

**MAGICAL REALISM: A CLASH WITH
PATRIARCHY AND POWER IN WARNER'S
INDIGO, ALLENDE'S *THE HOUSE OF
THE SPIRITS* AND ALEM'S *FATMA***

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**Ph. D. DISSERTATION
Department of English Language and Literature
Assit. Prof. Dr. M. Fikret ARARGÜÇ
2015
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T.C.
ATATURK UNIVERSITY
GRADUATE SCHOOL OF SOCIAL SCIENCES
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ERZURUM-2015



T.C.
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SOSYAL BİLİMLERİ ENSTİTÜSÜ

TEZ BEYAN FORMU



12/06/2015

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Enstitü Müdürü

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ABSTRACT

Ph. D. DISSERTATION

**MAGICAL REALISM: A CLASH WITH PATRIARCHY AND POWER IN
WARNER'S *INDIGO*, ALLENDE'S *THE HOUSE OF THE SPIRITS* AND
ALEM'S *FATMA***

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Advisor: Assist. Prof. Dr. M. Fikret ARARGÜÇ

2015, Pages: 201

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Although the term magic(al) realism appeared in 1925 in the pictorial art in Germany, it became well known with the boom of magical realist fiction in Latin America in 1960s. Since 1980s, it has become one of the popular modes of writing worldwide. Due to being an oxymoron and its hybrid nature (magic plus realism), it has caught the attention of critics. Some have called it a postcolonial mode because of its rise in postcolonial countries as a mode of writing, but others have called it a postmodern mode because of the time of its emergence and the techniques applied in these kinds of novels.

The present study discusses how magical realism was used in the works of three contemporary female writers, *Indigo or, Mapping the Waters* (1992) by the British writer Marina Warner, *The House of the Spirits* (1982) by the Latin American writer Isabel Allende, and *Fatma: a novel of Arabia* (2002) by the Saudi Arabian writer, Raja Alem. It attempts to show how by applying magical realism the mentioned writers empowered women. Using revisionary nostalgia, these works changed the process of history writing by the powerful, showed the presence of women, and let their unheard stories be heard. Even the techniques applied in these novels presented the clash with patriarchy and power.

Key Words: Magical Realism, Patriarchy, Revisionary Nostalgia, Power, *Indigo*, *The House of the Spirits*, *Fatma*

ÖZET

DOKTORA TEZİ

BÜYÜLÜ GERÇEKÇİLİK: ATAERKI VE GÜÇ'LE ÇATIŞMA WARNER'İN ÇİVİTİ, ALLENDE'NİN RUHLAR'IN EVİ VE ALEM'İN FATMA'SINDA**Maryam EBADİASAYESH****Tez Danışmanı: Yrd. Doç. Dr. M. Fikret ARARGÜÇ****2015, 201 sayfa****Jüri: Yrd. Doç. Dr. M. Fikret ARARGÜÇ (Danışman)****Prof. Dr. Ahmet BEŞE****Prof. Dr. Turgut GÖĞEBAKAN****Prof. Dr. İbrahim YEREBAKAN****Yrd. Doç. Dr. Mümin HAKKIOĞLU**

Büyülü gerçekçilik 1925 Almanya' da resim sanatında ortaya geldine rağmen, roman patlaması'nan Latin Amerika'da 1960lar'da tanınmaktadır. 1980lar dan beri bir popüler yazı yöntemi olarak dünya çapında tanınmaktadır. Bir oxymoron olarak ve karışık yapısı nedeniyle (büyülü artı gerçekçilik), eleştircilerin dikkatini yakalamaktadır. Bazıları onu sömürgecilik sonrası bir yöntem adlandırır çünkü sömürgecilik sonrası ülkelerde yükselmiş, diğerleri ise onu postmodern bir yöntem adlandırıp, onun ortaya çıkma zamanı ve kullanılan teknikler nedeniyle bu tür romanlarda.

Şimdiki araştırma nasıl büyüülü gerçekçilik kullanmasını, üç çağdaş kadın yazarların eserlerinde, *Çivit ya da, Suları Haritalama* (1992) İngilizce yazar Marina Warner'den, *Ruhlar'ın Evi* (1982) Latin Americalı yazar Isabel Allende'den, ve *Fatma: Arabistan romanı* (2002) Suudi Arabistan yazar Raja Alem'den, göstermektedir. Bu çalışma sozu geçtiği yazarların büyüülü gerçekçilik aracıyla nasıl kadınlrı güçlendiriri göstermektedir. Revizyonli nostalji kullanmasıyla, bu eserler tarih sürecini yazılışını güçlüler' le değiştirmiş ve kadınların varlığını ve onların duyulmamış hikayelerini dyumaktadır. Romanda kullanılan teknikler bile ataerki ve güç'le çatışmanı göstermektedir.

Anahtar Kelimeler: Büyülü gerçekçilik, Ataerki, Revizyonli Nostalji, Güç, *Çivit*, *Ruhlar'ın Evi*, *Fatma*

ABBREVIATIONS

Indigo	: Indigo or, Mapping the Waters
Spirits	: The House of the Spirits
Fatma	: Fatma: a novel of Arabia

ACKNOWLEDGMENTS

I would like to express my deepest gratitude to my Ph.D. advisor Assist. Prof. Dr. Mehmet Fikret Arargüç. I truly appreciate his guidance and patience. If it were not for his critical reading, this study would not have been written. I would also like to thank my dissertation committee of Prof. Dr. Ahmet Beşe and Prof. Dr. Turgut Goğebakan who provided this study with their valuable comments. It is an honor to acknowledge all the professors at the Department of English Language and Literature in Atatürk University who have given me guidance and encouragement.

I would also like to thank Dr. Amaryll Chanady who generously offered her rare book to me and to Dr. Miriam Cooke for her valuable guidance. Special thanks go to Raja Alem the writer of *Fatma* who answered all my questions on her novel patiently.

Last but not least I would like to express my appreciation to my parents, siblings, my husband and daughter without their love, help and support I could not accomplish my purpose.

This dissertation is dedicated to my husband, Nader Ahmadi.

Erzurum - 2015

Maryam EBADIASAYESH

INTRODUCTION

Over three chapters, this study attempts to show how three contemporary magical realist authors use magical realism and the techniques of a magical realist fiction to present a clash with patriarchy and power.

I. THEORETICAL BACKGROUND

A. Magical Realism: The First Moment

Magical realism first became well known throughout Latin America in the 1960s and became globally recognized from 1980 onwards. The term was first introduced to the art world in Europe in 1925 by the German art historian and photographer Franz Roh. In 1927, Massimo Bontempelli, an Italian critic, first defined magical realism in literary circles. This study charts the path and discusses the development of magical realism from its initiation in Europe to its development in Latin America and across the world.

Magical realism in Europe incorporates the views of Novalis, Roh and Bontempelli. However, it seems irrational to expect the same essence of magical realism from today's contemporary novels with magical realism in an ongoing process of evolution.

The first use of the term “magical realism” is usually attributed to Franz Roh. Some authors, including Warnes and Guenther attribute the term to Novalis. Guenther (1995) states that the concept of “magischer Idealismus” (magical idealism) in German philosophy is an old one. At the end of the eighteenth century, Novalis wrote about “magical idealist” and “magical realist” in philosophy (p. 34). Warnes (2009) attributes the development of the term to Novalis and mentions that in 1798 Friedrich Freiherr von Hardenberg, the German Romantic poet and philosopher better known by his penname of Novalis, imagined in his notebooks two kinds of prophets “who might live outside the boundaries of enlightened discourse without losing touch with the real” (p. 20). He proposed that such prophets should be called a ‘*magischer Idealist*’ and a ‘*magischer Realist*’—a magical idealist and a magical realist (p. 20). He also mentions that Novalis preferred the term magical idealism.

