short, you would ignore me; a writer's work is not a chart of their sex, sexuality, sanity and physical health.*[130]

[128] Winterson, *Art Objects: Essays on Ecstasy and Effrontery*, prologue.
[129] Sonya Andermahr, *Jeanette Winterson*, Palgrave, Macmillan 2009, p. 21.
[130] Winterson, *Art Objects: Essays on Ecstasy and Effrontery*, p. 97.

Winterson does not share the idea that the physical condition of a writer is a mirror of his or her writing and her reference to the difference of reading the writing of John Keats and that of Woolf implies that she thinks male writing is privileged. Even though she is not pleased with the relation correlated between the private life of writers and their works, it is apparent that her sexual preference is prevalent in all her works. While normalizing lesbian life through postmodern elements, she shows the courage to compare two sexual relations one of which is heterosexual that results in unhappy marriages.

Because she is engaged in same-sex relations, claims that a woman maintains her life without any need for a man, and questions the institution of marriage and family values by refusing the gender roles the patriarchal culture provides, Winterson is called a lesbian writer. Her expression of lesbian desire does not mean that she merely writes about lesbians; she writes about her feelings and her struggle to destroy the hostility towards homosexuals by depicting how normal lesbian life is via her stories. She subverts the idea of the community that lesbianism is a kind of perversity and that it cannot be spoken of outloud. When people in the church find out about Winterson's homosexual relationship, they try to purify her soul through exorcism. In her short story *The Poetics of Sex,* Winterson mentions the hatred of the community for homosexual people: "The world is full of blind people. They don't see Picasso and me dignified in our love. They see perverts, inverts, tribades, homosexuals. They see circus freaks and Satan worshippers, girl-catchers and porno turn-outs."[131] She calls those people blind owing to her claim that when heterosexual people see them, they do not see happy couples who are madly in love with each other, but perverted people who went off the rails by declining to prefer the sex chosen for them as suitable. Her hatred for the community is also evident in her naming them as blind people who cannot understand real love as they are entrapped in traditionalism by their narrow-mindedness.

She creates female characters with free spirits who do not restrict themselves to the rules of society, but her male characters prefer to obey those rules. Influenced by her own family relationship between her dominant mother and passive father, she creates

[131] Jeanette Winterson, "The Poetics of Sex", *The World and Other Places*, Jonathan Cape, London 1998, p. 37; see also Sonia Front, *Transgressing Boundaries in Jeanette Winterson's Fiction*, Peter Lang, Frankfurt 2009, p. 111.

male and female characters with androgynous identities in order to destroy patriarchal clichés. She undermines the conventional concepts of masculinity and femininity by reversing the roles of women and men as she places Henri in the kitchen of Napoleon's army as a cook and Villanelle, a beautiful red-haired woman, at the casino as a croupier. Though it is evident that she refuses the gender roles strapped onto the shoulders of women in patriarchal cultures with women characters that are strong enough to seek for their freedom instead of settling for being a wife, what she cannot stand is in fact the attribution of social roles by society without giving any importance to the choices of individuals. Declining to be a part of a social order, her characters, both male and female, go through adventurous, risky journeys in a search for their identities.

Winterson does not give happy endings to her stories, writing "they lived happily together" as in fairy tales, which is a different aspect of her work from them. She does not do this because in real life there is no ending. Since the development of people never ceases but goes on until the end of their lives, the endings of her books are also open to commentary. She is not a fan of realism, which she thinks is unnecessary in novels due to television's exact presentation of real life, but she has her own methods of presenting reality as in not giving a complete ending to her stories, which moves readers' imagination to continue the stories with the help of their own creative abilities.

2.2. ANGELA CARTER

One of the most inspiring, talented, outspoken, courageous and accomplished writers of contemporary literature is the British writer Angela Carter. She was born in Sussex, England, 1940. She worked as a journalist before reading English at Bristol University. She wrote novels, short stories, children's books, anthologies and she got attention with her witty remarks on subjects some people could not dare to mention. After the publication of her first novel, *Shadow Dance*, in 1966, she was welcomed with her other novels in the world of literature since she was given the John Llewellyn Rhys Prize for her second novel, *The Magic Toyshop*, in 1967 and Somerset Maugham Award for her third novel *Several Perceptions* in 1968, which financially helped her to separate from her husband and to go to Japan for two years. Expressing her anger for those calling her a fantastic writer, she insistently emphasizes that she is a socialist woman who thinks the necessity of using old narrative techniques together with new ones. She

is called a magic realist writer as she "employed conventional devices of the carnivalesque and the fantastic narrative to blur reality and fantasy. She lured her readers into worlds of surreal logic and metaphysical impossibilities to subvert notions of Western culture that traditionally romanticize marriage and sanctify motherhood".[132] The line between the reality and fantastic is not certain in her novels, which is a revolt against traditional attitude towards reality in realist novels. Neither marriage nor motherhood is glorified through the hyperbolic happiness of families that is unfound in real life; however, she describes unhappy marriages and unconventional parenthood.

Carter thinks the only obstacle refraining people from enjoying their freedom is their limited imagination, and she makes this possible in her stories by destroying the borders of logical, static life, which results in the abundance of the inexhaustible beauty of imagining. The more one is deprived of his/her dreams for the sake of not being estranged from reality, the more restrictions of social life s/he has. In her stories, the question of "what is reality" is asked and the fact that reality is confined to the observable world is not accepted as a correct answer. She is not comfortable with social identities given to people and "her sustaining goal is the explosion of the doxa by which so many lives are routinely shaped and in the name of which human beings so often consent to while their days away in ponderous thoughtlessness".[133] She believes in the necessity of freeing minds of any conventions by which people lead their lives without questioning them and making themselves believe the indispensability of these conventions. Thus, they do not have to push themselves to look for new ways different from well-known traditions, which may cause them to be different from others. The uneasiness resulted from the uncertainty is a strong reason of human beings' usual consent to the simplicity of their lives. In her writing which expresses her refusal to "imitate life", "meaning would lie beyond the 'imitation of life' in the interpretation/deconstruction of cultural symbolism. In this move away from mimesis Carter is able to effectively question the fundamental reason which took cultural and social constructions – such as male/female, evil/good, progress/primitivism – as

[132] Anna Katsavos, "Angela Carter", (Eds. Vicki K. Janik, Del Ivan Janik), *Modern British Women Writers: An A-to- Z Guide*, (p. 67), Greenwood Press, Westport 2002.
[133] Dani Cavallaro, *The World of Angela Carter: A Critical Investigation*, McFarland, Jefferson, N.C. 2011, p. 6.

universal and atemporal".[134] In her stories which are more than an imitation of life, the line between the imaginative world and the real one is annihilated through a door opening to a territory that undeniably seems unknown and familiar at the same time. The reader finds it difficult to categorize her writing which is constituted by her interpretation of myth, fairy tale together with eroticism.

People need to have enough courage to be concerned with Carter's stories which are challenging as they include more meanings than they seem to have. "Carter's writings enjoin us to engage in some courageous thinking. First and foremost, we are encouraged to reflect on the pure and simple fact of being human –which of course, rapidly turns out to be neither pure nor simple, and hardly to qualify for definition as a 'fact'." [135] Though being human is thought to be "pure and simple", through the inexplicable behaviours of Carter's characters it becomes clear that it is not easy to explain human beings as it seems. Despite the exaggeration of the complexity of the characters' lives with which people cannot associate theirs, it is no more complex than the minds of those who are outside the book.

It is not very easy to read Carter's work as she pushes readers to compel themselves to understand or, more precisely, to encode the multiple meanings of her fiction hidden in her characters and her choice of setting. Her writing is a mixture of realism, fantasy, mythology, fairy tale, gothic and science fiction which she utilizes not to estrange people from reality. The reason why she embellishes her writing with mythical and historical figures and fantastical elements is not that she tries to tell fairy tales to keep minds away from events outside the book but that she struggles to tell the relation between the world inside the book and the one outside by means of her criticism. She supports the necessity of making variations in art, so various techniques are seen in her stories as she wants everybody who reads them to find something from their lives. She believes in the power of books to move readers from the confinement of the ordinariness of their lives to the places they have never been to, or they have not even imagined that they will ever go to.

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[134]Antonio Ochoa, "The Transcendent Space of Transformation", *Conserveries mémorielles*, #7, 2010, p. 3.
[135]Cavallaro, p. 6.

Despite the fact that there are many unrealistic events included in her stories, she does not believe in fairy tales as a socialist woman. However, apart from the writers who share her views, she adopts fantastical techniques instead of realistic ones "as the medium for most of her explorations".[136] The reason why she likes science fiction is the freedom it provides her instead of dictating tradition "and the market that went with those freedoms the freedom to play with causality and to regard character in a way less linked to Leavisite moral fictions or a bourgeois myth of identity which is three-dimentional or self-determined".[137] This genre makes her free to describe people and places without being confined to moral principles of realist fiction or "a bourgeois myth of identity", which avoids predicting how things come to an end. When she is asked if she is a moralist or not, she explains her opinion about morality in novels: "If morals are to do with the way people behave, then I do think the novel has a moral function. But the moral function should not be hortatory in any way –telling people how to behave".[138] She does not want to give advices to people about how to behave. She just writes about the lives of ordinary people without aiming that others learn a lesson from the misfortunes of the characters. Readers read the presentation of life as it is since she does not direct readers but makes them free.

In order to reject any categorization of what she is writing, Carter calls each one of her works just a piece of writing instead of applying a term. Though there are some feminine issues covertly dealt with in her novels, she is not pleased with being labelled as a feminist writer. She does not accept that she writes to be in the service of feminism:

> *I write about the conditions of my life, as everyone does. You write from your own history. Being female or being black means that once you become conscious, your position –however many there are of you– isn't the standard one: you have to bear that in mind when you are writing, you have to keep on defining the ground on which you're standing, because you are in fact setting yourself up in opposition to the generality.*[139]

[136] Alison Easton, *Angela Carter*, Macmillan, London 2000, p. 3.
[137] Roz Kavaney, "New New World Dreams: Angela Carter and Science Fiction", (Ed. Lorna Sage), *Essays on the Art of Angela Carter: Flesh and the Mirror*, (p. 185), Virago, London 2007.
[138] John Haffenden, *Novelists in Interview*, Routledge, London 1985, p. 96.
[139] Haffenden, p. 93.

She expresses that she does not fancy the idea of being called just a feminist writer but she does not allege that her being female has no effect on her writing because she naturally writes about the conditions of her life. As an African-American female writer, Toni Morrison, for instance, writes about the past of black women in American history.

In Carter's writing it is possible to find some fairy tale features in the description of modern characters as in *Wise Children*, which demonstrates her intermingling old tales with the new ones. While rewriting these tales, she does not solely intend to fix "roles of active sexuality for their female protagonists", she "'re-write[s]' them by playing with and upon (if not preying upon) the earlier misogynistic version".[140] Merja Makinen claims that in *The Company of Wolves*, Carter not only writes an old story but also criticizes it by providing readers with two versions of the story together instead of merely presenting the old version. She makes it the duty of readers to confirm the misogynism hidden in the original story by comparing two versions in the same text rather than directing them to blindly believe in what she tells. She ironically rewrites some known stories with the modified roles of the sexes, with heroines, not heroes with the implication that women have not been given the right place they have deserved to even in fairy tales. She explains the reason why she writes about women history:

> *My life has been most significantly shaped by my gender …I spent a good many years being told what I ought to think, and how I ought to behave, and how I ought to write, even, because I was a woman and men thought they had the right to tell me how to feel, but then I stopped listening to them and tried to figure it out for myself but they didn't stop talking, oh dear, no. So I started answering back.*[141]

Tired of being told what to do all her life, she harshly critiques the attitude of the society towards women who are not puppets expected to behave in accordance with the wishes of their owners. Opposed to the instructions given to people to obey without interrogating, Carter questions the imperialist system, the class system and comes up

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[140] Merja Makinen, "Angela Carter's *The Bloody Chamber* and The Decolonization of Feminine Sexuality" *Feminist Review* 42 ,1992, pp. 2-15; see also Danielle Marie Roemer,Cristina Bacchilega, *Angela Carter and The Fairy Tale*, Wayne State University Press, Detroit 1998, p. 43.

[141] Angela Carter, *Expletives Deleted: Selected Writings*, Vintage, London 1993, p. 5; see also Easton, p. 2.

with alternatives. However, her readers do not feel the obligation to accept or appreciate her opinions as Carter's aim is not to create a ready world for people to live in but to make them conscious of the problems and think over their own solutions. She struggles to make all people be released from the burden of the expectations of patriarchal capitalism.

The historical truth is also questioned in her fiction by raising the issue that whether women are given the right place in history, whereas heroic stories of men fill the pages of history. Susanne Gruss, who thinks "history is split up into individual histories", claims that "the same is true of literary historiography, which is now also accepted as a construction that consciously includes some authors and leaves out others rather than a continuous narrative".[142] History is no more different than a fictional story as they are both subjectively constructed in a way that they can leave out whoever or whatever they want. Women, black people, natives who are deprived of power have been silenced by being ignored by history or even if they take place in its context, they are displaced as how dominant culture wants them to be. In Carter's stories, "it wasn't the multiple voices one was aware of, but the teasing power of the narrator who would, within the same story, give you different versions, turn it around or inside out, transform it".[143]Carter attempts to show the degree of reliability of history writing which cannot be independent of its writer who has the power to play with the document, change the original version and propound it as a fact.

A very realistic element in Carter's writing is its open-endedness which is expressed by Lorna Sage, who points that "she had trouble with endings and wanted them to stay open".[144] She has difficulty in making an end to her stories as they lived in joy for the rest of their lives because she is certain that there is no eternal happiness in the world we live in and she does not deceive her readers. Another reason of her not putting an end to her writing is that she gives them the option of choosing what they want rather than making them accept her own ending.

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[142] Susanne Gruss, *The Pleasure of the Feminist Text: Reading Michèle Roberts and Angela Carter*, Rodopi, New York 2009, p. 244.
[143] Lorna Sage, *Essays on the Art of Angela Carter: Flesh and the Mirror*, Virago, London 2007, p. 36.
[144] Lorna Sage, *Good As Her Word: Selected Journalism*, Fourth Estate, London 2003, p. 77; see also Ali Smith, "Introduction to the New Edition", (Ed. Lorna Sage), *Essays on the Art of Angela Carter: Flesh and the Mirror*, (p. 19), Virago, London 2007.

CHAPTER THREE

THE PASSION AND *WISE CILDREN* AS MAGIC REALIST NOVELS

Jeanette Winterson and Angela Carter, widely known as postmodernist writers, also have magic realist elements in their novels though they refuse to be called either as a postmodernist or a magic realist writer, for which it might be given the reason that they do not want to be labelled under any -isms. However, the obviousness of the magic realist aspects of *The Passion* and *Wise Children*, which will be explained in this study, partly makes the writers magic realist novelists. They are stories in which can be found the amalgamation of history, myth and fairy tale, combining realistic and unrealistic events without increasing the degree of reliability in any of them.

3.1. MYTHOLOGICAL, MYTHICAL AND FAIRY TALE QUALITIES

Magic realist fiction is accepted as a hybrid not just because it unifies different thought systems but because it mixes the settled genres and styles of narrative.[145] What is expected from magic realist works should not be just the unification of opposed ideas but the success of different narrative styles to present the same topic. In order to avoid the estrangement of the reader from the text, Winterson and Carter use both fantastic and realist features while constituting a magical world in their narratives. The reader's life experience, cultural background, and the comparison he makes between his life and the life in the book construct his consciousness of the magic and the real world.[146] Carter, intermingling fantasy with a language which can objectify ideas, "deploys the fantastic in an eminently allegorical fashion, positing its bizarre characters and preposterous situations, its vertiginous plots and twists of logic as figurative correlatives for the cultural myths by which political reality is defined and corralled".[147] Showing an interest in employing the elements of fantasy, myth, and fairy tale, Carter takes advantage of the hybrid nature of magic realism allowing her to start the second chapter of her novel, *Wise Children*, which takes place in the nineteenth century England, with a paragraph which immediately evokes a fairy tale atmosphere:

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[145] Hegerfeldt, p. 71.
[146] Hadjetian, *Multiculturalism and Magic Realism? Between Fiction and Reality*, p. 39.
[147] Cavallaro, p. 17.

> *Once upon a time, there was an old woman in splitting black satin pounding away at an upright piano in a room over a haberdasher's shop in Clapham High Street and her daughter in a pink tutu and wrinkled tights slapped at your ankles with a cane if you didn't pick up your feet high enough. Once a week, every Saturday morning, Grandma Chance would wash us, brush us and do up our hair in sausage curls.* (*WC* 53)[*]

Clapham High Street does really exist in England, but it seems as a fictional street because of the way it is narrated in the story. This street that belongs to a modern country is united with a fictional narrative in the same text. In this street there is the house of the twins, Dora and Nora, raised by a woman they call Grandma with whom they have no blood relation because of their mother's death as soon as they are born and their biological father's not taking care of them. Though she makes a fairy tale opening that is far away from the world of the narrator, she soon subverts this by turning to the realist mode.[148] The fairy tale atmosphere is suddenly destructed as soon as the narrator mentions her own life story in a realist way and thus perplexes the readers who expect a different course in the narrative by reminding them of the unconventional style of this story. The moment when the sheriff of the county of Hazard, Texas declares the marriages of Nora, Dora and Melchior, the scream of Tony's mother that is against his son's marrying Nora makes Dora reverses to fairy tale narrative: "Too late. Three rings slipped on to three fingers. Three women pushed back three veils" (*WC* 159). Then, turning back to the realist mode, Dora tells how Tony's mother ruins that night and she and Nora have to go back home with Grandma. After defining Nora's anger for Tony, who comes to take back the engagement ring, she goes on her story which turns to a fairy tale again:

> *Meanwhile Genghis Khan and the imitation Dora lived happily ever after, once he'd got ever the shock, and if you believe that, you'll believe anything, but I do know, for a fact, he never got together with Daisy again and though he tried to ruin her career, she didn't give a damn. It finished Melchior in the movies, though. Kaput. The end.* (*WC* 161)

[*] All references to the novel *Wise Children* will hereafter be given in parantheses.
[148] Hegerfeldt, p. 86.

Apart from questioning the reliability of the narrator and showing her power to make readers believe anything she says, she also tests the caution of readers who need to be careful while reading Carter's texts perpetually subverting absolute faith in the narrative. Readers' perception of the events depends on the narrator whose words are strong enough to change the course of the story by putting an end to it even at a time when it seems nonsense.

The embracing feature of this genre allows it to unify myths, folktales and legends with modern literary genres. In emphasizing the importance of "Greek myths, Celtic legends, or the Brother Grimm's fairy tales" in establishing "fantastic elements" of magic realism, Hegerfeldt argues: "Apart from serving to undermine the realism installed by the text, transferring elements from such traditional narrative genres to a contemporary setting is one of the strategies by which magic realist fiction inquires into the different kinds of knowledge circulated by societies".[149] Hence, the objective of the inclusion of these "traditional narrative genres" in magic realist fiction is to question different sources of information as well as subvert realism. Carter is an innovative writer who applies traditional narrative genres such as folk tales and fairy tales to a contemporary setting. In the introduction of *The Virago Book of Fairy Tales*, she takes attention to the oral tradition:

> *For most of human history, "literature", both fiction and poetry has been narrated, not written – heard, not read. So fairy tales, folk tales, stories from the oral tradition, are all of them the most vital connection we have with the imagination of the ordinary men and women whose labour created our world.*[150]

In *Wise Children* we see the storyteller, Dora Chance, telling her family's life story, which makes readers feel that they are listening to someone who is directly talking to them: "Dora and Nora. Two girls pounding the boards. At Christmas, we did a panto. One year we did *Jack* and *the Beanstalk* at Kennington. Would you believe a live

[149] Hegerfeldt, p. 82.
[150] Angela Carter, *The Virago Book of Fairy Tales*, Virago, London 1990, p. ix; see also Anja Müller, *Angela Carter Identity Constructed/Deconstructed*, Heidelberg Winter 1997, p. 208.

theatre in Kennington, once upon a time? Alive and kicking" (*WC* 75). Through Dora, who "emphasizes the metafictional nature of the novel and challenges the act of literary representation", Carter includes oral tradition in her novel and assesses "on the one hand the role and importance of the author, on the other –by making the telling of the tale its theme– the reliability of the text in question (as well as texts as such)".[151] She does not make an implication that the narrator might not be reliable. Instead, she squarely points out that with Dora's blurred memory of the incidents, it is better for readers to question the credibility of what is told: "It was a strange night, that night, and stranger still because I always misremember. It never seems the same, twice, each time that I remember it. I distort" (*WC* 157). While she tries to remember the night when she is about to get married to Genghis Khan, she makes readers conscious that what she is about to tell might not be completely true. She raises doubts in the minds of readers: How can they trust someone who is not sure of her own memories?

A unification of different literary styles is the storytelling in *The Passion* by means of parables Villanelle and Henry tell. Even though parables want the reader "to trust the tale but understand it as figurative and loaded with ethical value", Winterson who includes them in her novel does not want the reader "to believe in their honesty as a historical possibility but rather to allow the creative potential of the story, through its layering of narrative, allegory and metaphor"; therefore, the story or "the performance of the narrative upon its reader" may construct "an expression of truth", "as in Christ's parables".[152] Though she includes parables, she, using the subversive effect of magic realism, does not intend to give an ethical lesson but to show how "an expression of truth" might be constructed.

With their excessive narratives, myths are used by this genre to describe the supernatural qualities of its characters, but it is apparent that the characters are not completely supernatural as they are just human beings who are given some gifts. While making use of some features of myths or legends, magic realism does not create a wholly mythical world, but a world in which the borders between fantastic and real are not certain. Carter, skilful at creating a world in which there is no certain division

[151]Müller, p. 208.

[152]Brutus Green, "In Between Sex and the Sacred: The Articulation of an Erotic Theology in Jeanette Winterson's *The Passion"*, *Theology & Sexuality*, 13 (2), SAGE Publications, London, Thousand Oaks CA, New Delhi, 2007, p. 200.

between the known world and the unknown one, expresses her anger for those calling her writing mythical: "I become mildly irritated (I'm sorry!) when people, as they sometimes do, ask me about the mythic quality of my work I've written lately. Because I believe that all myths are products of the human mind and reflect only aspects of material human practice. I'm in the demythologising business."[153] She is not in the service of producing mythical works for the purpose of entertaining people, but she struggles to purge them of their mythic features and brings out the reflections of "material human practice", the concealed meaning of these myths. In *Wise Children*, Grandma Chance has a mythical power:

> *Grandma read it in a book. I swear, to this day, she only did it to annoy us but, from this book, she took into her head the notion flowers suffered pain. How, when you cut a flower, it emits a scream of anguish – happily, audible to other flowers, but Grandma claimed her ears were sensitive enough to catch the echo; has a fearful spasm; a crisis, then goes into rigor mortis. After that, she'd cross the road if she saw a florist's shop, so as not to ravage her sensibilities or injure her eardrums.* (*WC* 91)

When Dora and Nora turn into eighteen, a lot of flowers start to be sent to their home by their lovers, which annoys Grandma, who does not have any problems with "the ribboned baskets of exotic fruits delivered daily". She states that her ears are so sensitive that she can hear the pain flowers suffer, which is normally only audible to other flowers. Reporting this supernatural quality of Grandma in a usual way, Dora neither questions how possible it is that Grandma can hear flowers nor mocks her avoiding walking on a road where there is a florist's shop. And it is not only a florist's shop that makes her sensitive ears hurt, but also a butcher's shop and furrier's shop, which is told by Dora, who utters how difficult it is to have a walk with Grandma: "What with dodging butcher's shops, too, and furrier's, going out with Grandma was all ducking and weaving, like a short walk through no-man's-land" (*WC* 91).

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[153] Angela Carter, "Notes From the Front Line" (1983), *Shaking a Leg: Collected Journalism and Writings*, Penguin, New York 1997, p. 38; see also Aidan Day, *The Rational Glass*, Manchester University Press, Manchester 1998, p. 3.

Carter catches readers' attention with the longevity of her characters such as septuagenarian Dora and Nora and centenarian Melchior, and deals with the myth of immortality with Peregrine, who is able to come back from death without getting changed by it at the one hundredth birthday party of his twin, Melchior. Peregrine's coming back from death is told in this way:

> *A thrill ran through the room. Something unscripted is about to happen. They let the wind in when they opened the door. The same amazing wind that whipped up the leaves and Dora Chance's weary corpuscles this morning came roaring . . . Laughter like sweet thunder blew on the wind in front of him and every head turned to see whom it might be, arriving late, in such a genial tempest.*
> *Who else could it have been?*
> *Remember the old song he used to sing with Irish, 'In Dublin town lived Michael Finnegan . . .' and the corpse jumps up at the wake, a resurrection. And the last line went like this: 'Thunder and lightning!' sang our Peregrine. 'Did yez think I was dead?'* (*WC* 206)

Peregrine's resurrection, an extraordinary event, is told in a normal way as Dora implies that it cannot be anybody but Peregrine, who arrives late at Melchior's birthday party, in which another unnatural thing happens with Gareth's three months old babies that magically come out of Melchior's pockets. The marvellous that magic realism needs is provided by the extraordinariness of myths by which this genre installs its peculiar fiction composed of the mixture of the fantastic and the real.

The Passion also does not directly contain mythological characters, but the existence of mythological allusions is felt through the analysis of some characters. In *The Passion* Winterson applies mythology by giving a quote from the Greek tragedy *Medea*, written by Euripides, even before beginning the story: "You have navigated with raging soul far from the paternal home, passing beyond the seas' double rocks and now you inhabit a foreign land." Declaring Medea's name, she foreshadows that this is not a male-oriented story since Medea is a famous mythological heroine in a patriarchal Greek community. Medea, betrayed by her husband, Jason, after turning her back on her family and country to help him and the Argonauts take the Golden Fleece, is in a foreign country where she is not wanted anymore because her husband Jason wants to

marry the king's daughter. Susana Onega remarks on the similarity between Jason's quest for the Golden Fleece and Henri's joining the Grande Army for the sake of his love for Napoleon and also makes a connection between "Medea's exile from home and her psychological breakdown caused by Jason's betrayal and abandonment" and "Villanelle's loss of her heart to a married lady nicknamed 'the Queen of Spades', and her ensuing marriage to Napoleon's former cook, nicknamed 'the Jack of Hearts'."[154] A direct reference to a mythological figure is found in the comparison Henri makes between himself and Ulysses through his statement that "not all men are as fortunate as Ulysses" (*P* 83)*, which reveals his jealousy as it seems almost impossible for the soldiers to come back to their homes.[155]

Another mythological aspect is found in the relation between the experiences of Villanelle and Henri in Venice and the myth of Ariadne and Theseus in the Cretan labyrinth. As a result of her mother's failure to slow down her labour, the hour when Villanelle was born coincided with an eclipse of the sun (*P* 51). Her hometown, Venice, is "a watery and uncanny world with mysterious dark lanes and apparently dead-end canals" that resembles the dark and dangerous ways of Cretan Labyrinth, where Theseus and Ariadne, who resembles Villanelle owing to her ability to find her way in the labyrinth, try to escape after killing the monster.[156] After being chosen as a sacrificial victim for the Minotaur, Theseus decides to kill the beast and with the help of King Minos' daughter Ariadne, who falls in love with him, he succeeds at this and gets out of the labyrinth, but because Dionysus claims Ariadne as his bride, he leaves her behind and goes back to Athens.[157] When Villanelle's husband attacks Henri, she helps him to kill her husband:

> *He put his hands to my throat and I heard Villanelle cry out and throw her knife towards me, within reach. A Venetian knife, thin and cruel. 'Soft side, Henri, like sea urchins.' I had the knife in*

[154]Susana Onega, *Jeanette Winterson*, Manchester University Press, Manchester 2006, p. 56.

*All references to the novel *The Passion* will hereafter be given in parantheses.

[155] María Del Mar Asensio Aróstegui, *Recurrent Structural and Thematic Traits in Jeanette Winterson's The Passion and Sexing the Cherry: Time, Space and the Construction of Identity*, (PhD Dissertation), Universidad de La Rioja, Logroño, Spain 2008, p. 90.

[156] Onega, *Jeanette Winterson*, p. 59.

[157]"Ariadne and Theseus: The Labyrinth", 21.03.2012, http://library.thinkquest.org/C005321/tq/Myth%20Library/Ariadne%20and%20Theseus.htm.

> *my hand and I thrust it at his side. As he rolled I thrust it in his belly. I heard it suckle his guts. I pulled it out, angry knife at being so torn away, and I let it go in again, through the years of good living. That goose and claret flesh soon fell away.* (*P* 128)

Villanelle's fat and rude husband's association with the Minotaur is more obvious in Henri's beastly description of him "[...] with jowls that hung like dead moles and a plump case of skin that held his head to his shoulders" (*P* 126-127). After the death of the cook, Villanelle drags their boats with a rope over her shoulder on the Venetian canal since they have lost their oars. The rope that Villanelle uses to take them home also resembles the string that Ariadne gives to Theseus, who gets out of the labyrinth by using that string after slaying the beast. The unification of reality and mythology makes it difficult to understand the difference between fact and fiction.

Apart from these mythological associations, in this novel, there are also characters who have mythical qualities such as Villanelle with her webbed feet, Patrick with his telescopic eye and Villanelle's old friend with the gift of prophecy. Villanelle claims that the eyes of old Venetian people resemble those of cats in that they can see clearly at night, and adds that "Even now, if you look at us closely you will find that some of us have slit eyes in the daylight" (*P* 56). She emphasizes that being able to see the different eyes of the Venetians is possible when looking at them carefully, calling attention to the importance of a careful look at anything which will reveal the secret in it regardless of how ordinary it seems. Henri admits having been influenced by Villanelle who has the skill to "look at everything twice" (*P* 156), and knows how to enjoy the simplest things.

While thinking of her love for the Queen of Spades, Villanelle wonders if she can really walk on water using her webbed feet, which is thought to be true for Venetian boatmen:

> *I faltered at the slippery steps leading into the dark. It was November, after all. I might die if I fell in. I tried balancing my foot on the surface and it dropped beneath into the cold nothingness [...] I stepped out and in the morning they say a beggar was running round the Rialto talking about a young man who'd walked across the canal like it was solid.* (*P* 69)

Villanelle is the only woman who has webbed-feet, which gives her the ability to walk on water. Another character whom Winterson distinguishes by making him have an extraordinary eye is Patrick, who is an ex Irish priest. Patrick's discovering this magical eye of him is told in this way:

> *He had told us the story of his miraculous eye and when he had first discovered it. It was on a hot morning in County Cork and the church doors were wide open to let out the heat and the smell of sweat that even a good wash can't get rid of after six days in the fields. Patrick was preaching a fine sermon about Hell and the perils of the flesh and his eyes roamed the congregation; at least his right eye did, he found that his left eye was focused three fields away on a pair of his parishioners who were committing adultery under God's Heaven while their spouses knelt in his church. After the sermon, Patrick was deeply perplexed. Had he seen them or was he like St Jerome and subject to lustful visions? He walked round to visit them that afternoon and, after a few chance remarks, judged from their guilty faces that they had indeed been doing what he thought they'd been doing.* (*P* 107)

After Patrick's death, Henri tells about Patrick discovering this magical eye; Henri is not surprised by any part of it, acting as if it was an ordinary event and normalizing this miracle. Zamora and Faris contend that "in the magical realist texts […] the supernatural is not a simple or obvious matter, but it is an ordinary matter, an everyday occurrence–admitted, accepted, and integrated into the rationality and materiality of literary realism".[158] Embedding a man with a supernatural eye in a historically real war combines the mundane and the unusual, thereby ensuring the acceptance of the irrational in a realist world. Another character with a supernatural gift is Villanelle's old friend who can make predictions that come true. One of her predictions about Henri is that he must "beware of old enemies in new disguises" (*P* 115), which is a warning that his old enemy, the cook in the army, will appear as the husband of Villanelle in Venice. Despite their fantastic characteristics, Villanelle and Patrick harmoniously live in the real world with other normal people, without being excluded from the society.

[158] Zamora and Faris, p. 3.

3.2. THE SUBVERSION OF TRADITIONAL GENDER ROLES

Opposing the constraints of society, magic realism questions the order and rules that define some certain characteristics people should have so they can live in harmony with others. Implying the presence of an option on every occasion, it argues that nobody has the obligation to meet the expectations of others by leaving aside their differences for the sake of not being excluded from the community. With its alternative worlds in which any person, even those that usually have no power or voice, has the right to criticise leadership and patriarchy, magic realism destabilises the social construction of order, which can change attitudes about life. Carter and Winterson, against the traditional roles thought to be appropriate for women by society, apply the subversive aspect of magic realism in the description of their female characters. In *Wise Children* main characters, Dora and Nora, dancers, show girls who neither get married nor have children all their lives, are beyond conventional borders where they are expected to be mothers and wives. Carter mentions her refusal of traditional roles of women: "I must always have sensed that something was badly wrong with the versions of reality I was offered that took certain aspects of my being as a woman for granted".[159] Completely bothered with "the versions of reality she was offered", she offers new realities in her novel with unconventional lifestyles of her characters and to serve this purpose, she introduces a female narrator, Dora, from whose point of view readers learn about the history of her family. Dora is the main character who has the power to make readers believe in anything she wants with the authority given to her by the writer, which is certainly obvious in her own words. When she is about to tell us something, she cuts her sentence and thus reminds us of her power as a narrator: "This one is a real collector's item because – No wait I'll tell you all about it in my own good time" (*WC* 13).

Carter depicts the division between two distinct cultures in Britain, bourgeois culture and non-bourgeois culture: "You've got this one class in Britain which pretends to be so proper and respectable, but all the time they're completely repressed. This other culture they're trying so hard to distance themselves from – the live sex shows, the louts, the hooligans – is their culture, too. They just don't know it yet".[160] The pretentious class is symbolized by Hazard family including long-term incestuous relationship

[159]Carter, "Notes From the Front Line", p. 38.
[160]Scott Bradfield, "Remembering Angela Carter", *Review of Contemporary Fiction*, July 28, 2005, p. 91.

between Tristram and his aunt Saskia, and masculine irresponsibilities such as Peregrine's denial to acknowledge his biological children and Tristram's refusal to be a father when Tiffany becomes pregnant. Therefore, Dora shows that they are not as respectable as they are known to be. While Melchior is a respected actor in Shakespeare's plays, the Chance sisters, who symbolize the other culture neglected by bourgeois culture, are chorus girls, dancers showing their bodies to people.

Dora and her twin sister Nora, who are rejected by their biological father Melchior, are a symbol of "low culture" in which the realities of "subjected peoples" have been repressed by imperialism, whereas Melchior is a symbol of "high culture" that is dominant, imperial masculine culture.[161] The rights of Dora and Nora as daughters of Melchior are denied by him in the same way the rights of some peoples who have different culture, not the dominant, imperial one called "high culture", and of women whose voice has always been limited in this masculine culture are suppressed. *Wise Children* starts with Dora Chance's statement that "Welcome to the wrong side of the tracks", which means, Celestino Deleyto claims, "I would like to suggest, 'welcome to the space of woman', to the other side of history, to the place in which culture is being re-written, to a space in which (patriarchal) history has no relevance".[162] This opening implies that this is not a male-oriented story and it is apparent that the presence of a man is rejected in the family of the Chance sisters who are firstly brought up by their Grandma and after her death, they live together with Lady Atalanta, the first wife of Melchior and called as Wheelchair by Dora and Nora, and their goddaughter, Tiffany. At the end of the novel, Tiffany leaves with her family and Dora and Nora decide to grow up Gareth's twins.