Novalis was considered a “lyric poet of early romanticism” and a philosopher (Beiser, 2002: p. 407). According to Beiser, Novalis should have an outstanding place in the history of German Idealism, as before Schelling and Hegel he had devised some of the essential themes of absolute idealism. In idealism, as opposed to materialism, material objects and the external world do not exist in reality; they are creations of the mind or constructs of ideas. Referring to the ideal and real Novalis wrote:

That the absolute is the divine logos, the identity of the subjective and objective; that the ideal and the real are only parts of a single living whole; that thinking lapses into falsehood and contradiction in abstracting parts from the whole; that unity is not possible without difference; and, finally, that only art has the power to perceive the absolute. (p. 408)

Novalis calls this magical idealism. While some believe that he was influenced by Fichte or predicted Schelling and Hegel, others state that he was a realist more than an idealist. Beiser himself accepts that Novalis was *not* an idealist “in the Kantian-Fichtean way” (p. 422) yet his views did not have similar characteristics as *absolute idealism* (p.409). Absolute or objective idealism starts with a rejection of “the unknowable thing-in-itself, thereby enabling philosophers to treat all reality as the creation of mind or spirit” (*The Columbia Electronic Encyclopedia*, 2012). For Novalis, the absolute has a subjective and objective aspect that unites idealism and realism. Thus, Beiser links Novalis with Hölderlin, Schlegel, Schelling and Hegel.

What Novalis means by magical idealism seems obscure to some, but most define it as “the possibility of a complete control over our bodies and all of nature” (Beiser, 2002: p. 422). Beiser refers to the fragments from *Vorarbeiten*: “In one fragment Novalis imagines that some day we will have the power to control our external senses just as we now have the power to direct our internal ones” (p. 422). The location of external sense for Novalis is in the body and internal one in the soul: “Through the body we perceive stimuli in the external world, whereas through the soul we perceive stimuli within ourselves” (p. 422). According to Novalis, we can control our internal senses. Beiser suggests that in another section Novalis focuses on the relationship between mind and body rather than that between internal and external sense. Novalis supposes that one day we will be able “to control the inner organs of our body just as we are now able to control our thoughts, actions and speech” (p.422). Novalis believes that if we can control our bodies, we can control our senses, which will

allow us to influence the world. He believes in the power of the will to extend over nature. Beiser regards Novalis' thinking as Utopian, because he demands the "ideal of a complete control over nature", so that we human beings reach the status of God at last (p. 423). Magical idealism in Novalis' definition has the romantic principle because romanticism is forming the world into a work of art, so that it gets back to its magic, mystery, and beauty. The magical idealist should become familiar with the art of interpreting the signs of nature, and learn how to read "the inner structure of things from their external and empirical characteristics" (p.425). However, this control of nature is not by supernatural means. He wants to reach to the outstanding goals of traditional magic that is control over nature —"through method, rule, and reason" (p. 425). For Novalis, magic is in art. There are two arts for a magical idealist: medicine and poetry. A magical idealist by medicine learns how to expand our inner stimuli, and to reach "a balance between over and under stimulation"; and it is by the means of poetry that he learns how to attain a magical alteration of the sensible world (p. 426).

Another doctrine of Novalis is syncretism, which is a combination of idealism and realism. Beiser (2002) refers, in syncretism Novalis believes that the magical idealist should have the power "to make not only his thoughts into things but also his things into thoughts [...]. He shows how the soul externalizes itself in the things of nature as well as how the things in nature internalize themselves in the mind" (p. 427).

As Novalis was a Romantic poet, nature and unity with nature dominate his philosophy. At the same time, his theory of magical idealism brings together the dualities of mind and body, subject and object, inner and outer world, real and ideal. Although Novalis refers to magical realism, he does not develop this concept clearly. However, according to his discussions on realism, we can infer that a magical realist uses the supernatural power that existed in both nature and the empirical world.

Magical realism appeared in Germany for the second time in 1925 through the publication of Franz Roh's "Magical Realism: Post-Expressionism". Almost all studies on the history of magical realism attribute the first use of the term to this essay. In studying magical realism, Guenther (1995) finds it necessary to have the "historical context and aesthetic explanation of the term" because it connects Roh's artistic construction to its literary implications (p. 34).

Roh (1995) first uses the term to describe a new painting's return to realism after expressionism's abstract style. While realism is used to recognize a movement in the writing of novels during the nineteenth century and represents human life and experience in literature, expressionism does not use realistic descriptions of life and the world, instead includes unrealistic and emotional states of mind. Roh chooses the term magical realism instead of post-expressionism because he believes post-expressionism shows a chronological relationship. He states, "with the word 'magic' as opposed to 'mystic' I wish to indicate that the mystery does not descend to the represented world, but rather hides and palpitates behind it" (p. 16).

Roh (1995) states that what distinguishes one phase of art from another is only through the use of the particular objects that artists observe. A new painting is different from expressionism by the use of its objects. As a reaction to impressionism, expressionism "shows an exaggerated preference for fantastic, extraterrestrial, remote objects," while in post-expressionism "the fantastic dreamscape has completely vanished and our real world emerges before our eyes, bathed in the clarity of a new day" (p. 17).

Roh (1995) tries to distinguish expressionism, futurism, and post-expressionism through objectivity:

But during the development of Expressionism, painting, which has somehow almost always held on to nature, went as far as it could toward rejecting its representative, imitative meaning; specific objectivity was suspected of lacking spirituality; in Futurism, the objective world appeared in an abrupt and dislocated form. (p. 18)

On the other hand, post-expressionism aims to amalgamate reality into the center of visibility.

Expressionism lacks a combination of reality and appearance, Roh (1995) refers. This combination was not possible until the recovery of the objective world. It seems to eliminate the image of real nature in order to choose an entirely spiritual world. Post-expressionism affords us the miracle of existence in its serene time: the endless miracle of everlastingly mobile and vibrating molecules. Roh continues that new objectivity, a term he borrows from Hartlaub, is more than the simple respect for the objective world in which we are fused. Besides, we see the contrast in the forms of the spirit and the

very solidness of objects. We would see this later in magic realism when it enters the domain of literature. Roh discusses two worlds in post-expressionist painting, stating that “[t]he point is not to discover the spirit beginning with objects but, on the contrary, to discover objects beginning with the spirit; for that reason, one accords consummate value to the process in which spiritual form remains large, pure, and clear” (p. 24). He goes on to say this second objective world is similar to the first, the existing world, but it is a refined world. Talking about the paintings of German artist George Schrimpf’s painting, Roh states that Schrimpf wants his painting “to be ‘real’ to impress us as something ordinary and familiar and, nevertheless, to be magic by virtue of that isolation in the room: even the last little blade of grass can refer to the spirit” (p.25). He calls this a double-sided art that strives between contraries.

As mentioned, Roh did not put any special value into the term magical realism. He finds magical realism to be the most appropriate among other terms such as verism, ideal realism, and neoclassicism. Guenther (1995) believes that Roh never gives a brief definition of magic realism (p. 34). He gives twenty-two characteristics for Post-expressionism in contrast with expressionism. In his *German Art in the twentieth century* (1958), Roh reduces the number to fifteen and refers to new objectivity finding out that his terms had been concealed by Hartlaub’s (qtd. in Guenther, p. 35). Two years earlier than Roh’s “Post-Expressionism” Gustav Hartlaub, a German art historian, expressed his intention for a new objectivity exhibition. Roh’s magic realism and new objectivity both arose with the decline of expressionism and the outcome of World War I.

For Roh, magical realism was an aesthetic category. According to Chanady (1985), although it is useful to know what “magical realism” initially concerned itself within Roh’s theories, it cannot be put to use “to both pictorial art and literature without causing confusion because the two belong to a different medium of expression” (pp. 17-8). Even if there are similarities between magical realism in painting and in literature, they have different implications. At the same time, she says that we cannot abandon the term completely. Chanady does not mention how Roh’s aesthetic definition of magical realism differs from those in the literature. She finds it helpful for developing a useful critical notion.