Being outside the patriarchal community which has certain rules to obey, "Carter's 'wise children' of this novel know that although marriage, domesticity, and motherhood exist as desirable ideals, being a wife, homemaker, and mother often leads to negation of self."[163] At the age of seventy five, when Nora, who remembers her miscarriage, confesses that sometimes she feels a little lonely and a child might be a

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[161] Day, p. 204.
[162]Celestino Deleyto, "'We Are No Angels': Woman Versus History in Angela Carter's *Wise Children*", (Ed. Susana Onega), *Telling Histories: Narrativizing History, Historicizing Literature*, (p. 167), Rodopi, Amsterdam; Atlanta 1995.
[163]Katsavos, p. 67.

solution, she is soon conselled by Dora, who says “Look on the bright side, . . . I’ve got you and you’ve got me and we’ve both got Wheelchair and you could call her our geriatric little girl, seeing as we bathe her, feed her, change her nappies even” (*WC* 189). In the novel, it seems that having children and marriage might be damaging as Lady Atalanta, Wheelchair, is left by Melchior for another woman and all her money is taken by her own daughters Saskia and Imogen, who do not even care for their own mother after the accident. Though Dora and Nora have many relationships with men, especially Nora, they never get married and there is a bond between the twins which cannot be broken by any man. While Dora is looking for Nora during the fire, she blames herself for forgetting her sister when she is together with the boy she loves wholeheartedly: “I ran like one possessed from group to group of thwarted party-goers, searching for my lost limb, the best part of me, whom I’d so thoughtlessly forgotten – forgotten! – in the heat of passion. . . well, that’s it for passion, because without Nora, life wasn’t worth living” (*WC* 104). When Nora opens her eyes, she does not see her boyfriend who cries with happiness for her but asks for her sister, Dora, who decides not to see her lover again because she cannot let any man can make her forget her beloved sister.

By means of magic realist aspects that are against the restrictions of society, it is suggested in the novel that traditional family is not the only option for people but an expectation of society. It is not very necessary to have a father for a complete family which is implied just as a construction of society as Dora makes it clear that they do not feel the absence of a father in their family until their Grandma points them their father in a show when they are just seven:

> *‘That man is your father!’*
> *Her revelation didn’t have the force it might have had for us because, at that age, we still weren’t sure just what it was that fathers did. Since we didn’t know how to put one and one together to make two, we didn’t know we were different, either…*
> *So when Grandma announced so dramatically, that’s your father! We dutifully took a look because she told us to but then the curtain glowed, the overture began.* (*WC* 56)

It seems that a father does not mean anything to the girls, Dora and Nora, who asks: “Grandma, [t]ell us some more about fathers” (*WC* 57). After their Grandma’s

explanation of how they come into this world, they find it incredibly difficult to believe in what she says. Dora states that they are happy with the fact that their Grandma loves them and Peregrine is the best uncle in the world. However, they start to be curious about their father, Melchior, and long for his affection once they have become conscious of the existence of a father. Through these girls, Carter deconstructs the concept of traditional happy family that needs to include a mother and a father, which, she refers, is just constructed by society.

Applying the subversive aspect of magic realism in her novel, Carter shows how women are mature when they are compared to men who cannot take the responsibility of their actions. When Tristram, the son of Melchior Hazard and My Lady Margarine, learns that Tiffany is pregrant, he says he cannot be a father:

> *'I'm not ready to be a father,' said Tristram. I can't take the responsibility. I'm not mature enough.'*
> *'No man ever is,' announced Wheelchair, in her grande dame voice.*
> *We all three glowered at him. He cowered. 'Aunties,' he said. 'Forgive me.'* (*WC* 44)

The writer destroys the idea that men are heroes by raising the question that how they can be heroes when they are too immature to be a father. How can they accept themselves ready to rule the world when they do not have the maturity to take care of their own children? Melchior also does not accept Dora and Nora, known to be the daughters of Peregrine, whose biological daughters, Saskia and Imogen, are claimed by Melchior. Through these complicated family relations, Carter dissolves "conventional means of identity – the name and identity of the father," which destroys "patriarchal privilege" because the existence of patriarchy cannot be mentioned "if the very patriarchs/fathers themselves are not known". [164] The existence of patriarchy is questioned by Nora, at the age of seventy five, after her father's birthday party:

[164]Michael Hardin, "The Other Other: Self-Definition Outside Patriarchal Institutions in Angela Carter's *Wise Children*", *Reviev of Contemporary Fiction*, 14(3), 1994, p. 78.

> *"D'you know, I sometimes wonder if we haven't been making him up all along," she said. "If he isn't just a collection of our hopes and dreams and wishful thinking in the afternoons. Something to set our lives by, like the old clock in the hall, which is real enough, in itself, but which we've got to wind up to make it go."* (*WC* 230)[165]

Nora realizes that patriarchy is just "a fiction serving the interests of the masculine but which comes to be constructed by both sexes" and "the wisdom explored in *Wise Children* is the capacity to know and to see through patriarchal definitions of fatherhood".[166] People who are wise enough can see that patriarchy just a construction of both men and women does work as long as they let it happen.

The issue of patriarchy or patriarchal capitalism whose rules are criteria for people's expectations during their lives is dealt with through the novel. Nora, who decides to bring up Gareth's twin babies with Dora, implies that the babies will have subjective opinions about their past in the future: "Think about it," she said. "We can tell these little darlings here whatever we like about their mum and dad if Perry doesn't find them but whatever we tell them, they'll make up their own romance out of it" (*WC* 230). She means the babies are exposed to the information given by them who can tell whatever they want about the history of the babies' parents, but they nevertheless would have the opportunity to choose to believe in what they want. Just like these babies, people born into a world full of patriarchal rules without their consent have the chance of creating their own worlds, their version of reality no matter what they are told to believe in.

Carter's demolishing patriarchal roles is obvious in the agreement the twins make for a night. The fact that Nora lends her boyfriend to Dora for a night as a birthday present subverts the roles of gender because in this case a man seems to be a toy for the pleasure of girls. Being completely different from the other men in the novel like Tristram, who cheats on Tiffany, and Melchior, Nora's boyfriend is described as a loyal and gentle young man by Dora, who loves him so much so that she wants him from her sister: "Give me your fella for a birthday present." "He's really stuck on you,

[165]Day, p. 214.
[166]Day, p. 214.

Nora, he's crazy about you and he's never given me a second look . . . he is as innocent as asparagus, his heart as pure as Epps' cocoa, poor lamb" (*WC* 83). Normally, a woman is seen as an object of desire by men but now two sisters exploit the innocence and purity of this young man for their own sake. Furthermore, Dora feels no guilty for what they have done to the boy who is not aware of their deception:

> *. . . he never would have done it if he'd known I wasn't Nora. He was the faithful type.*
>
> *Did we betray the innocence of the boy with our deception? Of course we did. Does it matter? Let the one without sin cast the first stone. He really thought I was the one he loved so he was not deceived. And I got the birthday present that I wanted and then I gave him back to Nora.* (*WC* 86)

This example makes it completely clear that Carter does not aim to show that all men are unreliable, selfish and coward while women are angels without wings, but presents them just the way they are without exaggerating their qualities as in historical books and criticizes certain roles defined for people even before they are born. When Peregrine arrives at Melchior's birthday party, he brings with him Tiffany, who is thought to have committed suicide because of Tristram's rejecting to be a father for her unborn baby. However, now Tiffany looks so confident that she refuses Tristram's proposal this time:

> *I'll say this for Tristram's reflexes, he was down on his knees in front of her in a flash, laughing and crying at the same time or doing a fair simulacrum thereof.*
> *'I love you, Tiffany' he said. 'Forgive me.'*
> *She stared down at him as if sunk deep in thought . . .*
> *'Fat chance,' she announced at last.*
> *Tristram was stunned. He sat back on his heels.*
> *'But, Tiffany, I'll marry you!'*
> *'Not on your life, you bastard,' she said, right out in front of all those people. God, I was proud of her at that moment!* (*WC* 210-211)

Dora is happy with the fact that Tiffany, completely free of her weak personality resulted from her love for Tristram, has no need for his affection and love anymore. Masculine and feminine roles are subverted as now it is not a woman but a man that

desperately tries to get married by propounding that they have a baby: "'My baby! Think of my baby!' He tore his hair, he gnashed his teeth" (*WC* 211). However,she clearly expresses that she has no intention of raising her child with a man like Tristram: "You've not got what it takes to be a father" (*WC* 211). Tiffany rejects tradional gender roles by willingfully choosing to grow up her baby on her own without its biological father who does not have enough qualities to be a father.

Winterson also employs magic realist techniques in order to reverse masculine and feminine attributes while describing her characters Henri, an emotional, sensitive, French neck-wringer of Napoleon during the Napoleonic Wars, and Villanelle, a beautiful, independent, brave, daring, and thrill-seeking Italian bisexual woman. Villanelle joins the French army as a vivandière when she is sold by her fat husband as a result of a gambling debt. *The Passion*, in which both femininity and masculinity are rewritten challenging the social "construction of gender", applies to an uncommon lesbian method that is "feminising men".[167] In this novel "there is a constant subversion of the patriarchal binary regulation of sexuality that unveils and lays bare the constructedness of a gendered conception of the self, and the restrictiveness of the concept of love within the compulsory heterosexual economics."[168] Before the army, Villanelle, working as a croupier at the casino, cross-dresses in order for the people to guess her gender, while Henri is a romantic young man who dreams of being a drummer in the army, and a big fan of Napoleon, whose speech makes him weep. Questioning conventional notions of gender, Winterson exchanges the working places of these two young people, which might be caused by her wish to show how it is possible for each gender to work in unexpected places. Though it is possible to read Winterson's texts as reflections of liberal humanism in literature, she, Sonia Front argues, applies a "lesbian aesthetic and discourse of desire" and produces "a decidedly lesbian erotica which, like in French feminists, disallows traditional formulas of desire" by continually implementing "imagery characteristic of lesbian textuality". Front continues that Winterson's characters look for a new identity in "a female labyrinthine journey" by

[167] Merja Makinen, Nicolas Tredell, *The Novels of Jeanette Winterson*, Palgrave Macmillan, New York 2005, p. 61.

[168] Fransesca Castano Mendez, *The Limitless Self: Desire and Transgression in Jeanette Winterson's Oranges Are Not the Only Fruit and Written on the Body*, (Master's Thesis), Universitat de Barcelona, 2010, p. 2.

refusing male dominance in any fields of life.[169] The writer creates a new life in fictional texts which do not let in any "traditional formulas of desire" by offering an unconventional lesbian desire, the passion Villanelle feels for a married woman.

Feminist critics draw attention to postmodernist aspects of Winterson's work claiming that her fiction makes people rethink the definition of normal. Scholars who argue that Winterson successfully deconstructs "patriarchal stereotypes and binary sexual oppositions that relegate women and lesbians to 'otherness' and cultural subjugation" by adopting an "androgynous approach to characterization" acclaim her "tireless experimentation, her commitment to revitalizing language and discovering new possibilities for fiction, and her steadfast belief in the transformative power of literary art".[170] Winterson's female characters have the free spirit to leave their homes in order to fulfil their dreams without thinking of traditional boundaries. Henri's mother, Georgette, runs away from her home, refusing to be controlled by her parents that want her to marry a fat, well-dressed man. As she does not want to marry him, at the age of fifteen, she leaves home to live her dream of becoming a nun in a church. However, she meets Claude, Henri's father, and decides to marry him, not because she loves him but because she has no choice as her father prevents her from entering a monastery by bribing the nuns and it seems inappropriate for a girl to stay with a man. Henri tells how his mother accepts his father's proposal:

> *One night, late, as she slept, she heard a tapping at the door and turning up her lamp saw Claude in the doorway. He had shaved, he was wearing his nightshirt and he smelled of carbolic soap.*
>
> *'Will you marry me, Georgette?'*
>
> *She shook her head and he went away, returning now and again as time continued, always standing by the door, clean shaven and smelling of soap.*
>
> *She said yes.* (*P* 11)

The similarity between the story of Georgette and that of Winterson is perceptible since Winterson also leaves her hometown and her parents insistently decline to accept her as

[169] Front, p. 11.
[170] "Jeanette Winterson", 19.08.2011, http://www.enotes.com/jeanette-winterson-criticism/winterson-jeanette.

she is. Though it cannot be claimed that Georgette's escaping from her family results in complete success as she eventually marries a man instead of devoting her life to God, it is her decision to accept the proposal of Claude, free of the obligation of any authority. Like other female characters in the novel, Georgette is a fearless, decisive, ambitious, dominant woman, but her husband, Claude, is a timid, quiet, half-witted, sensitive man who cries when Henri is leaving home to join the army, whereas Georgette stays still. In creating women characters with strong, reckless, and adventurous qualities, Winterson creates a world in which patriarchal gender roles are eliminated.

Though *The Passion* starts with a male narrator, Henri, Villanelle, with her webbed-feet, extraordinary life story, and enchanting beauty, becomes the prominent character as soon as she appears. Villanelle's entry into the narrative decreases the significance of Henri's role as a narrator because she becomes "the focus of narrative interest", which, Paulina Palmer claims, leads to a "contest between masculine and feminine principles for mastery of the narrative, exemplified by the interaction between the two characters", which goes on "in the latter stages of the novel".[171] In her search to take back her heart, which has been imprisoned by her lover, the Queen of Spades, in Venice, Villanelle asks for Henri's help giving him a role in her struggle for freedom instead of letting him take her into his own story. Palmer implies that Winterson creates a female leading character by making Henri an assistant of Villanelle in her adventures. By declining Henri's proposal despite her relationship with him, Villanelle attests to the fact that she has everything under control.

With the aim of representing the lesbian in her novels, Teresa De Lauretis asserts, the writer searches for the subversion of the conventional description of woman as wife, mistress and mother and "seeks to undomesticate it and re-create it otherwise … remembering it and reconstituting it in a new erotic economy" by "rewriting the [female] body beyond its pre-coded, conventional representations".[172] This is possible, De Lauretis continues, if they "dare to reinscribe it in excess –as excess– in provocative counter images sufficiently outrageous, passionate, verbally

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[171] Paulina Palmer, "The Passion: Storytelling, Fantasy, Desire", (Eds. Helena Grice and Tim Woods), *'I'm telling you stories': Jeanette Winterson and the Politics of Reading*, (p.105), Rodopi, Amsterdam-Atlanta, GA 1998.

[172] Teresa De Lauretis, "Sexual Indifference and Lesbian Representation", (Eds. Henry Abelove, Michele Arina Barale and David M. Halperin), *The Lesbian and Gay Studies Reader*, (pp. 149-150), Routledge, London 1993; see also Palmer, p. 110.

violent, and formally complex to both destroy the male discourse on love and redesign the universe". [173] In freeing the female body of "its pre-coded, conventional representations", Winterson describes her female characters as unafraid of transgressing constraints inscribed by the society and courageous enough to challenge traditional roles in addition by embellishing them with supernatural qualities such as Villanelle's walking on water thanks to her webbed-feet. Since it is normally the sons of Venetian boatmen that are born with webbed-feet, Villanelle argues that she is the first girl with webbed-feet in the history of boatmen:

> *The hour of my birth coincided with an eclipse of the sun and my mother did her best to slow down her labour until it had passed. But I was as impatient then as I am now and I forced my head out while the midwife was downstairs heating some milk. A fine head with a crop of red hair and a pair of eyes that made up for the sun's eclipse.*
>
> *A girl.*
>
> *It was an easy birth and the midwife held me upside down by the ankles until I bawled. But it was when they spread me out to dry that my mother fainted and the midwife felt forced to open another bottle of wine.*
>
> *My feet were webbed.*
>
> *There never was a girl whose feet were webbed in the entire history of the boatmen.* (*P* 51)

While the wives of the boatmen want to have a boy with webbed feet, delivering a girl with webbed-feet is, Villanelle's mother thinks, a curse as it has never happened before. Being different from the rest of the people is a shame which must be hidden so Villanelle never takes off her boots. The refusal of patriarchal order is seen in the fact that her biological father dies before she is born, which might imply that she did not need a man in the past as she would not need another one in the future.

After learning that Villanelle is pregnant, Henri thinks she is going to marry him, but he is refused again by her, which destroys the conventional notion of a family seen necessary for a pregnant woman. In such a case, it is normally expected that the woman

[173] De Lauretis, pp. 149-150; see also Palmer, p. 110.

wants to marry the man, but she chooses to live her life as she wants, prefers her freedom instead of going to Paris, where she does not want to spend her life, for the sake of having a father for her child:

> *I told him I was pregnant.*
> *I told him he would be free in about a month.*
> *'Then we can get married.'*
> *'No.'*
> *I took his hands and tried to explain that I wouldn't marry again and that he couldn't live in Venice and I wouldn't live in France.* (*P* 148)

Marriage is just a renouncement of freedom for Villanelle, who accepts the proposal of her husband, who promises he would take her to visit a lot of countries with the aim of forgetting her lover, the Queen of Spades. Without needing a man to take care of her and her child, she independently decides to make her own living, showing that it is a matter of choice, not an obligation, for a woman to be together with a man just because she is carrying his child. Villanelle not only declines Henri's proposal but the control of a father by making up a story of his death, thus demolishing male dominancy in her life and assuring "that no masculine presence will ever constitute a threat for the special relationship held among women".[174]

The story of an inventor in Henri's village is also an example of subverting the notion that a woman with children needs a husband to survive. On the contrary, it is the man who needs the help of a wife to look after his children, to take care of the home, and to make a living, as is the case with this inventor who has fields to plant. The man is not told to do nothing as a husband, but he becomes too desperate to take care of the children and himself and to harvest his land after his wife's sudden death, whereas it is emphasized that his wife tidies up the house and plants the fields on her own when he is out of town for a few months. After making a comparison between God and this woman by claiming the existence of this man is possible thanks to his wife, Henri says that she

[174] María Del Mar Asensio Aróstegui, "History as Discourse in Jeanette Winterson's *The Passion*: The Politics of Alterity", *Journal of English Studies*, II, Universidad de La Rioja, Logroño 2000, p. 16.

is neglected as is God. The man realizes how invaluable, irreplaceable his wife is for him in her absence.