Similarly, Hegerfeldt (2005) finds that many of Roh's aspects are totally related to technical features of painting. She discusses one central difference between Roh's definition and the current literary concept is in the meaning of the term magic. While magic for Roh refers to "the sense of newness with which quotidian reality is endowed through painterly emphasis on clarity and clinical detail," it now refers to the opposite of realistic (p. 13). While Roh's magical realism tries to show "everyday objects are endowed with a sense of mystery and unreality," today's magic realism "springs from the naturalization of fantastic occurrences" (p. 60).

Another significant figure in the development of magical realism in Europe is Massimo Bontempelli, an Italian poet, novelist, dramatist and critic. In 1926, Bontempelli founded *900 (Novacento)*, a review in which he expressed his perspectives on contemporary matters. Witt (2001) calls Bontempelli the creator of magical realism in Italy. Bontempelli became secretary of the fascist syndicate of writers and authors in 1928. Witt finds Bontempelli's creation of myth "the most enthusiastic and most developed" (p. 109). She states that according to Bontempelli, the creation of new myths is imperious due to the contemporary historical and political situation: World War I created a "tabula rasa" from which a new era is beginning (p. 109). He divides history into three periods: the classical, the romantic, and the present. The classical includes the pre-Homeric times to the time of Christ, the romantic contains the beginnings of Christianity to World War I. From Bontempelli's point of view, Nietzsche is the pioneer of the third period and of fascism. As humanity is starting again, we should "feel elementary" and rebuild from nothing, and create our own myths as it happened in the other periods (p. 109). How are we going to create this myth? Bontempelli's answer is that the style of the present age will be "'magical realism,' which conceives of art not as an imitation of reality but as an exploration of mystery and of daily life as a miraculous adventure" (p. 109). Bontempelli does not define myth in a clear way but rather associates myth with the politics; he sees fascism and communism as the new system for the new age. In the same way that politics rediscovers power, art is reviving magic; Moscow and Rome are the tombs of democracy; democracy's demise needs new myths, and new art forms.

Explaining Bontempelli's devotion to fascism, Witt (2001) quotes him, "my long-standing adherence to Fascism is due primarily to the fact that I considered it to

be a frank political primitivism, which joyously and with one clean sweep canceled the experiences of the outworn politics that had preceded it” (p. 109). At the same time, Bontempelli warns that the new start in politics and art is not total because we cannot become Adam, we have a past. He suggests that making new myth for the new men must be, “self-conscious”. It should not be simple like the myths of the pre-Homerics (p. 110).

Magical realism finds meaning in philosophy, art, and literature, but its true nature flourished in the literature of Latin America. However, the amalgamation of reality and fantasy in the imitation was not the same as the one we observe in magico-realist fiction today. It is not clear whether Roh borrowed the term from Novalis. For more than forty years, Warnes (2009) states, Roh was the main person in critical and artistic circles in Germany [...]. His academic training made certain that he was familiar with the thinking of German philosophy, and the effect of Romantic ideas is clear in his dialectical method of analysis and in the language of his commentary on *Neue Sachlichkeit* painting (p. 24). As a result, he might have been familiar with the magical realism of Novalis. Warnes believes that in order to understand more about Roh’s particular choice of term, we must return to Novalis (p. 24).

Warnes(2009) links Novalis and Roh’s “conceptualisations of magical realism[...]with the limits of mimesis and a reliance on dialectics of inwardness and outwardness, subject and object, spirit and the world in their formulations of this concern” (p. 25). German Romanticism develops away from irrationalism, while magical realism ends the subjective prejudice of expressionism. As Romantics do not return to rigid neo-classicism, or to the autocracy of the mimetic principle submitted by Novalis, so too could the magical realist painters of the 1920s scarcely return to paint impressionistic landscapes and inanimate objects (p. 25).

As previously mentioned, Novalis developed magical idealism. For Novalis, absolute has both a subjective and objective aspect that unites idealism and realism. Magical idealism requires a complete control over the body and soul (external and internal senses). If we can control our body, we can control our senses, and our power will extend to nature. A magical idealist can interpret signs of nature as well as the inner and outer structure of things. For Novalis, magic is in art, medicine, and poetry. It is

through poetry that a magical idealist learns how to attain a magical change of the sensible world (Witt, 2001: p. 426). In his doctrine of syncretism, Novalis states that a magical idealist should have the power “to make not only his thoughts into things but also his things into thoughts.” (Witt, 2001: p. 427) He shows how the soul externalizes itself in nature as well as how nature internalizes itself in the mind.

Comparing Roh and Novalis, Roh does not use magic as mystic. Like Novalis, he is not trying to find something supernatural in magic, which he views as something that is behind objective reality. In syncretism, Novalis believes that the magical idealist should have the power “to make not only his thoughts into things but also his things into thoughts. He shows how the soul externalizes itself in the things of nature as well as how the things in nature internalize themselves in the mind” (Witt, 2001: p. 427). Similarly, according to Roh, new objectivity [magic realism] is more than the simple respect for the objective world in which we are combined. Besides, “we see juxtaposed in harsh tension and contrast the forms of the spirit and the very solidity of objects, which the will must come up against if it wishes to make them enter its system of coordinates” (Roh, 1995: p. 22). Roh’s and Novalis’ magical idealism hover between opposites: for Novalis, that of mind and body, internal sense and external sense, subjective and objective; for Roh, a double-sided art in which we can see a real, familiar and ordinary thing plus its spirit.

Another point to be considered is whether Bontempelli adopted magical realism from Roh. Warnes (2009) regards Bontempelli as a “more relevant figure than Roh to magical realism’s genealogy” (p. 27). He explains Bontempelli’s desire for a new mythography that would regard the connections between past and present. The kind of art he offered was one that would find miracles in the middle of ordinary and everyday life (p. 27). Like Guenther, he believes that Bontempelli was independent from Novalis or Roh when he called his art magic realism.

Bowers (2005) states that Bontempelli was influenced by both surrealism and Roh’s magical realism. She mentions that Bontempelli’s 900 published magical realist writing and criticism. From her point of view, Bontempelli’s magic realism coincides with that of Roh. On this issue, she quotes Dombroski’s observation that Bontempelli was concerned with presenting ““the mysterious and fantastic quality of reality”” (p. 12).

She quotes Dombroski in that, before reading Roh, Bontempelli emphasized the role of the imagination and nature in his writing, “providing a preparation for the influence of Roh’s search for the magic of life shown through the clarity of heightened realism” (p. 58). While Bontempelli applied magic realist thoughts to writing, Roh applied it to pictorial art.

Although Bontempelli introduced magic realism in a 1927 article, Guenther (1995) considered that he defined certain features of “realismo magico” in the first four issues of *900* and used the term in both a literary and artistic context (p. 60). Unlike Bowers, who refers to the adaptation of Bontempelli from Roh, Guenther states that whether Bontempelli borrowed the term from Roh or not cannot be determined with any degree of certainty (p. 60). However, she does try to establish links. Bontempelli cooperated on *Der Querschintt*, a prominent German artistic and literary journal in which essays about modern art appeared. It was in this journal that Hartlaub publicized his 1925 Mannheim exhibit (p.60). Moreover, Georg Kaiser, mentioned in Roh’s *Magic Realism* book, helped Bontempelli edit *900* (p. 60).

Hegerfeldt (2005) considers one important difference between Roh and Bontempelli’s magical realism to be that the latter contains the use of realistic techniques to fantastic elements something Roh clearly omits (p. 15). Faris writes that Bontempelli used magic realism to describe both painting and literature almost concurrently in 1926 (p. 39). At the same time, magical realism due to Roh’s description of “European painting’s movement back toward realism after expressionism” in 1925, includes the features from “visual history” (p. 39). In this case, its verbal representation cannot be well applied.