Taking into consideration the significance of a woman in a man's life, Winterson also does not neglect to point out how badly women have been treated in history with the example of vivandières sent to camps by Napoleon:

> *Napoleon himself ordered vivandières to be sent to special camps. Vivandière is an optimistic army word. He sent tarts who had no reason to be vivant about anything. Their food was often worse than ours, they had us as many hours of the day as we could stand and the pay was poor. The well-padded town tarts took pity on them and were often to be seen visiting the camps with blankets and loaves of bread. The vivandières were runaways, strays, younger daughters of too-large families, servant girls who'd got tired of giving it away to drunken masters, and fat old dames who couldn't ply their trade anywhere else. On arrival they were each given a set of underclothes and a dress that chilled their bosoms in the icy sea-salt days. Shawls were distributed too, but any woman found covering herself on duty could be reported and fined. Fined meant no money that week instead of hardly any money. Unlike the town tarts, who protected themselves and charged what they liked and certainly charged individually, the vivants were expected to service as many men as asked them day or night.* (*P* 38)

After the description of soldiers training in freezing weather with scarce food, the harsh conditions of women are described with details, showing even in the army which is thought to be the place where men fight valiantly, it is women who work in the most difficult conditions. The discrimination between them and men in the camp is obvious as they are given worse food and little money, not allowed to cover themselves on duty in freezing weather. Through this androgynous character, Henri, who has the sensibility to try to understand women by observing their behaviours, it is demonstrated that women help each other as "the well-padded town tarts" visit these vivandières and bring them "blankets and loaves of bread". Henri, introducing "the themes of sexual politics and love between women" like these women in the town helping others in the camp, makes it possible for the text to be transformed from "a study of relations between men

in the camp and on the battlefield into an analysis of lesbian love".[175] Winterson tenderly focuses on the lives of women from the perspective of a man that makes an attempt to comprehend them, the love they feel for each other, demolishing traditional traits of men's being naturally cold-hearted, indifferent, insensitive to the feelings of others. But it should not be forgotten that this attitude is limited to only Henri.

3.3. THE HISTORICAL REALITY

Most magic realist novelists that are interested in history have rewritten it in novels to show how history can be easily changed under the control of the writer as in Rushdie's *Midnight's Children*, Márquez's *One Hundred Years of Solitude*, Allende's *The House of Spirits*, Carter's *Wise Children* and Winterson's *The Passion*. By applying history to nonfictional narratives in this way, magic realism shows that there is no absolute truth. It is out of the question to mention the truth of knowledge since the truth is controlled by authority. Before presented to reader, the reality mentioned in texts is approved by authority. According to the critic Kum Kum Sangari, magic realism that attacks on dominant culture and its governing version of truth, in fact, presents "a new way of understanding categories without having to rely on absolute truth or fixed definitions."[176] One of the writers who questions history as an unalterable fact as shown by authorities and who goes beyond its limits is African American writer Toni Morrison, who wrote *Beloved* (1987). In the novel, she struggles to recover the stories of slavery from the perspectives of female slaves and their children, with the aim of reminding African American people of their own past.[177] The novel features a young girl who is thought by the reader to be the ghost of Beloved, whom her own mother Sethe killed when she was a baby in order to protect her from being a slave. She comes into Sethe's family's life out of nowhere, and she helps Denver, whom Sethe gives birth to after she frees herself from slavery, to heal from the nightmares of the past and to adapt to the world using the stories from the past. The reason why Morrison does not make an exact explanation in the novel if this girl is really the ghost of Beloved might be the fact that she wants her to represent all African American women whose feelings are barely

[175] Palmer, p. 103.
[176] Kumkum Sangari, *Politics of the Possible: Essays on Gender, History, Narrative, Colonial English*, Tulika, New Delhi 1999 p. 163; see also Bowers, p. 71.
[177] Bowers, p. 80.

expressed in those novels written by Western writers. She allows those slave women who have been silent until then to express themselves and provides African American women the opportunity to read the lives or, more precisely, the tragedies of black women from whose point of view the story is told. The presence of a ghost in real life is thought to be incredible, but if one looks at the wars breaking out for simple reasons or cruelties beyond imagination, the unbelievable has already happened. The ghosts found in Morrison's fiction, as she has stated, are not more incredible than "the phenomenon of slavery".[178] Writing about women slaves from whose point of view slavery is told, Morrison supports Lyotard's claim that postmodernism "puts forward the unrepresentable in presentation itself" in his study *The Postmodern Condition: A Report on Knowledge*.[179]

Márquez also mixes supernatural and historical events in his novel *One Hundred Years of Solitude* in which he tries "to recreate history and to bring into question those historical 'facts' which have been incorporated into official versions of history".[180] Though the story takes place in a fictional town called Macondo, some of its events really happened in Colombia's history. For instance, the massacre of the workers who went on a strike because of bad conditions provided by the banana company happened in 1928. In the novel, government soldiers who cannot dispel the workers on strike kill three thousand people and throw their dead bodies into the sea. The most striking thing about this event witnessed by Jose Arcadio Segundo is that nobody, apart from Segundo, believes this massacre happened in the city centre. No matter how it seems impossible that something like this event can be forgotten within a day, it is very possible in the Third World countries.

The reliability of history has always been argued in that history is shaped according to how an authority wants it to be. Winterson emphasizes that there is no difference between storytelling and history:

> *People like to separate storytelling which is not fact from history which is fact. They do this so that they know what to*

[178] Hegerfeldt, p. 321.
[179] Jean François Lyotard, *The Postmodern Condition: A Report on Knowledge*, University of Minnesota Press, Minneapolis 1984, p. 81; see also Bowers, p. 81.
[180] Bowers, p. 79.

> *believe and what not to believe. This is very curious. How is it that no one will believe that the whale swallowed Jonah every day Jonah is swallowing the whale? I can see them now, stuffing down the fishiest of fish tales, and why? Because it is history. Knowing what to believe had its advantages. It built an empire and kept people where they belonged, in the bright realm of the wallet. Very often history is a means of denying the past. Denying the past is to refuse to recognise its integrity. To fit it, force it, function it, to suck out the spirit until it looks the way it should. We are all historians in our small way.*[181]

A story is constructed by a writer in the same way history is constructed by a historian whose point of view is probably included in it, so it is out of the question that historical accounts are unquestionable. Winterson implies that it is just the wish of people to completely believe in the truth of the past that differentiates storytelling from history, which is no more factual than a story. In order to belong to somewhere in community, people choose not to see history as a whole since it will lose its purity to "look the way it should".

In addition to revealing "the interestedness and constructedness of historical accounts", magic realist fiction also questions "the respective social and psychological importance of proven historical fact versus fictitious embellishments of history".[182] Historical accounts which are written by people cannot be completely real and objective because they are not independent from the perspective of those people who are also in the service of their governments. Even though it is impossible to prove the factuality of historical accounts, it is a matter of choice to give equal importance to the authenticity and respectability of "historical fact" and "fictitious embellishments of history" as there is no conspicuous dissimilarity between them in terms of provability.

In *Wise Children*, this supposedly historical fact is associated with the history of Hazard family that turns out to be no more than a fabrication excluding some realities from its context such as the illegitimate children, Dora and Nora, unacknowledged by their biological father. The writer presents us a marginal female narrator called Dora, who is not included in history because of her illegitimacy, but clearly not ashamed of it since she enthusiastically starts her narrative by greeting readers: "Good morning! Let

[181] Winterson, *Oranges Are Not the Only Fruit*, pp. 93-94.
[182] Hegerfeldt, p. 64.

me introduce myself. My name is Dora Chance. Welcome to the wrong side of the tracks" (*WC* 1). She rejects history by introducing herself with the surname "Chance", which not only symbolizes "her bastard belonging to 'the wrong side of the tracks', as opposed to the legitimate 'Hazard' of her father's family, but, like 'Hazard', the name of the family whose unofficial history she sets out to write, it also signifies the novel's metaphoric disavowal of the patriarchal concept of 'narrative history', as a continuous chain of cause/effect".[183] By declaring that she is a member of Chance family not of Hazard one, which is a symbol of patriarchy, masculinity, she refuses history in which patriarchal, dominant culture has repressed the rights of the weak, the minorities. Instead of adopting "narrative history", she creates her own narrative in which there is no "continuous chain of cause/effect" because she does not separate her memories belonging to her childhood, youth, and old age. For instance, she mentions their goddaughter, Tiffany, while she is talking about her own childhood.

Dora's refrain "Lo, how the mighty have fallen" is "the novel's subversive motif that reminds us not only of the changeability of history, but of the fact that it is a relative concept – depending on the standpoint from which you look at it and the sources on which you draw".[184] The mighty Hazard family fall as Dora goes on revealing the filthy secrets of it, showing that history might be changed or rewritten by the sources that are preferred to be neglected for the sake of the mighty, and making readers look at the story from her perspective. It is apparent that she criticizes historical facts by declaring "If you get little details like that right, people will believe anything" (*WC* 196). Furthermore, she asserts that history can be deceptive and it can never be reliable as long as it is written by a narrator whose opinions are included in it.

"Official history" that "has almost universally discarded female positions in society as irrelevant", is discarded by Dora, who "is affirming her right as a woman not just to present a new version of history, but to disavow patriarchal history, to expose the inconsistencies of its workings and to reveal them as supporting a discourse which oppresses her".[185] As the novel progresses, Dora, who has been discarded from the official history of Hazard family with her twin sister, Nora, because of the denial of

[183] Deleyto, p. 175.
[184] Müller, p. 213.
[185] Deleyto, p. 167.

their biological father, Melchior Hazard, to claim them as his daughters, reveals that this history is certainly imperfect, full of complexity and based on lies. Therefore, she attempts to tell this history with the secretive facts on her own words by giving a place to Chance family.

Like a history writer, Dora tells the past of Hazard family from her own perspective by deliberately omitting some facts in the past from her telling with the excuse that the life she mentions is a carnival which lacks wars, hostilities.Though there is Second World War going on in the years when what happens to the people around Dora is told, she avoids the effects of this war on the people she knows as if they were not effected by it a bit:

> *I do not wish to talk about the war. Suffice to say it was no carnival, not the hostilities. No carnival. Yes, indeed; I have my memories, but I prefer to keep them to myself, thank you very much. Though there are some things I never can forget . . . And I saw a zebra, once he was galloping down Camden High Street, one night, about midnight, in the blackout – the moon was up, his stripes fluoresced. I was in some garret with a Free Norwegian. And the purple flowers that would pop up on the bomb-sites almost before the ruins stopped smoking, as if to say, life goes on, even if you don't.* (*WC* 163)

Our knowledge of past events is definitely limited to how much of them history writer or storyteller tells. The important events might be skipped because of their being unsuitable for the narrator's style as in the example of Dora, who tries to tell her story in an amusing way despite the tragedy included in all her life, so narrative whether fictional or historical cannot be claimed to be utterly purified from the subjectivity of the one who tells it. Though she expresses her unwillingness to talk about war, it is always existing in her story in some way by her making resemblances. For example, when the police come to inform them about Tiffany's death, she describes how Tiff's mother, Brenda, looks by comparing her with the people in time of war: "In the war, in the mornings after air raids, you saw people look like Brenda looked, just then. 'She hasn't got a face left Brenda. Evidently a police lunch, the propellers –' I remember that thin, high scream from the war, too" (*WC* 50). How terrible and shocked people who are awakened by air raids in the mornings feel is depicted by the reaction of a mother

learning the tragic death of her daughter who is found dead with the baby inside her. Thus, the writer criticizes war which is shown to be for the sake of the favour of people with the promises of freedom and modernity.

When Grandma explains them how they come into this world, they cannot believe what she has told them: "We thought that she made it up to tease us. To think that we girls were in the world because a man we'd never met did that to a girl we didn't remember, once upon a time! What we knew for certain was, our grandma loved us and we had the best uncle in the world" (*WC* 57). It arouses the question of how people can believe in the past or history that is told by the point of view of somebody such as Grandma that tells the story of the Chances sisters' parents in her own way. Implying that history is not very reliable as we are absent there, Dora suggests the reality is what we feel and what we know for sure, not what we are told. Furthermore, as a narrator, she does not ask for a complete faith from people by implying that the mood of the narrator may affect her writing because she says "No wait I'll tell you all about it in my own good time" (*WC* 13). She also questions the credibility of a narrator at the age of seventy five: "At my age, memory becomes exquisitively selective. Yes; I remember, with a hallucinatory sensitivity, sense impressions" (*WC* 195).

The unifying aspect of magic realism makes this novel include "the chorus girls, drag artists and panto queens of the theatres and varieties haunted by the Chance sisters" which "still point to and reflect the historical reality of women and serve as an effective apocryphal supplement to the reality from which they are excluded".[186] Carter includes the lives of those people in her narrative to prove that they exist in history even during war such as Dora and Nora's entertaining the soldiers: "*Bulldog Breed*. For some bloody silly charity matinée, drumming-up cash to replace lost lovers, lost sons, boys dead on the Burma Road, the irreplaceable. Why did we do it, Nora? 'We had to do something,' she said. 'Anyway, we entertained the troops'. And so we did" (*WC* 78). Touching upon the irreparable results of war such as the death of young men during World War II, Carter purports the mission of these show girls in this case, which is clear in Nora's words.

[186]Müller, p. 219.

The historical reality of women is told from the perspective of a woman who dedicates her life to show business without taking into consideration well-respected social roles such as getting married and having children. Seventy five year-old Dora's remark that "even dressed up like fourpenny ham-bones, our age and gender still rendered us invisible" (*WC* 199) shows the invisibility of women in history that excludes them by not recording their parts in events and *Wise Children* challenges this invisibility through Dora's "attempt to assert her visibility by writing herself into her family history".[187] The association of Dora in Hazard family with women in history is undoubtedly clear in that on behalf of women whose parts have been denied in historical events, Dora, ignored by her own father, struggles to put herself and her sister in the family history of Melchior Hazard. While women identified with weakness have been neglected in history, men identified with courage have always been praised for their bravery, which is criticized by Carter: "Then war was declared in the nick of time; he joined up pronto and turned into a war hero. The Fleet Air Arm. No, really. Who'd have thought it?" (*WC* 161) Reporting Melchior's returning to London after his marriage with Daisy Duck, which results in disaster, Dora makes up the story that he becomes a war hero and makes it seem more real with the detail "The Fleet Air Arm". While mocking men as war heroes with the example of Melchior, who is too irresponsible to acknowledge his biological children, Dora also evidences that historical reality is shaped by narrator.

The criticism of history is made through the inclusion of historical events in *The Passion*, in which, in order to establish realism, the writer starts the story in a military campaign in Russia, where Henri, who serves as a cook in the French army, and Villanelle, who works as a prostitute after she has been sold to the army by her husband, meet. In addition to the romance included in this narrative, the devastating impact of the war on people is also displayed by the narrators, Villanelle and Henri, whom the writer makes speak out so the past is retold from the perspectives of an army cook and a vivandière on the margin of the centre. Magic realism gives these marginal characters the right to interpret the Napoleonic wars, when normally they are not listened to by anybody as history books, journals, and newspapers that recount wars are thought to be

[187] Jeffrey Roessner, "Writing a History of Difference: Jeanette Winterson's Sexing the Cherry and Angela Carter's Wise Children", *College Literature*, 29 (1), Winter 2002, p. 113.

more reliable. Because the novel takes place in a real setting of a historical event, its power increases making the reader believe in its reliability.

Helena Grice and Tim Woods argue that Winterson repeating throughout *The Passion* –"I'm telling you stories. Trust me"– makes her fiction correspond directly to historiographic metafiction's statement "that its world is both resolutely fictive and yet undeniably historical, and that what both realms share is their constitution in and as discourse".[188] Generally, it is believed that stories are made up by somebody and have no reality; they are just read for fun. Although Winterson keeps saying, "I'm telling you stories," combining a historical fact −Napoleon's Russian campaign− and a fictitious story of a French soldier and a Venetian vivandière, who are first introduced during this campaign, to show history is just an accumulation of stories, she subsequently adds "Trust me" by enhancing the credibility of her fiction with this historical event. However, she also advises the reader not to believe in everything written in historical accounts in her warning, "Don't believe that one", which Henri says about Patrick's vision of weevils in the bread (*P* 23). This rewriting of World History from the points of view of these two characters calls to mind the contention of the New Historicists "that history is always written by the dominant culture on top of the unwritten histories of the smaller cultures it defeated, so that it necessarily leaves out of its account many facts that remain ungraspable".[189] This work is squarely a response to the criticism of New Historicists with its various standpoints outside the dominant culture. By focusing on these two marginal characters' perceptions of history, Winterson shows how history can be interpreted in various ways since they touch upon different aspects of the past that are not found in history books:

> *In Boulogne, in the terrible weather, I trained for ten hours dry and collapsed at night in a damp bivouac with a couple of inadequate blankets. Our supplies and conditions had always been good, but in my absence thousands more men had joined up, believing through the offices of Napoleon's fervent clergy that the road to Heaven was first the road to Boulogne. No one*

[188] Hutcheon, p. 142; see also Helena Grice and Tim Woods, "Reading Jeanette Winterson Writing", (Eds. Helena Grice and Tim Woods), *'I'm telling you stories': Jeanette Winterson and the Politics of Reading*, (p. 1), Rodopi, Amsterdam-Atlanta, GA 1998.

[189] Hayden White, *Metahistory: The Historical Imagination in Nineteenth Century Europe*, John Hopkins University Press, Baltimore and London (1985) [1973]:I; see also, Onega, *Jeanette Winterson*, p. 56.

> *was exempt from conscription. It was up to the recruiting officers to decide who should stay and who must go. By Christmas, the camp had swelled to over 100,000 men and more were expected. We ran with packs that weighed around 40 Ibs, waded in and out of the sea, fought one another hand to hand and used all the available farming land to feed ourselves.* (*P* 37)

Henri sarcastically says the reason why young men joined the army is that they believed "the road to Bolougne" would take them to "the road to Heaven," implying that their religious belief is manipulated by Napoleon's clergy. Rewriting his experiences in the army from a retrospective point of view, after taking notes of the events in his journal, shows "his narrated memoirs no longer correspond to the events he focuses on as a direct witness" because these memoirs are reviewed critically from a distance by grown-up Henri during his imprisonment in San Servelo.[190] The impossibility of an unbiased narration of the past results from the distance between the actual time of the occurrence of an event and the time when it is narrated. "I tell you, Henri that every moment you steal from the present is a moment you have lost forever. There's only now" (*P* 29). Domino means one can only know the present and believe in the truth of it as he lives it. However, the past is just remembered with memories whose preciseness comes under question. There is also a long distance between young Henri, who joined the army due to his belief in the success of Napoleon, his Emperor, and the prosperity of his country, and grown-up Henri, whose experiences in war made him disillusioned with Napoleon. At the beginning of war, he is an immature, sensitive young boy who is in love with Napoleon; but later, he starts to hate Napoleon as he does not see him as an ambitious, successful Emperor anymore, but as a greedy, selfish man who sacrifices a lot of innocent people for the sake of conquering more land. Henri, not writing a remarkable story of the past, refuses "any claims to truth, stressing the subjective, storytelling nature of his accounts" and "becomes reminiscent of what Mills and Pratt have identified as a rejection of any authoritative narrative voice by female travellers."[191] This "authoritative narrative voice" is rejected because it is that of male writers in patriarchal historical accounts which exclude women as if it was just men who made

[190] Aróstegui, "History as Discourse in Jeanette Winterson's *The Passion*: The Politics of Alterity", p. 9.
[191] Makinen and Tredell, p. 61.

their marks in the past, which Winterson criticizes by introducing women in every field of history by means of a male narrator with feminine traits.

The question of what is real might be doubtful as long as nobody can prove what really happened in the past. The only solution is to trust the historical texts which are written by people, according to the magic realist view, dominated by the centre of the power of that period. Hence, such kind of writing results in that no historical text has an absolute truth. If the history is transferred by a historian who cannot be completely trusted because of his dependency on authority, it is not wrong to look at the events from the perspective of anybody like a character of a story in which a historical fact is narrated. This view leads to the fact that the past can be retold through different writings such as legends, tales, and stories which are the sources of magic realist literature. Furthermore, Hegerfeldt claims that comprehending the past and present of a nation is only possible when fictions such as "legend, local tales, gossip and rumour" can be substituted for "an empiricist or materialist historiographic practise based on" presumptively "known facts" since they have a great deal of importance in shaping "people's perception of the past". [192] Since an objective narration of the past is impossible, fictional narrative is as important as historical account as a source of information.

Rushdie explains the reason he chooses an unreliable narrator, Saleem, in *Midnight's Children* by pointing out the unreliability of history: "History is always ambiguous. Facts are hard to establish, and capable of being given many meanings. Reality is built on our prejudices, misconceptions and ignorance as well as our perceptiveness and knowledge." [193] The imperfections of individuals reflect on the accounts they tell, precluding unambiguous faith in their purity. Readers of *The Passion* also have to trust Henri, whose narration is questioned by his friend Domino:

> *'Look at you,' said Domino, 'a young man brought up by a priest and a pious mother. A young man who can't pick up a musket to shoot a rabbit. What makes you think you can see*

[192] Hegerfeldt, p. 64.

[193] Salman Rushdie, *Imaginary Homelands: Essays and Criticism 1981-1991*, Granta Books, London 1991, p.25; see also Jerome De Groot, *The Historical Novel*, Routledge, London & New York 2009, p. 132.

> *anything clearly? What gives you the right to make a notebook and shake it at me in thirty years, if we're still alive, and say you've got the truth?'*
>
> *'I don't care about the facts, Domino, I care about how I feel. How I feel will change, I want to remember that.'*(*P* 28-29)

Declaring Henri as an unreliable narrator because of the people that raised him and his softheartedness that does not let him "shoot a rabbit", Domino alleges what Henri writes is not worth taking seriously. However, Henri frankly announces his carelessness about the facts, hinting that his account will be based on his perception of reality. Like Rushdie, Winterson shows that Henri's notebook is not less credible than other historical accounts by advocating multiple meanings of facts exposed to "prejudices, misconceptions and ignorance" of the person narrating them. When Henri talks about the camp at Boulogne, he admits lying and inventing with the aim of making people happy, which supports the assertion that "[t]here is no single truth, the story told by a single person is not the absolute or the ultimate; in a sense, «History» is a tale told by an idiot, full of sound and fury, signifying nothing!"[194] Stories about the past are retold with embellishments because nobody wants to hear sad stories. Moreover, no historical account is completely free of the interpretation of the narrator, thus casting doubts on its validity. Henri's repeatedly criticizing the reliability of a single person who has the authority to tell historical accounts both reminds readers of distrusting history and questions if historiography is superior to fiction by comparing their sources of knowledge.

3.4. THE TRANSGRESSION OF BOUNDARIES

The traditionality of time is destroyed in magic realist works that eliminate the borders between the past, present and future which they show cannot be separated from each other. By referring to a character's finding the manuscript of Melquiades who "had not put events in the order of man's conventional time, but had concentrated a century of daily episodes in such a way that they coexisted in one instant", Robert Kiely concludes that "[t]he narrative is a magician's trick in which memory and prophecy, illusion and

[194] Mine Özyurt Kılıç, "Demythologizing History: Jeanette Winterson's Fictions and His/Tories", *Feminismo/s*, 4, diciembre 2004, p. 132.

reality are mixed and often made to look the same" and it resembles Márquez's novel.[195] Like Márquez, Winterson thinks that there are no fixed boundaries among past, present and future as "The future and the present and the past exist only in our minds, and from a distance the borders of each shrink and fade like the borders of hostile countries seen from a floating city in the sky".[196] And she supports this idea in the epilogue of *Sexing the Cherry*, where she describes an Indian tribe, the Hopi, as having "a language as sophisticated as ours, but no tenses for past, present and future. The division does not exist". It is clear that Winterson inverts the traditional chronology of time by adopting "the shape and peculiarities of the fluid maze, as through the anachronisms and literary interventions employed there is created a space that is conversely both out of time and also chronologically bound".[197] The non-linear structure of time in *The Passion* is exemplified in these statements of Henri:

> *I lay next to Patrick, flat and strapped, hardly seeing at all for the spray, but every gap the wind left showed me another gap where a boat had been.*
>
> *The mermaids won't be lonely anymore.*
>
> *We should have turned on him, should have laughed in his face, should have shook the dead-men-seaweed-hair in his face. But his face is always pleading with us to prove him right.* (*P* 24-25)

The co-dependency of the relationship between the past, present and future is confirmed by Villanelle's statement that "the future is foretold from the past and the future is only possible because of the past" (*P* 62).[198]

The non-linear structure of time is used for a different purpose in *Wise Children* by Angela Carter, who struggles to be away from patriarchal narrative which has a traditional chronology keeping distance between the past and present. While telling

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[195]Robert Kieley, "Memory and Prophecy, Illusion and Reality Are Mixed and Made to Look the Same", *The New York Times Book Review*, March 8, 1970, pp. 5-24.
[196]Jeanette Winterson, *Sexing the Cherry*, Vintage, London 2001, p. 144.
[197]Katharine Cox, "Knotting up the Cat's Cradle: Exploring Time and Space in Jeanette Winterson's Novels", (Eds. Margaret J-M. Sönmez and Mine Özyurt Kılıç), *Winterson Narrating Time and Space*, (p. 57), Cambridge Scholars Publishing, New Castle upon Tyne 2009.
[198]Cox, p. 59.

what happens during fire at Melchior's home when they are twenty, Dora departs from past tense and turns to present tense to express her feelings about Nora:

> *And, to my everlasting shame, . . . I sat up did I stop to think: 'Oh, my God – my sister!'*
> *Believe me, even then, when so much in love, I never, not for one moment, thought, if . . . she's burned to a crisp . . . then . . . he's mine for ever.*
> *Not even for one second.*
> *To tell the truth, I love her best and always have.*
> *It was a proper raree show, out on the Great Lawn.* (*WC* 102)

After declaring her true love for her sister, she abruptly goes on telling her story in past tense by destroying the division between past and present, which is also explicit in these sentences of hers: "Outside, it was raining still, and the dark coming on. I sometimes wonder why we go on living" (*WC* 112). The lack of chronological time of this novel hinders readers from feeling sorry for the death of Grandma, who "was taken out by a flying bomb on her way to the off-licence" (*WC* 79) in 1944, because after reporting Grandma's death, Dora goes on telling they become brunettes at the age of fifteen because of Granma and Guinness: "'If not blonde,' said Nora, 'why don't we henna it? Copper-nobs. Gingernuts. . .' . . . Grandma took a good look at us, at our big, grey eyes . . . 'Not red,' said Grandma, eyeing her glass. 'Black'" (*WC* 80). The departure of female writers from a linear structure of time is associated with their being women by feminist critic Julia Kristeva. Women's different relationship to time, Kristeva claims in her essay called "Women's Time", is correlated with their pregnancy and maternity "removing women from a linear temporal structure into a different form of time, which she defines as both 'cyclical' and 'monumental'."[199] Jeffrey Roessner asserts that Kristeva depicts three waves of feminism in this essay challenging "the progressive, linear temporality of traditional histories written by men", and the writers of a third way of feminism that is a combination of first two waves of feminism "will attempt to remedy the first wave's identification with male power and the second wave's reification of a female countersociety".[200] Roesner thinks Carter's writing is in the

[199] Sarah Gamble, *The Fiction of Angela Carter*, Icon Books, Cambridge 2001, pp. 62-63.
[200] Roessner, pp. 103-104.

category of third wave of feminism by showing that it is not really possible to deny patriarchal family but challenges it in many ways with her own alternatives, whereas Winterson's writing fits into the category of second wave of feminism by completely refusing patriarchal supremacy with her female characters who are too independent to need a man.

Though Carter rejects to conform to "linear temporality of traditional histories", she is aware of the difficulty of being entirely free of patriarchal ideas which have been dominant in society for ages. Dora and Nora are independent and untraditional show girls spending their time by entertaining themselves until the age of seventy five instead of dedicating themselves to the happiness of a family, children, yet they cannot be claimed to be completely outside the patriarchal rules as they sometimes evidently show that they need to be acknowledged by their father, Melchior. When Perry takes thirteen year old twins to their father, Dora describes how they feel after seeing Melchior's eyes:

> *But those very eyes, those knicker-shifting, unfasten-your braissiere-from-the-back-of-the-gallery eyes, were the bitterest disappointment of my life till then. No. Of all my life, before and since. No disappointment ever after measured up to it. Because those eyes of his looked at us but did not see us, even as we sat there, glowing because we couldn't help it; our helpless mouths started to smile.*
> *To see him fail to see me wiped that smile right off my face, I can tell you, and off Nora's, too. Our father's eyes skidded right over us, never touched us, didn't make contact.* (*WC* 72)

After leaving Melchior, they burst into tears, which is depicted in a heartbreaking way. Throughout the novel it is seen that Dora and Nora do not easily get sad with upsetting events, but his father's refusal of them is the bitterest disappointment of her life. The boundaries determined by culture for women are challenged by Carter, who simultaneously "challenges its distinctions and definitions, especially the definition and position of women" "who can be active instead of passive, in their deconstruction of the dominant society's system of preferential naming".[201] No matter how these women become active in the deconstruction with their jobs and lifestyles, it seems that they

[201]Hardin, p. 80.

cannot escape from all constructions of society. Dora also makes it clear that no matter how much they struggle, they cannot catch up with the Hazard family:

> *Of course we didn't know, then, how the Hazards would always upstage us. Tragedy, eternally more class than comedy. How could mere song-and-dance girls aspire so high? We were destined, from birth, to be the lovely ephemera of the theatre, we'd rise and shine like birthday candles, then blow out. But, that birthday tea-time sixty-eight years ago, we blew out all our birthday candles with one breath and, yes, indeed! Life gave us our birthday wish, in due course, because the Lucky Chances faced the music and they danced for well-nigh half a century, although we would always be on the left-hand line, hoofers, thrushes, the light relief, as you might say; bring on the bears!*

The Hazards, the representation of the dominant culture in society, are always one step ahead of the Chances, outsiders of this society, marginal people who have been ignored due to their lack of what the dominant society necessitates like the illegitimacy of Dora and Nora. She accepts that they are on "the wrong side of the tracks", "the left-hand line" as show girls of the theatre who are not taken seriously, but seen as just entertainers whose destinies are determined from birth. However, Saskia and Imogen, legitimate daughters of Melchior, are born with a silver spoon in their mouths: "We've never been equals. They've always had that final edge on us. So rich. So well-connected. So legitimate" (*WC* 74). Though Dora and Nora are natural daughters of Melchior, they are not allowed to benefit from the rights they are supposed to have because of their exclusion from this family by their father, yet telling their own history with the Hazards, and removing the borders between them, Dora shows they are in fact connected. Carter "attacks the authority of the male British ruling classes and their dominant culture" by means of magic realism in *Wise Children*, in which "her characters subvert the authority of the patriarchal upper class by emphasizing to excess the attributes of the female, illegitimate working class".[202] Though Carter identifies the Chance sisters with non-traditional qualities as they never get married, give birth to a child, or have a long term relationship with a man, she lets them have twins, but in an untraditional way through Peregrine, who introduces them Gareth's babies in his pockets. The babies are given to

[202] Bowers, p. 69.

women by a man, Peregrine, "who symbolically gives birth to the twins", which lets the Chance sisters "invent their own version of maternity, one that is as transgressive as the Bakhtinian carnival in its disregard for biological necessity and the nuclear family, but is nevertheless in everyday practice and reality".[203] Carter transgresses the borders of traditional family by introducing a new version of maternity, which becomes possible through the innovation of carnival.

It is necessary to subvert borders to demolish society's stereotypes thereby making readers ready for multiple realities. While explaining the difference of magic realism from other genres, Leal claims that:

> *magical realism cannot be identified either with fantastic literature or with psychological literature, or with the surrealist or hermetic literature that Ortega describes. Unlike superrealism, magical realism does not use dream motifs; neither does it distort reality or create imagined worlds, as writers of fantastic literature or science fiction do; nor does it emphasize psychological analysis of characters, since it doesn't try to find reasons for their actions or their inability to express themselves.*[204]

Though the world found in magic realist works looks like an unreal world in which there are unearthly characters with their supernatural qualities, it is not related to the "imagined worlds" in the writings of fantastic literature or science fiction. Without leaving aside reality, magic realist writers make sure readers that they are reading about the world in which they live. A Turkish TV-series called *Leyla ile Mecnun*[*] is a good example for this feature of this genre in that the leading actor, Mecnun, falls in love with a girl, Leyla, to whom he searches for the ways of expressing his feelings. In his dream a wise, old man with his white dress and the baton in his hand advises him. When Mecnun wakes up in the morning, he and his family see this man who at first, makes them surprised, but then neither they nor the people on their street question where this imaginary man came from or how he can watch TV and eat with them like a normal

[203] Gruss, p. 128.
[204] Leal, p. 121.
[*] Leyla ile Mecnun (Layla and Majnun), a love story in Arabic Literature, is as famous in Turkey as Romeo and Juliet is in Europe.

person while at the same time entering the dreams of people to whom he gives advice for their problems. That man with a white beard belongs to dreams in Turkish culture lives with ordinary people as a member of a traditional Turkish family in a familiar street of İstanbul without being feared or excluded.

Advocating that this world contains much more than those people can see and make sense of, magic realist writers successfully incorporate unrealist events into realist ones in a way that it becomes difficult to separate those from each other because they are no longer treated as unearthly things. The mission of artists is not to imitate life as it is, but to make feel the magical side of life which is not easy to be felt by everybody. Carter touches on presenting everyday experience in fiction by comparing short fiction with tale: "Formally the tale differs from the short story in that it makes few pretences at the imitation of life. The tale does not log everyday experience, as the short story does; it interprets everyday experience through a system of imagery derived from subterranean areas behind everyday experience".[205] What she deals with in her writing is not daily experiences told in short stories, but the interpretation of them through imagination feeding on places beyond the rational, known world. In *Wise Children*, Carter unifies this world and the world of the dead by opening the gate between them and bringing back Peregrine from death on the one hundredth birthday of his twin brother, Melchior:

> *The size of a warehouse, bigger, the size of a tower block, in what looked like the very same scratched, weathered flying jacket he'd worn when we first laid eyes on him when we were still pissing on the floor, splitting a grin, hair as red paprika – not one speck of grey, evidently untouched one jot by age.*(*WC* 206-207)

The description of Peregrine makes readers think that he is an extraordinary man who has the size of a tower block and he does not look old despite being at the age of one hundred. Nobody asks questions about his physical appearance, how he does not get old or how he can come back from death. Interestingly, the first thoughts that come to

[205]Angela Carter, *Burning Your Boats: Collected Short Stories*, Vintage, London 1996, p. 459; see also Ochoa, p. 3.

Dora's mind are about his coming to the party without letting them know in advance: "He could have telephoned from the airport, couldn't he, to say he would be there. No doubt they even have telephones in Brazil, in this day and age. But if he'd called ahead, it would have spoiled our wonderment" (*WC* 207). She talks about it as if it was a usual incident that people always come back from death. He also brings Tiffany, who is reported to be dead by police on the same day. Tiffany, thought to kill herself because of Tristram's rejecting to be a father for their baby, seems confident now and changes the roles by refusing Tristram, who proposes to her. Carter is not interested in imitating life to create meaning, but rather in deconstructing social and cultural structures with her writing that "functions as the creation of an imaginary space – the interpretation/deconstruction of cultural symbolism through the organ of the imagination – which can be inserted between the unknown "subterranean" world and the surface of everyday reality, where we read her fiction". [206] The "unknown subterranean world" where Peregrine comes from with the supernatural qualities he has like his not getting old and his enormous size is combined with a daily reality like an ordinary birthday party of an ordinary man. Furthermore, the combination of the ordinary with the extraordinary does not result in outcasting the marginal one, Peregrine, who soon joins the party people. In this novel, the writer "proposes that it is the elements of transgression and excess in carnival that allow illusion to work and the improbable to become possible".[207]

Suggesting variety in every field of life, magic realism creates multiple worlds and argues that the whole universe does not consist of a single world, which is supported by artists who are in search of salvation by describing unearthly objects which they believe are beyond the limitations of the known world. Reality cannot be too shallow to suggest the possibility of different worlds that can be sensed by those people who live intensely. Winterson claims that the rediscovery of "the intensity of the physical world" is not beyond the realms of possibility "through the painter, writer, composer, who lives more intensely than the rest of us […] And not only the physical world. There is no limit to new territory. The gate is open. Whether or not we go through is up to us, but to stand mockingly on the threshold, claiming that nothing lies

[206] Ochoa, p. 3.
[207] Bowers, p. 71.

beyond, is something of a flat earth theory."[208] She makes a comparison between those who do not accept what is happening beyond this world and those who still believe in the flatness of the earth. Without limiting her text, Winterson opens the gate beyond the physical world for her readers to enjoy the multiplicity of the realities in an unlimited world where anything is possible. She asserts that "The earth is round and flat at the same time. This is obvious. That it is round appears indisputable; that it is flat is our common experience, also indisputable." [209] In *The Passion,* Winterson presents an enchanted city in which there is a young woman without a heart, an old woman who can predict the future, boatmen capable of walking on water with their webbed-feet, and ghosts that talk to people who are eager to listen. Winterson isolates Venice, a changing city in which a map does not work as Villanelle tells Henri when he gets lost, from the world via the water around to provide the opportunity to create fantastic events.[210] In this respect, it is similar to *One Hundred Years of Solitude*, which is also isolated from the rest of the world by the forest around it.