Both Roh’s and Bontempelli’s views on magical realism are presented between the World Wars and during the rise of modernism. Bontempelli believed that after World War I, we collectively needed to create a new myth-maybe because it could help bind people together. Magical realism in this context is not an imitation of reality but an explanation of mystery and daily life as a miraculous adventure. His view is similar to that of Roh, who argues that in post-expressionism, the fantastical dreamscape has entirely disappeared and that our real world appears before our eyes. In other words, post-expressionism sought to reintegrate reality into the heart of visibility.

Another similarity lies in their view of magic and art. For Novalis magic is in art while art is discovering magic according to Bontempelli. Novalis says that there are two types of art for a magical idealist: the art of medicine and the art of poetry. It is through poetry that a magical idealist learns how to achieve a magical transformation of the sensible world. Bontempelli believes that in the same way that politics rediscovers power, art is reviving magic. Moscow and Rome are the tombs of democracy; democracy's demise needs new myths, and new art forms.

Despite the differences in their views, Novalis, Roh and Bontempelli believed that magical realism encompassed the burden of unreality behind the reality. This is the point that links magical realism in Europe to its practitioners in Latin America, the place where it flourished.

B. Magical Realism: The Second Moment

Latin America is widely considered the place where magical realism developed exponentially and began its rise as a global literary phenomenon. Latin American magic realism rose with the publication of the Spanish *Revista de Occidente* (1927). Magical realism in Latin America emerged from European-educated Latin American writers such as Alejo Carpentier, Arturo Uslar-Pietri and Miguel Angel Asturias. These writers became familiar with surrealism and post-expressionism in Europe during the 1920s and tried to create a Latin American version by using the myth and history of the continent.

While his writing was connected to Roh, Miguel Angel Asturias included Mayan mythology and the history of the colonial oppression of Guatemala into his work. His novel, *Hombres de maiz (Men of Maize)* is based upon the *Popol-Vuh* ("sacred almanac") of the Mayans. The novel features a plot that is distinctive for traditional native storytelling. Franco states in the writings of Asturias and his contemporaries in Latin America, previously negative characters are shown in a more positive light (qtd. in Cooper, 2004: p. 31). Cooper writes that Asturias, Arquedas, Carpentier, Roa Bastos and Rulfo started restoring early legends, traditional cultures, and ancient ways of life through magical realism (p. 31).

Surrealism in 1920s Europe challenged realism. Faris (2004) states "the realms of dream, myth and unconscious, and 'primitive' culture" made Carpentier and Asturias

uphold what America had to suggest in those areas (p. 34). Carpentier's idea of the marvelous real was a uniquely American phenomenon. Church sculptures portrayed "the intercultural phenomenon of angels playing the maracas," and unearthly plants grew in abundance. As a result, there was no need for the kind of artificial combination that is found in European surrealism (p. 34). Latin American magical realism progressed in the 1950s and 1960s through the fiction of, among others, Rulfo, García Márquez, Fuentes, and Cortázar. It progressed to join the "cosmopolitanism of Jorge Luis Borges's universally oriented speculative philosophical fictions" with the precisely American prospect of Asturias and Carpentier (p. 35). Asturias and Carpentier found in myth the promises of merging the universal and the native, as well as a new validation of Latin American nature and culture.

Arturo Uslar-Pietri, a Venezuelan writer, was a close friend and contemporary of Bontempelli, Carpentier and Asturias. Faris (2004) considers that for him, magical realism encompassed man as a mystery in the middle of realistic facts (p. 65). Bowers (2005) writes that both Uslar-Pietri and Carpentier, while living in Paris during the 1920s and 1930s, were significantly influenced by European artistic movements. She states Uslar-Pietri influenced Venezuelan writers with his magico- realist short stories in the 1930s and 1940s (p. 13). Pietri's writing emphasized the mystery of humans living among the reality of life rather than going after Carpentier's new emerging versions of American reality. According to Uslar-Pietri, magical realism can "achieve a 'poetic divination' of reality" (qtd. in Hegerfeldt, 2005: p. 16). Hegerfeldt states, his definition has been criticized for being unclear and confusing. Generally, Uslar-Pietri's definition is as unhelpful as Roh's for defining today's literary concept (p. 16). Bowers writes Uslar-Pietri regarded magic realism as a continuance of "the '*vanguardia*' modernist experimental writings of Latin America" (p. 14). She expresses that due to his close connection with modernism and with Roh, "some critics such as Maria Elena Angulo emphasize Uslar-Pietri's role in taking magic realism to Latin America before Alejo Carpentier (p. 14).

Uslar-Pietri and Carpentier returned to Latin America after the Second World War and the fall of the Spanish Republic. The 1940s became a time of maturation for many Latin American countries; as a result, these countries wanted to produce and articulate a consciousness separate from that of Europe and tell their own stories.

Lo real maravilloso americano, which distinguished American magical realism from European surrealism, was introduced by Alejo Carpentier, a Cuban writer. Carpentier was involved with surrealism in France during the 1930s. According to Booker (1996), surrealist art attempts to make connections with the unconscious mind and to attain striving effects by blending apparently odd images (p. 488). However, Carpentier's *lo real maravilloso americano* is different from surrealism: "The case of the Surrealists for so many years was never anything more than a literary ruse, just as boring in the end as the literature that is oneiric 'by arrangement' or those praises of folly that are now back in style" (Carpentier, 1995: p. 86). He notes that the marvelous for surrealists was rooted in disbelief as a literary trick. Discussing the nature of the fantastic in Latin America, we read in the editor's note of Carpentier's work that:

In Latin America the fantastic is not to be discovered by subverting or transcending reality with abstract forms and manufactured combinations of images. Rather, the fantastic inheres in the natural and human realities of time and place, where improbable juxtapositions and marvelous mixtures exist by virtue of Latin America's varied history, geography, demography, and politics—not by manifesto. (p. 75)

Carpentier defines *lo real maravilloso americano* in the preface to his first novel, *The Kingdom of this World* (1949). The idea first came to him near the end of 1943 when he visited Henri Christophe's Kingdom. His meeting with Pauline Bonaparte proved to be a revelation: "I saw the possibility of bringing to our latitudes certain European truths, reversing those who travel against the sun and would take our truths to a place where, just thirty years ago, there was no capacity to understand or measure those truths in their real dimensions" (p. 84). Carpentier goes on to say that after having felt the spell of the lands of Haiti, the magical writings along the red roads of the Central Meseta, the drums of the Petro and the Rada, he was moved to set this newly experienced marvelous reality in contrast with the tedious marvelous in certain European literatures in the past thirty years (p. 84). He explains how marvelous arises from reality:

Marvelous begins to be unmistakably marvelous when it arises from an unexpected alteration of reality (the miracle), from a privileged revelation of reality, an unaccustomed insight that is singularly favored by the unexpected richness of reality or an amplification of the scale and categories of reality, perceived with particular intensity by virtue of an exaltation of the spirit that leads it to a kind of extreme state. (86)

Carpentier defines the marvelous as follows: “[T]he phenomenon of the marvelous presupposes faith. Those who do not believe in saints cannot cure themselves with the miracles of saints, nor can those who are not Don Quixotes enter, body, soul, and possessions, into the world of Amadis of Gaul or Tirant le Blanc” (p. 86).