In fact the gate between different worlds is opened in the movie called *Field of Dreams*, based on the novel *Shoeless Joe* (1982) by W.P. Kinsella. Ray Kinsella, who hears voices to command him to build it, builds a baseball diamond in his farm where Shoeless Joe Jackson, whom his father used to be a fan of, and some of his friends who were famous baseball players in the past and died years ago come together. Neither Ray nor his wife or his daughter find it bizarre that these famous ghosts play baseball in their field or they disappear in the cornfield at night. Ray follows all the illogical orders of these voices and finally realizes that one of the players is his father whom he left years ago after their argument and did not see until his funeral. Ray, who says "No" to the question that "Is this heaven?" at the beginning of the movie, looks around him and gives a positive response when his father asks the same question at the end of the movie. If the heaven is somewhere where the supernatural dreams of people become real, Ray has this in the world. Asturias' statement that "the novelist lives with his characters"[211]is exemplified by W. P. Kinsella's giving her surname to his protogonist

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[208] Jeanette Winterson, *Art Objects: Essays on Ecstasy and Effrontery, p. 151*.
[209] Winterson, *Sexing the Cherry*, p. 81.
[210] Susana Onega, "*The Passion*: Jeanette Winterson's Uncanny Mirror of Ink", *Miscelánea: A journal of English and American Studies*, Universidad de Zaragoza, 1993, pp. 113-130.
[211] Quoted by Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p. 12.

since he wants to be included in this magical world he has created. "Magical realism introduces a confusion between what exists outside the subject and what only exists as a function of it, or to put it better, between what is truly objective, 'empirical,' and what is, under the appearances of the sensory world, only pseudo-matter, endowed with a purely mental truth."[212]

In order to create this fantastic atmosphere embedded in reality in their texts, these writers implement magic realist elements. One of the main tasks of ontology is to clarify the way a world is "constituted" and another one is, McHale asserts, to study the occurrence of possible results when "different kinds of worlds are placed in confrontation or when boundaries between these worlds are violated."[213] With its flexible quality delineating, exploring and transgressing boundaries, magic realism makes possible "the fusion of possible but irreconcilable worlds".[214] The first implication of these possible worlds is given by Villanelle's weird friend in *The Passion*:

> *'I've been away,' said Villanelle. 'Away a long time, but I won't go away again. This is Henri.'*
>
> *The old creature continued to regard Villanelle. She spoke.*
>
> *'You've been away as you tell me and I have watched for you while you were gone and sometimes seen your ghost floating this way. You have been in danger and there is more to come but you will not leave again. Not in this life'*. (*P* 114)

When Villanelle returns to Venice, which is not a fixed city, she takes Henri to meet her old friend, "the old creature" as Henri describes her. The old woman says that Villanelle will have another life in which she might leave her city. That her ghost floating around the canal is seen while she is away brings to mind the instability of anything as even the ghost may leave its body. Sonya Andermahr pays attention to Winterson's constantly returning "to the idea that the self is not fixed and that we live many lives simultaneously", raising the question of identity in *Art & Lies* and "answering that it is

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[212] Quoted by Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p. 104.

[213] Jon Thiem, "The Textualization of the Reader in Magical Realist Fiction", (Eds. Zamora and Faris), *Magical Realism*, (p.244), Duke University Press, Durham 1995; see also Brian McHale, *Postmodernist Fiction*, Methuen, New York 1987, p. 75.

[214] Thiem, p. 244

'the accumulation of parts', a series of objects, texts and events that construct 'myself'" (p. 187). Her work draws on diverse discourses from fairy tales to Quantum Physics to convey her sense of the multifariousness of life and to give flesh to her belief that 'nothing is fixed'."[215] And the same idea is given in *Sexing the Cherry* as "Time has no meaning, space and place have no meaning [...] All times can be inhabited, all places visited. [...] The self is not contained in any moment or any place, but it is only in the intersection of moment and place that the self might, for a moment, be seen vanishing through a door, which disappears at once".[216] In fact, the belief that everything in the universe is unstable is not peculiar to her if one remembers that this theory was verified by a renowned physicist, Albert Einstein. New ideas claimed by Quantum Theory, the Theory of Relativity and String Theory have paved the way for the use of parallel worlds by writers that do not find this world sufficient to explain the complexity of human life. Susana Onega explains how New Physicists support the ideas of these writers with their studies:

> *Einsten's equation of mass and energy and Heisenberg's demonstration that objective measurement is not possible transform the static image of the universe into a network of ever-changing interactions, where all activities in the cosmos are intimately and immediately connected with each other. Thus, the New Physicists provide striking scientific confirmation of the mythical belief in the unitary wholeness of the universe.*[217]

Supporting this idea Winterson develops parallel lives in her works such as the lives of the Dog woman-ecologist woman and Jordan-Nicholas Jordan in *Sexing the Cherry* and by implementing the "wholeness of the universe" in her narrative, Winterson shows the unification of lives through Villanelle, who compares her present life married to a fat man to a parallel life with the woman she loves. Years ago, she says, when she just fell for that woman, one of her selves stayed with that woman in her house and her other self married to a man to get away from the pain of seeing her lover happy with her own

[215] Andermahr, p. 29.
[216] Winterson, *Sexing the Cherry*, p. 80.
[217] Onega, *Jeanette Winterson*, p. 79.

husband. She asks if the theory of parallel lives explains the closeness some people instantly feel with strangers as soon as they meet them:

> *I looked at my palms trying to see the other life, the parallel life. The point at which my selves broke away and one married a fat man and the other stayed here, in this elegant house to eat dinner night after night from an oval table. Is this the explanation then when we meet someone we do not know and feel straight away that we have always known them? That their habits will not be a surprise. Perhaps our lives spread out around us like a fan and we can only know one life, but by mistake sense others. When I met her I felt she was my destiny and that feeling has not altered, even though it remains invisible. Though I have taken myself to the wastes of the world and loved again, I cannot truly say that I ever left her. Sometimes, drinking coffee with friends or walking alone by the too salt sea, I have caught myself in that other life, touched it, seen it to be as real as my own. And if she had lived alone in that elegant house when I first met her? Perhaps I would never have sensed other lives of mine, having no need of them.*
>
> *'Will you stay?' she said.*
>
> *No, not in this life. Not now*. (*P* 144)

Villanelle states her strong feelings, her passion for this woman, made her feel her other lives. If she had not had the irresistible desire to be together with her, she would not have sensed her other lives. In her essay on *Sexing the Cherry,* Jago Morrison connects Winterson's fiction to "an engagement with New Scientific discourse and in mapping the contours and inhabitants of a quantum universe, in which 'even the most solid of things and the most real, the best-loved and the well known, are only hand-shadows on the wall. Empty Space and points of light'."[218] In fact Winterson warns the reader about the destruction of well-accepted assumptions of the universe in the epilogue of the *Sexing the Cherry* as "Matter, that thing the most solid and the well-known, which you are holding in your hands and which makes up your body, is now known to be mostly empty space". It is not certain in which world our life is more real. Winterson's

[218] Jago Morrison, "'Who Cares About Gender at a Time Like This?' Love, Sex and the Problem of Jeanette Winterson", *Journal of Gender Studies*, 15 (2), July 2006, p. 175.

characters in *The Passion* are also residents of this "quantum universe" as Villanelle describes her discovery that her other lives that are not less real than her present one. Therefore, according to Winterson's idea, souls are not fixed in this world, which leads to the possibility of living many lives at the same time.

Though she creates these worlds by relying on the source of scientific information, it is not persuasive enough for those who deny the existence of such lives due to the lack of absolute proof in her novels. People prefer to believe they live in a world whose borders are certain in order to feel safe. However, applying magic realism, which violates the borders, Winterson properly benefits from the limitless opportunities literature provides and intermingles literary genres in her fiction by "blurring the distinctions between fact and fiction, between what is real and what is not. Her imaginative visions of worlds and beings have the power to mystify and transform the mundane, rational world by generating fascination with fables that defy the laws of nature." [219] She creates alternative realities to be taken into account with the amalgamation of earthly incidents with irrational events such as the combination of different worlds, the prophecy or the appearance of ghosts in her stories.

3.5. THE ROLE OF DREAMS, GHOSTS, METAPHORS AND TRAGEDY

In magic realist texts anything which seems irrational or inexplicable is meant to convey a message, but at first sight, they are denied by the rules of rationality as they are thought to be believed only by the uneducated or the old-fashioned. However, the irrational is inevitable in these texts showing that it is an individual's perspective that makes anything believable. In his work *Religion and the Decline of Magic*, Keith Thomas questions why the modern world gives no importance to immaterial things: "Astrology, witchcraft, magical healing, divination, ancient prophecies, ghosts and fairies, are all now rightly disdained by intelligent persons. But they were taken seriously by equally intelligent persons in the past, and it is the historian's business to explain why this was so".[220] Technological advancement of Western societies, whose

[219] Emma Hutchison, "Unsettling Stories: Jeanette Winterson and the Cultivation of Political Contingency", *Global Society*, 24 (3), July, 2010, pp. 352-353.

[220] Keith Thomas, *Religion and the Decline of Magic: Studies in Popular Beliefs in Sixteenth- and Seventeenth-Century England* (1971), Penguin Books, Harmondsworth 1991, p. ix; see also Hegerfeldt, pp. 281-282.

concept of rationality de-emphasizes spirituality, has made those people who believe in "astrology, witchcraft and magical healing" seem behind the times.

The Western idea is accepted by the whole world and those outside the frame of this rationality are accused of not keeping up with the times. Thus, this Western worldview struggles to make a single reality by denying multiple worldviews. For instance, in the past, when a person was affected by the evil eye, the Turkish way of healing included melting lead and pouring it into cold water over the head of a sick person in order to break the evil spell, but now this tradition has lost its importance and is seen as outdated. However, magic realist texts contain the irrational like the prophecy of gypsies which is given in *The Passion*, where Henri, who declares his disbelief in "scrying" and "sortilege", remembers the gypsy in Austria making the sign of the cross on his forehead and saying, "Sorrow in what you do and a lonely place" (*P* 153). Though he does not believe in prophecies, he ends up in a madhouse that is surrounded by water. The prophecy of the old woman in Venice about Villanelle also becomes real. When Villanelle talked with her for the first time, she suggests her to "[b]eware the dice and games of chance" which cause Villanelle to be a vivandière in the army. In *Wise Children*, during the birthday celebration of Saskia and Imogen, the premonition Dora has of Peregrine's death becomes real: "I had a premonition: 'We won't see him again.' . . . There he sat, in that grand car that was about to bear him off on his last journey" (*WC* 177). They do not see Peregrine again until their father's one hundredth birthday party when he comes back from death.

Magic realism is a response to Mikhail Bakhtin's wish for "carnivalesque and heteroglossia" in the novel.[221] Bakhtin dealt with the revolutionary effects of the conventional form of carnival where "those deprived of power enacted the roles of those with power, such as donkey being cast as a priest".[222] In accordance with what Bakhtin wishes, the change of power is evidently seen in the strong female characters, weak male characters and the marginal narrators of the texts in this genre. He defines heteroglossia as multiple and conflicting voices which are found in magic realist texts where the voices of ghosts, gypsies, soldiers, women, lesbians, and a boy with

[221] Brenda Cooper, *Magical Realism in West African Fiction: Seeing with a Third Eye*, Routledge, London 1998, p. 23.
[222] Bowers, p. 70.

telepathic powers are heard as in Márquez's *One Hundred Years of Solitude,* Laura Esquivel's *Like Water for Chocolate,* Salman Rushdie's *Midnight's Children,* Angela Carter's *Wise Children* and Jeanette Winterson's *The Passion*. Carter's *Wise Children* becomes a great example of Bakhtin's carnivalesque "by reversing the binary oppositions and allowing her characters to express such a festive exuberance" much of which "can be articulated in literature through the expressions of multiple perspectives in a single novel".[223] Since magic realist novels support multiple views, even the most nonlogical beliefs are indiscriminatingly accepted in their context such as Dora and Nora's claiming to have seen the ghost of their Grandma in a cabbage while they are watching Saskia's cooking programme:

> *As we watched this genuinely disgusting transmission, the ghost of Grandma manifested itself in a sharp blast of cabbage. When we saw what Saskia did to that hare, we knew that we did wrong by eating meat.*
> *Why do we go on doing it, then? I'll tell you straight. We're scared that, if we eat too much salad, one fine day we'll find we've turned into Grandma.* (*WC* 181)

Magic realist texts do not exclude the belief that people may turn into someone just because they eat too much salad because no matter how ridiculous they seem, all thought systems are significant as long as they have an influence on people's behaviours.

Not restricting her characters to a certain point of view, a simple reality, in *Wise Children*, Carter constructs a carnivalesque world, an orgy of various ideas, which is clear in the different personalities of twins, Dora and Nora, Melchior and Peregrine. Lorna Sage argues that "when [Carter] made parenthood her theme, it was parenthood literary, literal and lateral, with twins as mirrors to each other, illegitimate histories, left-handed genealogies, a whole carnival of the dispossessed".[224] Instead of feeling a deep sorrow for their illegitimacy or being outside the high culture, characters prefer to enjoy their marginality. In *Wise Children*, "a celebration of the vitality of otherness", Kate Webb contends Carter asks the question that "What, then, a wise child do? Revel in

[223] Bowers, p. 70.
[224] Lorna Sage, *Angela Carter*, Northcote House, Plymouth 1994, p. 54; see also Julie Sanders, *Novel Shakespeares: Twentieth-Century Women Novelists and Appropriation*, Manchester University Press, Manchester 2001, p. 58.

wrong-sidedness and, therefore, the system that produces it, or jettison the culture of dualism altogether?", which is answered by Dora, who "manages . . . to revel in her wrong-sidedness, to sustain her opposition to authority, and yet to show that the culture and society she inhabits is not one of rigid demarcation, but has always been mixed up and hybrid: Shakespeare may have become the very symbol of legitimate culture, but his work is characterized by bastardy, multiplicity and incest".[225] The legitimacy of their culture symbolized by Shakespeare is, in fact, a fabrication because of its hybridity, multiplicty as evidently shown by the novel which contains incestuous relationships and illegitimate children.

Carter claims that life is a carnival that is both entertaining and colourful and thus contains different life styles, different people like Dora and Nora's goddaughter Tiffany, described as black and adorable. The writer suggests her readers not to lose their hope even in the most distressing situations as long as they live by repeating the refrain "What a joy is to dance and sing". This novel "sustains a tone of dashing, irrepressible vitality, even in the worst of adversity, from the lips of the narrator, who is herself not quite a pantomime dame but a chorus girl, a music-hall artiste, a sometime stripper, to whom life gives a raw deal -or nothing at all- but who keeps up her spirits in spite of it".[226] Magic realist novelists do not aim to create a tragic atmosphere, but indicate that anything is possible in real life such as the massacre of innocent three thousand Colombian people in a day, witnessed by Buendia, who does not emphasize the horribleness of this situation. Making use of a magic realist aspect that does not make anything seem distressing, even the most sorrowful events are not told by Dora in a heartbreaking way, as is the case with the tragic death of Tiffany, who is "in the cold store drowned dead with the baby inside her drowned dead too". After hearing the news, Dora and Nora surprisingly neither shed tears for the loss of their darling Tiffany nor cancel their plan of going to the birthday celebration of their father. Not sure of what to do, Dora asks Nora: "What about us? Are we still going to the party?" "'Life must go on,' said Nora, all of a sudden full of life. 'I wouldn't miss it for a hundred million pounds'" (*WC* 52).

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[225] Kate Webb, "Seriously Funny: *Wise Children*", (Ed. Allison Easton), *Angela Carter*, (p. 194), Macmillan, Basingstoke 2000.

[226] Marina Warner,"Angela Carter: Bottle Blonde, Double Drag", (Ed. Lorna Sage), *Essays on the Art of Angela Carter: Flesh and the Mirror*, (p. 264), Virago, London 2007.

Though looking at life from the perspective of a strong, hopeful and wise woman who has got her wisdom from her experiences and showing it is worth living no matter what happens, Carter does not pass over reminding sad events happening in the world. Because of Nora's insistence, Dora accepts to marry Genghis Khan, who apparently still loves his ex-wife, Daisy Duck, who decides to get married to Melchior Hazard. When Genghis Khan sees Daisy together with Melchior, he helplessly looks at her, which is wry and makes Dora feel sad: "Nothing more than sad. Let's not call it a tragedy; a broken heart is never a tragedy. Only untimely death is tragedy. And war, which, before we knew it, would be upon us; replace the comic mask with the one whose mouth turns down and close the theatre, because I refuse point-blank to play in tragedy" (*WC* 153-154). Since Dora does not want to play in tragedy, she does not call Khan's being heartbroken a tragedy which she thinks is more suitable to describe war that results in untimely death of too many young people and leaves others with the pain of losing the people they love. Tragic events are not clearly expressed, but implied by Dora, who does not completely agree with Peregrine about life:

> '*Life's a carnival,' he said. He was an illusionist, remember.*
> *'The carnival's gotta stop sometime, Perry,' I said. 'You listen to the news, that will take the smile off your face.'*
> *'News? What news?'*

Peregrine puts tragedy out of his life by denying reality and escaping from cruel facts that can make him unhappy, whereas Dora is aware of tragic side of the world but states that she does not want to talk about it. Kate Webb argues that "there is no transcendence possible in life, Carter tells us, from the materiality of the moment, from the facts of oppression and war. But carnival does offer us the tantalising promise of how things might be in a future moment, if we altered the conditions which tie us down".[227]At the end of the novel, there becomes a fairy tale happy ending with Peregrine's coming back from death, Tiffany's being alive and no longer needing to marry Tristram, Melchior's acknowledging Dora and Nora, Peregrine's confessing that Saskia and Imogen are his biological daughters, Saskia and Imogen's apologising to their mother, Lady Atalanta, and Nora's eventually being a mother. This ending looks like a comedy scene in which

[227] Webb, p. 212.

there is no place for tragedy, so Peregrine does not answer the questions of Margarine about the identity of the mother of the babies and how Gareth is: "But who she was or where they both were do not belong to the world of comedy. Perry told us . . . but I don't propose to tell you, not now, when the barren heath was bloomed, the fire that was almost out sprung back to life and Nora at last at seventy-five years old and all laughter, forgiveness, generosity, reconciliation" (*WC* 227). Dora does not tell what has happened to the parents of the babies probably because something tragic has happened to them, something that does not belong to the world of comedy. In order to create this comic atmosphere, Carter adds supernatural happenings to her narrative by bringing Peregrine back from his grave and giving him the ability to take Gareth's babies out of his pockets.