Finding *lo real maravilloso americano* in America, Carpentier (1995) writes about the marvelous in Haiti, where thousands of men who were anxious for freedom believed in Mackandal’s lycanthropic powers such that “their collective faith” made a miracle on the day of his execution (pp. 86-7). He concludes that the existence of the marvelous real was not the single privilege of Haiti “but the heritage of all of America, where we have not yet begun to establish an inventory of our cosmogonies” (p. 87). The marvelous real is found at every phase in the lives of men who celebrate the history of the continent, like those who looked for the fountain of everlasting youth and the golden city of Monoa, the first rebels or modern heroes with mythological reputations from wars of independence, such as Colonel Juana de Azurduy. He asks, “After all, what is the entire history of America if not a chronicle of the marvelous real?” (p. 88)

Carpentier continues his discussion on the marvelous real in “The Baroque and the Marvelous Real” in 1975. He defines baroque as:

a constant of the human spirit that is characterized by a horror of the vacuum, the naked surface, the harmony of linear geometry, a style where the central axis, which is not always manifest or apparent (in Bernini’s Saint Teresa it is very difficult to determine a central axis) is surrounded by what one might call “proliferating nuclei” that is, decorative elements that completely fill the space of decoration, the walls, all architecturally available space: motifs that contain their own expansive energy, that launch or project forms centrifugally. (93)

The baroque arises “where there is transformation, mutation or innovation” (p. 98). He remarks that America, a continent of cooperation, alterations, sensations, *mestizaje*, has always been baroque due to its “cosmogonies” (p. 98).

He explains that Latin America is “the chosen territory of the baroque”:

because all symbiosis, all *mestizaje*, engenders the baroque. The American baroque develops along with *criollo* culture, with the meaning of the *criollo*, with the self-awareness of the American man, be he the son of a white European, the son of a black African or an Indian born on the continent—something admirably noted by Simon Rodriguez: the awareness of being

Other, of being new, of being symbiotic, of being a *criollo*; and the *criollo* spirit is itself a baroque spirit.(100)

He uses the definition of marvelous as something extraordinary, stating that the extraordinary does not necessarily refer to something lovely or beautiful. Marvelous is neither beautiful nor ugly; “rather, it is amazing because it is strange” (p. 101). Everything strange, everything amazing, everything that evades the established norms is marvelous. Ugliness, deformity, all that is awful can also be marvelous. Everything that is strange is marvelous (pp. 101-2).

Carpentier (1995) compares magical realism and the marvelous real, calling the former only Expressionist painting [sic]. He believes that what Roh calls magical realism was just painting where real forms are joined in a way that does not imitate daily reality (p. 102). He compares surrealism and the marvelous real using Breton’s definition: “All that is marvelous is beautiful, only the marvelous is beautiful” (p. 103). The difference between marvelous in Latin America and surrealism is that in Latin America the strange is ordinary, and always was ordinary (p. 104).

“Magical Realism in Spanish America” by Angel Flores had a great effect on scholars who were dealing with magical realism. Identifying magical realism as a trend, Flores (1995) notes that many “notable writers of the First World War period came to rediscover symbolism and magical realism” (p. 111). He refers to Proust and Kafka as examples of such writers and calls their style a rediscovery. In short stories like “The Judgment” and “Metamorphosis,” Kafka addressed the difficult art of blending his plain reality with the illusionary world of his nightmares (p. 112).

Flores (1995) defined magical realism as “the amalgamation of realism and fantasy” (p. 112). Realism and fantasy entered Latin America separately, the former in the 1880s and the latter during modernism (p. 112). Flores considers 1935, a year in which Jorge Luis Borges published his collection *Historia universal de la infamia* [A Universal History of Infamy], as a starting point for magical realism. He notes that Kafka influenced Borges, who was a discoverer with a group of excellent stylists around him (p. 113). Regarding Camus’ *The Stranger* and Kafka’s *The Trial* and *The Metamorphosis*, Flores remarks that in these fictions “[t]ime exists in a kind of timeless fluidity and the unreal happens as part of reality” (p. 115) He writes that the events happened and were accepted by the other characters as a nearly normal event (p. 115).

We can find these generalizations about magical realism in Flores' article. The practitioners of magical realism grip reality so that they avoid their fiction to include only myth. The narrative continues in well-prepared, progressively strong steps and this finally may lead to one great uncertainty or confusion. The magical realities do not satisfy a popular taste; rather they address themselves to the refined. Their plots are formed in a logical way.

Flores' ideas were criticized by Luis Leal in his article "Magical Realism in Spanish American Literature" in (1967) mainly for not presenting a formal definition of magical realism (p. 119). He disagrees with Flores' definition of magical realism and argues that the writers Flores includes are not all magical realist writers. Moreover, he argues that magical realism started in 1935 with Borges and flourished between 1940 and 1950. Uslar-Pietri was the first to use the term magical realism in Latin America, and Carpentier introduced the term marvelous real.

Leal (1995) contrasts magical realism with similar genres like science fiction, fantastic, and superrealism. So he claims that magical realism unlike superrealism does not use dream motifs; does not mislead reality or create imagined worlds in the way the writers of fantastic literature or science fiction do; or, does not put emphasis on psychological analysis of characters, in order to provide a reason for their actions or their failure in expressing themselves (p. 121). Leal suggests that magical realism is not an aesthetic movement like modernism, which tended to create difficult structures. He adds that in fantasy, the writer tries to validate the mystery of events and the supernatural attacks a world ran by reason. Magical realism does not wound reality like surrealism but rather grabs the mystery that takes breaths behind things (p. 123). Leal defines magical realism as an approach towards reality that can be conveyed in popular or cultural forms, in elaborate or rustic styles, in closed or open arrangements. In magical realism, the writer challenges reality and tries to disentangle it, to learn what is mysterious in things, life, and human acts (p. 121).

C. Magical Realism: The Third Moment

After its initiation in Europe, flourishing in Latin America, and later development as a global literary genre, magical realism has attracted the attention of critics. They

have attempted to define magical realism as a mode or a genre, classify it, define and redefine it. Critics have associated magical realism with postmodernism, due to its development in the 1960s, and with postcolonialism, due to its emergence in postcolonial Latin American countries.

Cuban writer Roberto Gonzalez Echevarría divided magical realism into two types: ontological and epistemological. Bowers (2005) refers that Epistemological magical realism results from features of knowledge rather than from cultural belief and it does not depend on the existence of a tradition of belief (p. 126). She writes Ontological magical realism can be described as magical realism that has “as its source material beliefs or practices from the cultural context in which the text is set” (p. 86). For example, in Carpentier’s *The Kingdom of this World*, Mackandal can change shape at will and can take animal form.

Hegerfeldt (2005) discusses how Echevarría suggests three distinct phases for the development of magical realism. After stating the history of the term, how it flourished in the 1920s through Roh’s work, and its translation into Spanish in 1927, she outlines how *realismo magico* first arrived in Latin America. She also mentions that the term did not enter the area of critical discourse until what is described by Echevarría as magic realism’s second moment. He describes the second moment as appearing around 1948 with the works of Uslar-Pietri and Carpentier (p. 109). Due to the difficulty in defining magical realism, Echevarría suggested eliminating the term. However, Warnes (2009) argues that this approach neglects the fact that the persistence of the term is mostly because of its explanatory value (p. 2). This makes Echevarría suggest the idea of moments- three distinct phases for the development of the term, the idea also applied in this research to divide the accounts of magical realism.

In “Magical Realism: A Typology,” Guatemalan writer William Spindler (1993) notes that Flores’ definition of magical realism as the amalgamation of realism and fantasy departs from that of Roh, but Leal’s definition is closer to the latter: the writer of magic realist texts concerns with objective reality and tries to discover the mystery that is present in objects, life and human actions without turning for aid to fantastic elements (p. 77). Spindler presents two definitions of the term: the original one, which talks about a type of literary or artistic works that offer reality in an unusual view

without surpassing the limits of the nature, but it brings in the reader a sense of unreality; and the current practice, which describes text where two opposing views of the world are offered as if they were not opposing, it turns to for aid to the myth and beliefs of particular ethnic groups for whom this conflict do not exist (p. 78).

Spindler (1993) regards these two definitions as the same. He refers to three different types of magical realism: metaphysical, anthropological, and ontological. He finds metaphysical magical realism close to Roh's definition. Examples of this type are texts in which a familiar scene is represented as if it were something new and unfamiliar, but without dealing obviously with the supernatural (p. 79). He places European magical realism in this category. The anthropological type allows the narrator to have two distinct voices and to show events from both a rational point of view and from a believer's point of view. In these texts, "the word 'magic' is taken in the anthropological sense of a process used to influence the course of events by bringing into operation secret or occult controlling principles of Nature" (p. 80). The author disturbs the hierarchy which exists between a "magical consciousness" in the characters and Western rationalism, presenting them as equally important. Like anthropological magical realism, ontological magical realism represents both a rational point of view and the magical interpretation of the events, but it does so without referring to any particular cultural perspective or any particular pre-industrial community. The supernatural is introduced factually as if it did not oppose reason and no clarifications are given for the unreal events in the text (p. 80). The narrator in ontological magical realism is not troubled or puzzled by the supernatural; rather, he or she accepts it as if it were part of everyday life. This type of magical realism is the opposite of metaphysical magical realism, because "instead of having only a subjective reality...the unreal has an objective, ontological presence in the text" (p. 82). Spindler concludes that his typology is by no means comprehensive but can be helpful for giving some theoretical manageability. He also believes that naturalization and supernaturalization are in fact at the "root" of two different definitions of magic realism. In Roh's magical realism, ordinary objects are provided with a sense of unknown and non-real, while today's magic realism appears from the naturalization of fantastic events (p. 60). Spindler aims to combine the "painterly and the literary concepts" (p. 60), but he decreases the value of magic realism to its matter-of-factness.

Jean-Pierre Durix places a postcolonial reading of magical realism in the context of what he calls “New Literatures”. He finds this to be a more suitable term than postcolonial for literature created in countries that were once colonized. Aldea (2011) states that Durix uses “hybrid aesthetics” to explain these new literatures: novelists who undergo various and contrary reality perceive the need to deal with it from several viewpoints. Thus, they create intermingled or hybrid genres. Durix indicates that magical realism is one of the best-known forms of this general hybridity. He distinguishes between the use of the fantastic in the literature of Europe and New Literatures (magical realism) in European Literature, in which the fantastic protests against the autocracy of fact (p. 6).

Durix declares that geographic division of the fantastic is problematic, as it is debatable “whether one can still speak of ‘real’ and ‘unreal’ in the postcolonial version of the genre” (Aldea, 2011: p. 6). As reality in the New Literatures mediates between the Western emblems and an uncomfortable approval of ancient spirituality, works of this type cannot really be called fantastic, because the fantastic depends on the existence of a separate unreal. Instead, Durix states that these texts are magical realist. In the European fantastic, real and unreal are inclined against each other, but in magical realism there is not only an intermingling of the realistic and fantastic modes but also an implied inquiring of the split on which such terms are based. In this case types of reality are offered in a less inconsistent way. Durix clearly relates the “resolution of antinomy in the magical realist text to a postcolonial cultural hybridity,” indicating that the magical realist text offers a resolution on reality faced in the postcolonial world (p. 6). According to Aldea, the resolution of the antinomy of real and magic for Durix is “key, but he also narrows his definition of magical realism by stressing that it must have a thematic engagement with the conflict between a local community and an imperial authority” (p. 6). He sees Garcia Marquez and Rushdie as exemplars of magical realism, but he excludes Borges and Cortazar since their works do not have this characteristic.

Durix also notes elements of the grotesque and picaresque as typical of magical realism in addition to the postmodern characteristics of self-reflexivity, metatextuality, playfulness, and irreverence toward established cultural forms. Aldea (2011) believes that these elements are not fully integrated in the definition of the genre that Durix provides. Similar to Durix, Homi K. Bhabha finds magical realism a postcolonial mode.

In *Nation and Narration* Bhabha (2003) states that “‘Magical realism’, after the Latin American boom, becomes the literary language of the emergent postcolonial world” (p. 7). Bhabha, one of the leading voices in postcolonial studies, based his studies on Said’s concept of orientalism and the other. In *The Location of the Culture* (1994), he discusses the concerns of the colonized. The individual who has been colonized has two different views of the world: that of the colonizer and that of the colonized. To Bhabha, apparently neither of the cultures feels like home (Bressler, 2007: p. 241). Bhabha calls this unhomeliness, being caught between two opposing cultures or “a double consciousness” (p. 241). Bressler states this opinion of rejection by both cultures makes the colonial subject to become a “psychological refugee” (p. 241). Because each psychological refugee distinctively combines his or her two cultures, no two writers who have been colonial subjects will present their culture(s) as accurately alike. Therefore, Bhabha debates against the inclination to “essentialize third-world countries into a homogenous identity” (p. 241).

Bhabha proposes an answer to the colonial subject’s sense of unhomeliness: the colonized writer must create a new discourse by rejecting all the established transcendental signifieds created by the colonizers. Such a writer must also embrace pluralism, believing that no single truth or metatheory of history exists. To accomplish such goals, Bhabha consistently uses the tools of deconstruction theory to expose cultural metaphors and discourse.

According to Aldea (2011), the essential problem with postcolonial readings of magical realism is the confusion caused by unsuitable approaches to the genre such as considering it as Third World literature (p. 107). Bhabha states that magical realism is the “literary language of the emergent postcolonial world” (p. 9). He calls for reading magical realism in terms of hybridity, which is “the property of being informed by differing social and cultural positions” (Booker, 1996: p. 489). Postcolonial critics like Bhabha emphasize that the colonial encounter between European and non-European cultures influenced each culture. Aldea maintains that Bhabha’s statement seems the same as the conclusion drawn by Jameson: “magical realism is to be read as Third World literature if the Third World is seen as that part of the world which has ‘suffered the experience of colonialism’” (p. 107).

For Slemon (1988), magic realism in “Magic Realism as Post-Colonial Discourse,” is a troubled notion for literary theory. He states that magic realism in its applications to literature has not positively differentiated between itself and neighboring genres like fabulation, metafiction, the baroque, the fantastic, the uncanny, or the marvelous. This maybe the reason that some critics have abandoned the term. Slemon finds magic realism in Latin America, the Caribbean, India, Nigeria, and Canada. He believes that putting Canada in this category is surprising, since, unlike these other areas, it is not part of the third world (p. 9). Examining two Canadian novels, Jack Hodgins’ *The Invention of the World* and Robert Kroetsch’s *What the Crow Said*, Slemon locates “the concept within the context of post-colonial cultures as a distinct and recognizable kind of literary discourse” (p. 10). Dealing with the term, he states that “the term ‘MAGIC REALISM’ is an oxymoron, one that suggests a binary opposition between the representational code of realism and that, roughly, of fantasy” (p. 10). He finds a battle in the narration of magic realist texts. This battle is between two oppositional systems, each of which creates a different fictional world. These fictional worlds are deferred, locked in an endless dialectic with the other, a state which builds disjuncture within each of the separate conversational systems (p. 12).

Slemon (1988) discusses like magic realism, which observes a battle in “the language of narration” with two opposite “discursive systems”, postcolonial culture represents “a binary opposition within language” (p. 12). This binary opposition is rooted in the course of transferring a language to a new land or imposing a foreign language on the native people. A magic realist text reveals in “its language of narration real conditions of speech and cognition within the actual social relations of a post-colonial culture” (p. 12).

Similar to the previous critics, Cooper (2004) has a postcolonial outlook to magical realism. Cooper’s *Magical Realism in West African Fiction* examines magical realism in the fiction of three West African pioneers: Syl Cheney-Coker (Sierra Leone), Ben Okri (Nigeria), and Kojou Laing (Ghana). She argues that their fictions are described by the powerful, restless recreations of myth into magic and history into the worldwide. They are writers on the borders, residing on the margins. She mentions that magical realism attempts to seize the contradiction of the union of opposites; it challenges polarities like history as opposed to magic, the precolonial past against the post-

industrial present, and life in opposition to death. Taking such borders between spaces “is to exist in a third space...in the fertile interstices between these extremes of time or space” (p. 1).