Winterson, emphasizing the importance of taking the irrational seriously, explains "two ways of understanding reality": "There is physical reality, the table, the chairs, the cars on the street – what appears to be the solid, knowable world, subject to proof, all around us. But there is also the reality of the psyche, imaginative reality, emotional reality, the things which are not subject to proof and never can be".[228] According to Winterson, there are such lies as "Reality as something which can be agreed upon" and "Reality as truth".[229] Dreams are often seen in magic realist texts as they are the products of the human mind. They have symbols, metaphors whose meanings are not easy to comprehend immediately. For instance, seeing oneself injured in a dream may mean something is bothering that individual, or similar dreams might be related to different experiences no matter how unrelated they seem. Though they feel exaggerated from time to time, it is clear that what is happening in a dream is really happening in the known world. Comparing magic realism to dreams, Renato Oliva thinks what individuals say in dreams is "the language of magic realism":

> *Dreams, the product of the mythologizing activity of the psyche, are for us a habitual source of mythological representations. […] dream-images are real, since according to Jung every psychic event is an image and an imagining; and every image has a psychic reality. Images are of the essense of the psyche. Images*

[228] Laura Miller, "Rogue Element: The Salon Interview" (Interview with Jeanette Winterson), Salon Magazine, 6 December 1999, 22.05.2010, http://www.salonmagazine.com/april97/winterson970428.html; see also Hegerfeldt, p. 280.
[229] Winterson, *Sexing the Cherry*, p. 83.

> *are real in the same sense that our psyche is real. […] If magical realism presupposes a certain faith on the part of both author and audience, we all possess that faith, inasmuch as we are the authors and audience of our dream.*[230]

People simultaneously create and live their dreams in which they are witnesses of the most incredible events. Dreams are reflections of what is in a person's subconscious mind and are completely believed to be real though it is impossible to see it. The human body separated from its soul seems dull, lifeless and pale as a world without its magical side will similarly seem monotonous, sombre and colourless. Dreams may warn about the future as happens when Villanelle's mother's dream of death comes true when Henri kills Villanelle's husband.

The exaggeration of the images in dreams is also found in magic realist texts. For example, when Henri cries in the freezing weather of Moscow because of the unbearable conditions of war, his tears fall like diamonds and Patrick, suggesting he not waste his salt, eats one of them (*P* 84). In another chapter of the novel, Henri meets a vivandière "crawling home after an officer's party [who] said she'd lost count at thirty-nine (*P* 38). He tells how Napoleon eats the chicken that he serves: "He hardly ever asks me to carve now. As soon as I'm gone he'll lift the lid and pick it up and push it into his mouth. He wishes his whole face were mouth to cram a whole bird. In the morning I'll be lucky to find the wishbone" (*P* 4). He implies that Napoleon likes chicken so much so that he eats it with its bones. In *Wise Children* the size of Peregrine is exaggerated: "Perry was the size of polar bear . . . He was huge but dapper" (*WC* 62). When he comes back from death, his size becomes much bigger by firstly being compared to a warehouse and then something bigger, a tower block. And seventy five year old Dora's sexual intercourse with one hundred year old Peregrine is exaggeratedly told to shake the house like the black dancer, Josephine Baker's bottom. Melchior's sorrow for losing his crown that he has inherited from his father during fire is so exaggerated that he does not care for the loss of his biological daughter, Nora. Dora gets surprised when he explains the significance of the old Hazard heirloom for him: "Do you know, can you

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[230] Renato Oliva, "Re-Dreaming the World", (Eds. Elsa Linguanti, Francesco Casotti and Carmen Concilio), *Coterminous Worlds: Magical Realism and Contemporary Post-colonial Literature in English*, (pp. 172-174), Rodopi, Amsterdam- Atlanta 1999.

guess, my dear, how much it meant to me? More than wealth, or fame, or women, or children . . .” “I’d better believe that what he said about children. I was amazed to see him so much moved, on account of what? A flimsy bit of make-believe. A nothing” (*WC* 105). The crown might be a symbol of power showing that the passion of men to rule, to dominate can be great enough to make them forget everything.

The metaphorical language of dreams is highly related to magic realist fiction in that dreams materialize metaphors by making “our emotional sufferings become bleeding wounds and heart diseases, our breakdowns ruins and earthquakes”[231] and magic realism utilizes metaphors by making them literal.[232] The feature of magic realism to make a metaphor real leads to the reader’s experiencing “a particular kind of verbal magic – a closing of the gap between words and the world, or a demonstration of what we might call the linguistic nature of experience”.[233] Esquivel applies this magic realist technique to *Like Water for Chocolate* in which Tita, who sees her lover, Pedro, die just after they finally become together, swallows some matches until they ignite and literally burns with love. Burning with love or stealing one’s heart are just metaphors used by people to express their feelings figuratively, but they become real in these works. Winterson’s playing with words is apparent with metaphors she brings “to literal life, or to ‘literalize’ a well known metaphor without using it in its familiar sense, at all”[234] as is the case with Queen of Spades’ stealing Villanelle’s heart. Villanelle is in love with a married woman and her heart belongs to her figuratively, but Villanelle tells Henri that her heart is literally beating somewhere else, but Henri does not believe she is literally deprived of her heart.

Henri has difficulty understanding how Villanelle can take such a famous saying about the heart literally, but he is convinced that miraculous things happen in her hometown, Venice, after finding her heart in a box. Michel Dupuis and Albert Mingelgrün explain magic realism’s fusion of fantastic elements with the objective world:

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[231] Oliva, p. 174.
[232] Grice and Woods, p. 7.
[233] Faris, “Scheherazade’s Children”, p. 176.
[234] Margaret J-M. Sönmez, “Voices from Nowhere: Speakers from Other Times and Countries in *Boating for Beginners*, *The Passion* and *The Sexing the Cherry*”, (Eds. Margaret J-M. Sönmez and Mine Özyurt Kılıç), *Winterson Narrating Time and Space*, (p. 100), Cambridge Scholars Publishing, New Castle upon Tyne 2009.

> *In magical realism if it is true that dream keeps its psychological (individual or collective) and metaphysical purposes, it will nevertheless tend to free itself and to distance itself—totally or partially, definitively or provisionally—from the psyche that nevertheless continues to nourish it. It will seem to root itself fraudulently in the sensory reality surrounding the being that engenders it. The genetic link between the imagination and the imagined is thus more or less erased, hidden from view. Without any break in continuity, the interior subjective universe and the exterior objective universe are suspended in the same hybrid environment, half visible, half imagined.*[235]

Magic realism merges this "subjective universe" with the products of the psyche like dreams or ghosts with "the objective universe" that is full of rational happenings without drawing a line between them. While Dora is consoling Nora, feeling sorry for not having a child and probably the miscarriage she has when she is young, something that does not belong to the objective universe happens:

> *Then a funny thing happened. Something leapt off the shelf where the hats were . . .*
>
> *It was her hat, her little toque, with the spotted veil, that had spun out like a discus. And as we nervously inspected it, there came an avalanche of gloves – all her gloves, all slithery leather thumbs and fingers, whirling around as if inhabited by hands, pelting us, assaulting us, smacking our faces, so that we clutched hands for protection and retreated like scared kids as more and more of Grandma's bits and pieces – oilcloth carriers, corsets, bloomers like sails, stockings hissing like snakes – cascaded out of the wardrobe on top of us. We backed off until our claves hit the side of the bed with a shock of cold metal and then the wardrobe door closed of its own accord upon its own emptiness with a ghastly creak, leaving us looking at our scared faces looking back out of the dust.* (*WC* 189-190)

Nora infers that Grandma is trying to tell them something, to forget the past and her voice is also clearly heard by Dora: "Come off it, girls! Pluck the day! You ain't dead, yet! You've got a party to go to! Expect the worst, hope for the best!" (*WC* 190) Girls

[235] Michel Dupuis and Albert Mingelgrün, "Pour une poétique du réalisme magique", (Ed. Jean Weisgerber), *Le Realisme Magique: Roman. Peinture et Cinema*, Brussels 1987; see also Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, pp. 103-104.

who are scared at the beginning do not expect a rational explanation for what has just happened and take Grandma's obvious message that they have no reason to be sad as long as they are alive.

In *The Passion* Venice is full of ghosts that, Villanelle says, know how to take care of themselves. It is "a cosmopolitan, affluent city swarming with multiracial gamblers and pleasure-seekers, and a Hermetic underworld, populated by the living dead" whose wisdom Villanelle calls attention to when she says "tonight [on New Year's Eve] the spirits of the dead are abroad speaking in tongues. Those who may listen will learn" (*P* 75).[236] According to Marita Wenzel, the reason African writer Andre Brink, who makes use of magic realism in order to introduce the past of his people, their cultural differences and myths, includes "dead characters and ghosts amongst the living in his fictional Afrikaner communities" is that he wants to show the relation between the past and the present and guarantee "that Afrikaners do not dismiss their role in the formation of both the old and the new South Africa".[237] Villanelle's discussion of the significance of the ancestors in a family after mentioning the existence of ghosts in the city emphasizes the relationship between the past and the present and how the Venetian people kept their own identities after the invasion. According to Zamora, who argues that literary ghosts tell a lot "about their authors' metaphysics, politics and poetics", some ghosts' service is to carry "the transcendental truths, as visible or audible signs of Spirit" while others' service is to carry the burden of the past of communities like "communal crimes, crisis, cruelties".[238] Carter, by means of the ghost of Grandma, gives the message that it is no use crying over spilled milk by remembering bad memories, or feeling upset about something that they do not have. Instead, she recommends them to be full of life even at the age of seventy five when they still have time. However, Winterson gives this mission of carrying "the transcendental truths" to the ghosts whose knowledge Villanelle speaks of when she tells Henri about the "mysteries that only the dead know" (*P* 118). Winterson shows

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[236] Onega, *Jeanette Winterson*, pp. 67-68.

[237] Marita Wenzel, "Integrations and Mutations in Recent South African Writing with Specific Reference to André Brink's *Imaginings of Sand and Devil's Valley*", (Eds. Isabel Hoving, Kathleen Gyssels and Maggie Ann Bowers), *Convergences and Interferences: Newness in Intercultural Practices/Ecritures d'une nouvelle ère/aire*, (p. 5), Rodopi, Amsterdam 2002; see also Bowers, p. 54.

[238] Lois Parkinson Zamora "Magical Romance/Magical Realism: Ghosts in U.S. and Latin American Fiction", (Eds. Zamora and Faris), *Magical Realism*, (p. 497), Duke University Press, Durham 1995.

Venice as a magical city incorporating reality and unreality, so it is a perfect place where supernatural things may happen such as its dead inhabitants.

Hegerfeldt asserts that "the many ghosts that appear in magic realist texts likewise can often be understood as the embodiment of memories or as personifications of a nagging conscience".[239] In *One Hundred Years of Solitude*, after José Arcadio Buendía kills Prudencio Aguilar, who accuses him of being castrated, his wife Ursula meets his ghost and the guilt-ridden couple leave their hometown and found the town called Macondo. In *Like Water for Chocolate*, Tita sees the ghost of her mother when she feels guilty since she thinks she is carrying the child of her sister's husband. Like these characters Winterson's characters have some dreams or hallucinations that are important in the action such as Jordan and the ecologist in *Sexing the Cherry*. And in *The Passion* after murdering the cook, Henri starts to see his ghost that he says tries to choke him in.

Apart from the cook, Henri, who cannot escape from the burden of his past, sees the ghosts of other people during his days in a madhouse in Venice: "They say the dead don't talk. Silent as the grave they say. It's not true. The dead are talking all the time. On this rock, when the wind is up, I can hear them" (*P* 133). From Henri's statement that "[Napoleon, for example,] talks about his past obsessively because the dead have no future and their present is recollection," it can be inferred that "Henri is himself dead", too, because, in this madhouse, he continually talks about the ghosts of Napoleon, Patrick, his mother, the cook from his past, and refuses to get out of the island which implies that he rejects his future.[240] The fact that Henri does not remember how many years he has been in that madhouse also indicates he does not care for time anymore, which is also a proof of his death since he contends time does not continue for those dead people. Thus, he accepts living with dead people, with his past stories without any future by his refusal to get away with Villanelle. Since dreams, hallucinations and ghosts that are the products of the human mind give information about the psychological state of a human being, magic realism accepts them as parts of the human

[239] Hegerfeldt, p. 56.

[240] Burns, "Stories of the Interior: Narrative & Identity in Jeanette Winterson's *The Passion*", Postmodern Fiction, ADM9 May 1994, 17.11.2011, http://www.scribd.com/doc/2269049/Narrative-and-Identity-in-Jeanette-Wintersons-Passion.

self. For that reason, magic realist texts include ghosts with their different missions in everyday reality.

3.6. NORMALIZING THE ABNORMAL AND ALTERNATIVES

Magic realism has a way of normalizing supernatural or unreal things through unsurprised characters or some supposedly natural or real things that are in fact difficult to believe when one thinks carefully. If the possibility that events in the postmodern world occur naturally seems acceptable, then there is no reason to question the acceptability of supernatural occurrences such as the appearance of ghosts, the mythical powers of people, and changing cities that do no harm to anybody. The slaughter of too many people by their own citizens in the daytime might happen in a Third World country, yet when it comes to a person with a pig tail or with wings, it is immediately thought to be unnatural. Not distinguishing these examples from each other, this genre questions if some authorities have the right to draw the borders of our perception of reality. *The Passion* contains some unearthly incidents, exaggerated things and people with miraculous gifts embedded in everyday realities, while *Wise Children*, also including some supernatural incidents, mainly focuses on alternative realities instead of accepted realities. To make the irrational events seem normal, Winterson uses two methods, comparing them to religious events and questioning if they are more incredible than some earthly events. Zamora states what southern writers and Latin American writers have in common is their "basic source of magic realism: the Bible", which becomes "a framework to the fatalism and the fantasy of the literature from these regions" illustrated by García Márquez in *One Hundred Years of Solitude*.[241] When Meme's son was brought to Doña Fernanda del Carpio de Buendía, she said:

> *"We'll tell them that we found him floating in the basket," she said smiling.*
>
> *"No one will believe it," the nun said.*
>
> *"If they believe it in the Bible," Fernanda replied, "I don't see why they shouldn't believe it from me."*[242]

[241] Lois Parkinson Zamora, *The Usable Past: The Imagination of History in Recent Fiction of the Americas*, Cambridge University Press, Cambridge 1997, p. 120.
[242] Márquez, p. 289.

Relying on a biblical miracle, she sees no reason for people not to believe her story. Winterson appeals to the Bible with an attempt to justify her writing, which, in this respect, makes her fiction associated with other magic realist works, is apparent with the introduction of Patrick's magical eye. Patrick thinks he has a right to watch a woman from his parish in her bedroom just to check if she falls into sin by making a comparison between his power and that of Samson, whose story about losing his strength after being seduced by a beautiful woman called Delilah, is told in the Bible. One of the Poles in the novel makes a comparison between the story of Villanelle about the webbed-feet of Venetian boatmen and the miracle of Jesus walking on water. He bases both of these events on a religious miracle by saying that Jesus was born with this gift as the boatmen.

Angela Carter, whose fiction contains mythical qualities, objects that her stories are confused with fairy tales: "Obviously the idea that my stories are all dreams or hallucinations out of Jung-land, or the notion that the world would be altogether a better place if we threw away our rationality and went laughing down the street [...], that's all nonsense".[243] She expresses her discontent with the misunderstanding of her fiction which is thought to be irrational and unreal because of the mythical qualities which she uses with the aim of presenting different realities. Supporting neither the complete exclusion of rationalism, nor the isolation of myths and fairy tales from real life, she makes use of the unifying feature of magic realism. As Carter has asserted, dreams or fantastic and mythical qualities used in magic realist works are not separated from the real world, but associated with it. In *Wise Children*, the appearance of the ghost of Grandma, not seen but felt by daughters because of her clothes flying around and smacking Dora and Nora, is neither a dream nor hallucination but a supernatural occurrence embedded in everyday reality of the twins. Furthermore, Peregrine, who does not look like one hundred years old, comes back from death with an enormous size and few people who know him seem shocked at first but they soon welcome him without asking any questions.

Leal claims that the characteristic of magical realism, "an attitude towards reality", is not limited to "rational paradigms" either "in his literary activity" or "in his apprehension of reality in general" by acting independently of the restrictions of

[243] Haffenden, p. 85; see also Hegerfeldt, p. 161.

rationality.[244] Hence, its character is not only free of the limitations of these "rational paradigms" but also in an act of challenging them with its illustrations proving that the world is not so reasonable at all and thereby making a world with miracles possible. For instance, neither Villanelle's webbed-feet nor her cross-dressing to earn money is weird for her step father:

> *He's never thought it odd that his daughter cross-dresses for a living and sells second-hand purses on the side. But then, he's never thought it odd that his daughter was born with webbed feet.*
> *'There are stranger things,' he said.*
> *And I suppose there are.* (*P* 61)

What is stranger than a pair of webbed-feet might be wars which are criticized here with the example of Napoleon whose struggle to build his huge empire results in the misery of too many people including those of his own country that are fed up with striving for the fulfilment of his insatiable wishes. Henri describes his attitude towards his people: "All France will be recruited if necessary. Bonaparte will snatch up his country like a sponge and wring out every last drop" (*P* 8). Despite the lack of any threat for his country, he wages war against other countries such as his invasion of Venice, where people become mad and perverted after losing their independence. Villanelle living without a heart is no more unbelievable than the cruelties of people with a heart:

> *'Villanelle, you'd be dead if you had no heart.'*
> *'Those soldiers you lived with, do you think they had hearts? Do you think my fat husband has a heart somewhere in his lard?'*
> *Now it was me shrugging my shoulder'. It's a way of putting it, you know that.'*
> *'I know that but I've told you already. This is an unusual city, we do things differently here'.* (*P* 116)

Using metaphorical speech, Winterson asks if it is sensible to believe that some people possess a heart, like soldiers killing a lot of people in war without a feasible reason or

[244] Chanady, "Territorialization of the Imaginary", p. 132.