Cooper (2004) discusses a theoretical position that might be called a reconstructed Marxism which is an intermediate position between Marxism and postmodernist theory. This third space maintains the essential recognition that power relations lie beneath texts, and from which one can stay asking materialist questions such as who benefits from this text, or for whom this story or the literary device will be beneficial. Cooper uses Marxist approaches to reading magical realist texts. The third space reduces everything to class matters and acknowledges that metaphors like “base” and “superstructure” are too inflexible when they are trying to make the complex and international cultural networks into which we are all part from (p. 1). She continues:

This approach re-examines the concept of humanism and its relationship to power and oppression. It is a position that recognizes individuals as gendered, racially constituted, unevenly privileged subjects, playing out many-layered lives that are both structurally determined and also idiosyncratically forged. Such a project can ‘reintegrate’ the postmodern concern for ‘liminality, diversity, multivalency’, with the ‘historical explanatory force of Marxism’. (pp. 1-2)

Her definition of magical realism shows how it arises in postcolonial societies. As Cooper bases her studies on Jameson, she tries to show how in pre-capitalist societies the conflict with capitalism makes way for magical realism.

One of the themes of postcolonialism which Cooper (2004) uses in her study is hybridity. There is a contradiction in the core of the magnetic pull of the magical realist fiction. Magical realist writers insist on showing and praising ways of being and of seeing that are untainted by European dominance. Simultaneously, such authors are unavoidably a hybrid mix of which European culture is a basic part (p. 17).

Cooper (2004) also identifies that if magical realist writers address societies that are “various and mixed in their economies and cultures, then their populations are also hybrid and heterogeneous, constantly undergoing transformation” (p. 17). She quotes Gerald Martin:

The most cursory glance at Latin America’s typical cultural expressions in the twentieth century would suggest that within each Latin American two

mythical beings are always at war, an original Spaniard (or Portuguese, or Frenchman) and an original Indian (or Negro, especially in Brazil, Cuba and Haiti).(p. 17)

Brennan, quoted by Cooper, notes that immigrants to the United States and Britain “have in a sense muted the national question...because they have been motivated by economic and cultural opportunity or flight from repression” (p. 20). These immigrants reject the old pattern of need in order to make a national myth in the country of their origin. Brennan calls them cosmopolitans. While these cosmopolitans move away from the national liberation frame, they break up an important Third-World rhetorical approach. According to Cooper, “the cosmopolitans’ ‘muted’ attitude to ‘the national question’” is closely connected with their eager acceptance of hybridity (p. 20). This does not mean that these cosmopolitans have the same political views, but they share an affirmation of cultural hybridity that offers definite benefits in transferring the impacts of language, race and art (p. 20). Moreover, this hybridity is at the core of the politics and the practices of magical realism.

Jameson’s view of magical realism is postcolonial too. In *Postmodernism or, The Cultural Logic of Late Capitalism* (1991), it is maintained that postmodernism is the “‘attempt to think the present historically in an age that has forgotten how to think historically in the first place’” (p. 72). Many magical realist works contain historical references, not only to place their texts in a specific context but also to put a question to existing historical suppositions (pp. 72-3). Bowers (2005) notes that postmodernist thinking about history usually emphasizes the absence of total historical truth, casting doubt over the presence of fact by representing its relation with narrative and stories (p. 73). Jameson sees magical realism as a probable alternative to the narrative reasoning of contemporary postmodernism, Warnes writes (2009: p. 1).

Jameson connects the development of capitalism and the rise of magical realism. He suggests:

Magic realism depends on a content which betrays the overlap or the coexistence of pre-capitalist with nascent capitalist or technological features. In other words, the articulated superposition of whole layers of the past within the present...is the formal precondition for the emergence of this new narrative style. It is, then, ‘as a formal mode...constitutively dependent on a

type of historical raw material in which disjunction is structurally present.
(p. 16)

In response to Jameson's statements, Cooper (2004) asks, "What are these traces of older pre-capitalist modes?" She responds by stating they are the layers that are excavated for the magical raw material (p. 16). Magical realism has often been seen as floating [steeping] in the beliefs of the native peasant class, like the Indians of South America or the Aborigines in Australia. Cooper points out that Jameson, explains how magical realism came to be perceived "as a kind of narrative raw material derived essentially from peasant society, drawing in sophisticated ways on the world of village or even tribal myth" (p. 6). The magic is spun randomly from the writer's creative thoughts (p. 16). Cooper notes in Marquez's *One Hundred Years of Solitude* that there are many supernatural themes such as flying carpets and levitation. They unequivocally have no relationship with an indigenous perspective. The magical is described as the fictional tool of the supernatural, which is taken from any source that the writer chooses, "sycretized" with an established realistic, historical perception (p. 16). This pre-capitalist view is still an inspirational critical source.

Magical realism, in contrast with the fantastic, is defined in Chanady's *Magical Realism and the Fantastic Resolved versus Unresolved Antinomy* (1985). Magical realism and the fantastic are overlapping modes that have often been used interchangeably. Chanady presents three characteristics of magical realism and the fantastic to show their differences: the presence of natural and supernatural, antinomy, and authorial reticence. These characteristics exist in both magical realism and the fantastic but in a different way, which is going to be discussed in further detail.

One important characteristic of the fantastic, which distinguishes it from neighboring genres like, horror, uncanny, and science fiction, is the existence of two different levels of reality in the text, the natural and the supernatural (Chanady, 1985: p. 9). She notes in the fantastic, one of these levels of reality—the natural—must be believed in advance by the text, it must be affirmed by the narrator, and accepted by the implied reader. Whereas the other level of reality—the supernatural—is rejected as unreliable with other normal view and structuring of reality (p. 10). In the fantastic, the supernatural is seen as problematic because it cannot be included within the implied

ideological code suggested by the text. The unreasonable event or being is described as strange and disturbing, thus causing problems.

Chanady (1985) defines antinomy as a more acceptable term than “hesitation, which is a reaction on the part of the reader to textual indications” (p. 12). Antinomy is “the simultaneous presence of two conflicting codes in the text. Since neither can be accepted in the presence of the other, the apparently supernatural phenomenon remains inexplicable” (p. 12). Unlike the marvelous, every event can be included “in a certain code of reality (or irreality),” or the uncanny, where strange events can be understood in a realistic frame, the fantastic creates a world which cannot be explained by any coherent code (p.12).

Authorial reticence makes the strange and unexplained more distressing. Chanady (1985) explains that the narrator presents only enough information to create suspense, but leaves the rest to our imaginings. A reasonable antinomy loses its disturbing effect if it is explained. The fantastic is described by conditions that cannot be included into a logical structure. If these conditions or circumstances were explained, “the antinomious world would be transformed into one that can be defined by a new set of norms” (p. 16).

Chanady (1985) characterizes magical realism by two contradictory, but autonomously comprehensible, perspectives. One is based on the rational view of reality, and the other on accepting the supernatural as part of everyday reality (pp. 21-2). Although magical realism typically presents a world view that is central in a definite culture, or it is inherited from earlier generations, it would limit the concept superfluously to establish this as a principle (p. 22). The author of magical realist fiction, on the other hand, shows the illogical world view by locating the story in present-day reality, using scholarly expressions to demonstrate logical reasoning and empirical knowledge. Authors of both magical realism and fantastic describe unbelievable situations and bring the supernatural into a realistic setting. The most important difference between the two modes is how the irrational world view is accepted by the narrator.

In magical realism, the supernatural is not shown as problematic. While the educated reader finds the rational and irrational as contradictory world views, he does not respond to the supernatural “as it were antinomious with respect to our conventional

view of reality, since it is integrated within the norms of perception of the narrator and characters in the fictitious world” (p. 23). Unlike the fantastic, the supernatural in magical realism does not disturb the reader; this is the essential difference between the two modes. The same phenomena that are represented as problematic by the author of a fantastic narrative are offered in a realistic way by the magical realist (p. 24).