Villanelle's fat husband, who does nothing but enjoy himself whatever it takes. Before going to war, a little girl whose "eyebrows close together with worry" asks:

> *'Will you kill people, Henri?'*
> *I dropped down beside her. 'Not people, Louise, just the enemy.'*
> *'What is enemy?'*
> *'Someone who's not on your side.'* (*P* 8)

While women cry for their sons and men praise the soldiers' lives, this little girl is worried about other people, enemies whom Henri, a willing soldier thinking that he is doing what is best for his government, does not see. Through the response of Henri to the question of this innocent child, Winterson enables the reader to see that how adults become too blind to see their inhumanly behaviours when their interests are included. When he is writing about his memories in the madhouse, Henri remembers the question of the child and realizes the cruel reality after seeing the effects of the war on people: "Could so many straightforward ordinary lives suddenly become men to kill and women to rape? Austrians, Prussians, Italians, Spaniards, Egyptians, English, Poles, Russians. Those were the people who were either our enemies or our dependants" (*P* 79). As it is clear in Henri's questioning the war, the unbelievable happenings of the world seem ordinary. This is the case what the Dog woman does to the puritans during the civil war in *Sexing the Cherry*.[245] In *Wise Children* the death of so many ordinary people because of war is rationalized by Grandma in her own way:

> *Every twenty years it's bound to happen. It's to do with generations. The old men get so they can't stand the competition and they kill off all the young men they can lay their hands on. They daren't be seen do to it themselves, that would give the game away, the mothers wouldn't stand for it, so all the men all over the world get together and make a deal: you kill off our boys so we'll kill of yours. So that's that. Soon done. Then the old men can sleep easy in their beds, again.* (*WC* 28-29)

[245]See pp. 84-85.

She asserts that war is a game played by old men around the world for the sake of their secret, cruel plans without letting mothers realize it or their plan would be destroyed. Though it looks like a childish, irrational explanation for the reason of war, there is no rational explanation of it, but the excuses made by governments that are strong enough to wage war on the weak ones.

When arguing the right of authorities to draw a line between the rational and irrational, it is beneficial to lend an ear to Faris, who pays attention to the reversing effect of magic realism by claiming that "the elements of surprise and unpredictability occasioned by the irreducible elements in its texts tend to destabilize habitual structures of order and authority, a destabilization that makes room for new voices to emerge as transculturation proceeds."[246] Though Faris talks about the role of magic realism in the "transculturation process", her claim of making ways for "new voices to emerge" is related to the roles of Villanelle and Henri in protesting the notions of being dangerous and insane accepted by authorities. The way Henri kills the cook by ripping his blue heart out of his chest is called madness for the reason that "No sane man would kill like that", to which Henri responds: "No sane man would live like he did" (*P* 139). If someone needs to be locked up, it is not Henri, who murders to defend himself, but the cook who leads a life without thinking of anybody but himself and hurts people like his slapping a woman at the brothel to give him pleasure. This point is later supported by Villanelle when she tries to get Henri out of the madhouse in San Servelo:

> *I tried to find out on what grounds the insane are kept there and if they are ever examined by a doctor to see if there has been any improvement. It seems that they are, but only those who are no danger to mankind can be let free. Absurd, when there are so many dangers to mankind walking free without examination. Henri was an inmate for life.* (*P* 142)

Winterson calls into question the reasons why institutions call people insane and lock them up. She raises the question of which one is more dangerous to mankind: A poor insane man or a cruel leader whose greedy intentions cause a lot of people's deaths?

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[246] Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative*, p. 135.

Apart from questioning the validity of the rules defined by authorities, magic realism also questions the validity of scientific knowledge. By pointing out that absolute truth cannot be trusted, magic realism recommends different alternatives. Hegerfeldt thinks that it plays with science:

> *Some magic realist texts parody the science game and its insistence on reproducible and falsifiable empirical data by first pretending to uphold and then subverting the rules. Older strategies are also employed: frequently, the truthfulness or non-fictionality of an account is vouched for through eyewitness claims, hearsay, or (sometimes more than doubtful) authority of the narrator. These truth claims clash with the outrageous or fantastic stories they pretend to validate, creating a tension that undermines the narrator's claims and points to the uncertainty of all knowledge.*[247]

Though some claim that magic realist fiction is illogical because it is not limited by scientific idea and is thus impossible to believe, it can be argued that they are equally reliable since science often denies the truth of what was accepted as true even ten years before. Jean-François Lyotard questions the conclusiveness of science suggesting that there is a connection between science and narrative knowledge: Both of them are equally important as being parts of different language games, each of which has its precise rules. Thanks to its lack of urgency to look for verification from any authority, narrative knowledge approaches scientific knowledge as just a member of narrative cultures. However, not being subject to proof, narrative statements are classified by the scientist as belonging to a different mentality: "savage, primitive, underdeveloped, backward, alienated", and this results in an unequal relationship whose symptoms, Lyotard explains, originate from "the entire history of cultural imperialism from the dawn of Western civilization".[248] By saying "Biology is biology. You can't fool a sperm" (*WC* 171), Dora expresses her faith in science which she thinks "offer[s] objective truth in the matter", yet her opinion changes when she thinks the importance of Peregrine in her life: "We were not flesh of his flesh. But then again a person isn't flesh of its father's flesh, is it? One little sperm out of millions swims up the cervix and

[247] Hegerfeldt, p. 65.
[248] Lyotard, pp. 26-27.

it is so very, very easy to forget how it happened" (*WC* 174).[249] She soon loses her faith in science that has not proved to offer absolute truth by returning to idea that what she can be sure of what she feels, what she sees and it is Peregrine's taking care of her much more than her biological father.

Refusing to act in accordance with the rules of science, Carter advertently leaves out biology which is not, she claims, an indispensable bond between family members. Despite the lack of a biological bond between Grandma and twins, Dora and Nora, Dora tells how much she means to them: ". . . the grandma whose name we carry, she was no blood relation at all, to make confusion worse confounded. Grandma raised us, not out of duty; or due to history, but because of pure love, it was a genuine family romance, she fell in love with us the moment she clapped her eyes on us" (*WC* 12). Though many traditional marriages result in divorce and, in consequence, the separation of family members, it is pure love not biology that makes this family together and never separate as long as they live.

As an alternative to traditional families, Carter offers these unconventional families firstly constructed by Grandma Chance and then continued by Dora and Nora, who take care of Lady Atalanta after the accident that makes her unable to walk and, Tiffany, their black goddaughter. Dora gives information about their family: "Grandma invented this family. She put it together out of whatever came to hand – a stray pair of orphaned babes, a ragamuffin in a flat cap. She created it by sheer force of personality" (*WC* 35). Like Grandma, who falls in love with the babies, Dora and Nora, as soon as she sees them, Dora confesses that she has never seen such a pretty baby like Tiffany when she is brought to home, and the love Nora feels for the twins of Melchior's son Gareth the moment she looks at them is described by Dora in this way: "Then her face changed. I'd never seen her look like that before, not in all the years we've been together. She looked as if she were about to fall in love, was teetering on the brink – but more so. As if about to fall in love terminally, once and for all, as if she'd met the perfect stranger" (*WC* 226). At the one hundredth birthday party of Melchior, Gareth's babies magically come out of Peregrine's pockets, which cannot be explained by Dora, and seventy five year old Dora and Nora decide to grow up these babies, not out of duty, but because of love. Talking on the maternity in *Nights at the Circus* and *Wise Children*,

[249] Roessner, p. 116.

Susanne Gruss asserts that "although both novels do not depict biological mothers, they develop alternative models of mothering in their portrayals of strong and loving surrogate mothers as 'positive role models who imbue their foster-daughters with self-confidence and push them to autonomy'[250]„[251]. Grandma does not restrain them from dancing, being chorus girls, or seeing boys who send flowers, and as a vegetarian, though she gets angry when she sees them eating meat, she never bans it and thus makes them free to make their own choices. Probably because of the age gap, there becomes some disagreements between the girls and Granma, which is pointed out by Dora: "As we grew up, cracks appeared between us. She loved us but she often disapproved" (*WC* 78). However, though they love Grandma, too, they have different views and keep on doing what they think is right for them despite her disapprovement: "But now we knew the world didn't end when Grandma disapproved" (*WC* 78).

It is apparent in the novel that "motherhood is no longer purely biological . . . Having mother and father be interchangeable allows the child to escape, or have diminished, the culturally imposed stereotypes and roles assigned according to gender".[252] In a loving family free of the restrictions of patriarchal culture, children will have the right to decide what to do, what roles to play without paying attention to "the culturally imposed stereotypes" and gender roles. This concept of family in this novel roots in love "defined outside the terms of imperious, masculine imagination" and this love "defines community: a community grounded in the empirical reality of a history that stands in contrast with the irresponsibilities of patriarchal repression of unwanted bits of history or of masculine indulgence in a carnivalesque evasion of history".[253] The rules of patriarchal society, Carter suggests, make people's lives much more difficult, unbearable because of men's passion for dominance, the main reason of wars, which is clear in the example of Melchior, whose crown is more significant for him than women and children, yet in a family outside "the irresponsibilities of patriarchal repression" wise children can be raised with love. With their song, Dora and Nora promise that they will give their love to Gareth's babies: "We can't give you anything but love babies, That's the only thing we've plenty of babies –' (*WC* 231)

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[250] Julia Simon, *Rewriting the Body: Desire, Gender and Power in Selected Novels by Angela Carter*, P.Lang, Frankfurt 2004, p. 200; see also Gruss, pp. 121-122.
[251] Gruss, pp. 121-122.
[252] Hardin, p. 82.
[253] Day, pp. 209-210.

In opposition to the sameness of conventional reality, Carter, deploying magic realist techniques, offers alternatives by means of the Chance sisters who "prevail by virtue of their illegitimacy – . . . become chorus girls and ingénues, take lovers and swap them, agree to marriages and cancel them . . . unashamedly perform their naked bodies in the music halls of suburban London . . ."[254] Carter does not strictly suggest her readers to imitate those lives, but just shows alternatives by asserting that there is neither a single reality nor a certain point of view: Life is full of choices and they have the right to be outside conventional borders if they want to.

[254] Bradfield, p. 91.

CONCLUSION

The term magic realism, which was first used by German painter Franz Roh in a magazine published in 1925, refers to painting. According to Roh, this phenomenon, which aroused interest in the world of art, aims to describe an object from a different perspective. However, it is during the 1960s when the term was commonly adopted in literature. Though it appears in Europe, its fame comes with the works of Latin American writers. The technique used by Latin American writers is called *lo real maravillaso* (marvellous realism) by Carpentier, emphasizing the features of this term peculiar to Latin America. No matter what it is called, this term is not the opposite of reality, which is a common misconception because of its inclusion of "magic" or "marvellous" in its name, but it presents a different perception of reality. The movements such as expressionism and impressionism are no longer enough for artists to express their thoughts about the world and their search for a new way of expressing reality is answered by the entrance of this genre.

Gabriel García Márquez describes "realism" as "a kind of premeditated literature that offers too static and exclusive a vision of reality. However good or bad they may be, they are books which finish on the last page."[255] Making literature free of this "too static and exclusion a vision of reality", magic realism shows distinctive interpretations of reality by demolishing the borders in texts. All writers who adopt different literary genres try to tell the reality, but owing to the dissimilarity of their methods, the reality of some of them seems dull and cold while others' may be too colourful or interesting to be real. No matter how supernatural they seem, it is the reality that is found in all works of literature.

Seemingly opposite ideas and different kinds of genres are harmoniously contained by this genre which embeds unearthly incidents in everyday reality by not distinguishing them from each other. Refusing a single reality based on Western rationality, it suggests that what is real, unreal or marvellous is not the same for people from different cultural backgrounds. These different lifestyles naturally lead to various beliefs and thereby cause what is accepted as normal by one community to be seen as

[255] Márquez and Mendoza, p. 56; see also Simpkins, p. 148.

incredible by another one. Separating itself from the texts written from a Western perspective, magic realism includes worldviews which are ostracized from realistic narrative because of their lack of a scientific proof by justifying that they are not less believable than some supposedly ordinary occurrences.

The inclusion of various points of views that are not closely related to Western rationality introduces readers to those who are not in the centre. The isolation of communities from the dominant culture makes it possible for the occurrence of supernatural events such as wandering ghosts, people with wings, changing cities which are thought to be found in fairytales. While all these supernatural occurrences seem normal, it is earthly incidents whose credibility is questioned. Wars, racism, and slavery raise the question of which one of them is more believable. The subversive feature of magic realism also makes it possible for this genre to show that the scientific knowledge strictly supported by imperial powers that believe in its absolute truth is as reliable as narrative knowledge, but science does not accept fictional narrative as a source of knowledge. The claim that empiric knowledge is always true has proved to be wrong in some cases, which justifies magic realism that challenges dominant authority that believes it has the right to establish rules for people and decide what is true or not by forcing them to adopt its own reality. Those who are deprived of the privileges of the centre because they refuse the teachings of the dominant culture are given the right to speak in this fiction.

The combination of different genres in magic realism causes it to be confused with surrealism, allegory and fantastic literature. Apart from its lack of deep psychological analysis of characters and imaginary worlds of surrealism, the hesitation felt in fantastic literature, the implied meaning of allegorical writing or the struggle to prove itself to be real, the most distinguishing feature of this genre is that it never escapes reality by assuring that no matter how fantastic the incidents may seem, they happen in a world with which the reader is familiar. It is also mistaken for being a subgenre of postcolonialism due to its extensive adoption by the writers of postcolonial countries such as Márquez, Allende and Esquivel, and of postmodernism because of some certain characteristics they have in common. One of these characteristics it shares with postmodernism is the impossibility of an unbiased telling of the actual history.

Though both terms criticise the truth of historical narrative, magic realism distinctly presents alternative historical accounts. Magic realist writers retell some historical events by changing and exaggerating them to demonstrate that history is just an accumulation of stories which are reconstructed by the one who writes it. Despite the similarities it shares with other genres, magic realism is a completely independent one which skillfully embraces some features of them in its narrative.

Jeanette Winterson makes use of these magic realist elements in *The Passion*, which she wrote in 1987, to convey her message to reader. While embellishing her characters with mythical features, she does not create a completely fantastic world but a real world in which there are some ordinary people who have been given supernatural gifts just like those whose stories are told in religious books that are believed to be true. She makes this comparison to ensure readers that magical things really happen in the world though they are no longer believed because advanced technology and inflexible working hours have desensitized people by making their lives dull, boring and colourless. With the aim of broadening their horizons, she puts forth the existence of multiple worlds which are fused thanks to magic realism's unifying feature of irreconcilable worlds, which is based on the theory of parallel worlds supported by the claims of Quantum Physics and therefore results in the multiplicity of realities.[256]

Angela Carter applies magic realist techniques to *Wise Children*, which she wrote in 1991, a year before she died of cancer; however, interestingly, the novel, full of joy and life, is written in a way that never lets people down. As a female writer, she confesses how much tired she is of being told what to do all her life, so she produces literary works transgressing conventional borders with characters who refuse to be restricted by social roles and criticising those rules defined by patriarchal order. She is in favour of making people free of traditions that cause them to blindly lead certain and simple lives in which there is no place for imagination. Both Carter and Winterson do not distinguish fact and fiction from each other, believing that the mission of the artist is to create a world which opens a gate for new realities in an attempt to change the perspectives of people who have difficulty in surpassing their limited imagination.

[256] For further reading see Mukadder Erkan, Jeanette Winterson: *Vişnenin Cinsiyeti* 'Bir Postmodern Gerçeklik Yitimi Anlatısı', *Atatürk Üniversitesi Sosyal Bilimler Enstitüsü Dergisi*, 14 (2), 2010, pp. 1-10.

Without restricting their works to the borders of rational, static life, they claim that reality is not just what we observe in our environment but anything beyond the known facts we can imagine in our mind.

To demolish the strict social roles found acceptable by communities, Winterson also subverts gender roles with the depiction of her female characters as courageous, reckless, adventurous, undaunted and ready to fulfill their wishes without regard to conventional boundaries and of her male characters as shy, sensitive, romantic, sentimental and quiet. Setting her characters in the Napoleonic Wars, Winterson also questions the reliability of history through two marginal narrators, Villanelle and Henri, from whose points of view some historical facts are retold in a critical way to demonstrate the resemblance between history and storytelling. As for Carter, she destructs the historically exaggerated notion that men are heroes with her irresponsible male characters, such as Melchior and Tristram, who are not mature enough to take the responsibility of their actions, start a loving family, while her female characters like Dora and Nora, outside conventional roles, create their own families based on pure love without needing a man. However, Carter accepts that it is not possible to be entirely outside patriarchal order through Dora and Nora, who want to be acknowledged by their biological father, Melchior. Narrating the history of Hazard family, Dora reveals its surprising dirty secrets that are not told, which is a criticism of historical reality ignoring some facts in its context as Hazard family is a symbol of masculine, imperial culture. In the writers' on-going search for alternative opinions to challenge social order, to invert the confines of gender and class, they both aim to awaken consciousness to alter stereotypes, to call people's attention to the injustice of the system.

Finally, with the fusion of different genres such as fantasy, mythology, fairy tale and realism, the deconstruction of conventional roles, the characters with supernatural gifts in a known world, the criticism of historical truth, the existence of multiple worlds the borders of which are blurred by letting characters come back from death or feel their other lives, the alternative realities put forward instead of the traditional ones, it can be asserted that *The Passion* and *Wise Children*, despite the refusal of Winterson and Carter, are great examples of magic realism.

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