Chanady (1985) introduces the term focalizer to define the perceiver, who must be either a character from the fictional world, or an unseen viewer. She prefers focalizer to point of view or perspective because “point of view is seldom taken in this limited sense in literary criticism because of its linguistic practicality” (p. 34).

Another similar characteristic of magical realism and the fantastic, she writes, is the code of natural and supernatural in the text. What distinguishes magical realism from surrealism, and the fantastic from the absurd is the degree of natural and supernatural codes and the way an event can occur unexpectedly that opposes the rest of the narrative. Magical realism differs from the fantastic in a way that the supernatural is perceived. In the fantastic, the supernatural is problematic, because it is antinomious regarding the rational frame of the text; in magical realism, the supernatural is part of reality.

Chanady (1985) finds authorial reticence as an important factor for these two modes, as it plays a different role in each. Authorial reticence creates an atmosphere of ambiguity and confusion in the fantastic but makes it easy to accept this atmosphere in magical realism. In the fantastic, the strange is less acceptable; in magical realism, the supernatural is embedded in the code of natural. In magical realism, the explanation of supernatural should be equal to that of reality, which means both of them should be described in the text in the same amount.

In “Magical realism and Postmodernism: Decentering Privileged Centers,” D’haen (1995) discusses how magical realism and postmodernism are connected. Like magical realism, postmodernism has obtained wide acceptance since the 1960s, and mainly in the 80s it presented a general movement in the arts (p. 192). D’haen characterizes postmodernism by the following features: self-reflexiveness, metafiction, eclecticism, redundancy, multiplicity, discontinuity, intertextuality, parody, dissolution of character and narrative instance, erased boundaries, and destabilization of the reader. Many

postmodern writers, including Gunter Grass, Thomas Bernhard, Peter Handke, Italo Calvino, John Fowles, Angela Carter, John Banville, and Michel Tournier, Willem Brakman, and Louis Ferron can be classified as magic realists.

Another similarity between postmodernism and magic realism is the notion of ex-centric. When there is ex-centricity, there is “no privileged centers of culture, race and politics” and we can see “speaking from the margin from a place other than ‘the’ or ‘a’ center” (qtd. Carlos Fuentes, p. 194). To explain this, D’haen examines the concept of privileged center in J. M. Coetzee’s *Foe* (1986) and John Fowles’ *The French Lieutenant’s Woman* (1969). Reading Rushdie’s *Midnight’s Children* (1981), he notes “Here it is the Westerner who becomes ‘other’” (p. 198). Magic, in the colonial novel, often purposes as the sign of the otherness of non-Western society and civilization, but with Rushdie it becomes a daily reality. He adds, therefore, magic realism in the definition of Carpentier’s *le real maravilloso* is indigenous magic (p. 198).

Comparing postmodernism and magical realism, D’haen (1995) refers to the innovative role of Spanish American literature in this mode. During the period investigated in his study, he mentions that Latin America was “the continent most ex-centric to the ‘privileged centers’ of power” (p. 200). At the same time, Latin America was nominally independent enough to state its otherness (p. 200). The clash between its nominal independence and its continuing cultural dependence frustrated many Latin American authors. This made these writers more aware to the difficulties of centers and margins in the literature, and thus to the possibilities of magic realism, much earlier than authors from other continents or countries.

For D’haen (1995) “the cutting edge of postmodernism is magic realism” (p. 201). Quoting Douwe Fokkema, he adds that “the postmodernist device of ‘permutation’- which he circumscribes as the ‘permutation of possible and impossible, relevant and irrelevant, true and false, reality and parody, metaphor and literal meaning’- is ‘probably the most subversive one with regard to earlier conventions’” (p. 201). Notably, D’haen mentions that it is this device that is central to the definition of magic realism. He observes that the subversion here is not only thinking deeply and carefully about earlier conventions, but also about the metanarratives or ideologies these conventions support (p. 201).

In *Magic(al) Realism*, Bowers(2005) refers to magical realism as a difficult term to define but one that is “applicable to art, literature, film and television” (p. 1). Bowers discusses the use of magic realism and magical realism among literary critics and argues magic realism and magical realism are the terms that many people have heard but only few understand. She finds the reason for this in mixing criticism on magic realist art and literature and magical realist fiction. While they have many common features, the two terms are concerned with slightly different characteristics and influence (p. 2). Bowers distinguishes magic realism from magical realism: the former is “the concept of the ‘mystery [that] does not descend to the represented world, but rather hides and palpitates behind it’” and the latter refers to the “commingling of the improbable and the mundane” (p. 3).

Regarding magic realism, magical realism, and marvelous realism, Bowers (2005) finds that the first term has had the most critical attention, the reason being that magical realism relies most of all on the realist attitude of its narrative presenting magical happenings. Due to this it is often regarded a type of literary realism. What distinguishes magical realism from literary realism is that it combines the two contradictory features of the oxymoron together (the magical and the realist) to shape one new viewpoint (p. 3). She goes on to say that magical realism collapses the distinction between the usually contradictory terms of the magical and the realist and is often considered to be a disturbing narrative mode (p. 3).

Bowers (2005) also suggests that it is deceptive to find magic(al) realism writing in particular locations, because it is “a narrative mode, or a way of thinking in its most expansive form, and those concepts cannot be ‘kept’ in a geographic location” (p. 31). She continues that it is right to say that certain places and countries have become related with creating magic realist, and later magical realist writing” (p. 31). She divides the locations into Latin America, the English-speaking world, and Mainland Europe.

As Latin America has a postcolonial relationship with Europe, it is on the margins of European discernment, knowledge and culture, Bowers (2005) writes. The change from a marginal cultural production which valued European thinking occurred with the development of magical realist fiction in Latin America. The appearance of an internationally renowned literary tradition in Latin America, known as the boom of the

1950s and 1960s, resulted from interest in narrative and novelistic practice, including magical realism. The fiction of this time was known as the new novel. In general, it is regarded as a modernist movement. The writers aimed to move away from earlier literary traditions and find a new means of expression. However, Bowers notes that the style of their writing is frequently regarded to be postmodern because of the narrative techniques they used. With these techniques, they play with the expectations of the reader, mainly in relation to time and the structure of the plots (p. 32).

Bowers (2005) shows how Angela Carter uses magical realism as a “weapon with which to attack and overturn accepted gender and social roles, and particularly those associated with imperialism” (p. 46). English-language magical realists are linked by their resistance to British colonialism in countries like India, Canada, Australia and areas in West Africa and the Caribbean. The suitability of magical realist narrative in English postcolonial countries has caused a debate over the appropriateness of magical realism as a postcolonial strategy in writing. Bowers goes on to say that the writers under oppression in the United States (like Native Americans, Chicanos, and African Americans) have used magical realism as a way to write against the dominant American culture. Consequently, there are many similarities between British-colonial magical realist writing and anti-neo-American-colonial magical realist writing, because both groups of writers deal with the inclusion of oral culture and native myth into the most influential Western cultural form of the novel (p. 46).

According to Bowers(2005), when we think about magic realist texts in mainland Europe during the twentieth century, Carpentier’s assertion “European magic realism continues to be a narrative mode that is elected for the “purposes of literary experimentation” and does not have its basis in the writers’ mythological and cultural background, proves correct (p. 61). Magic realism, initiated in Europe, is now connected to the Latin American form of magical realism through its related mythology and cultural background. However, postcolonial and cross-cultural contexts, mainly those in the English-speaking world, are creating writers who use magical realism to state their non-Western mythological and cultural practices. These writers are developing new forms of magical realism that are related to their “marginalized, postcolonial or cross-cultural contexts” (p. 61).

In *Ordinary Enchantments Magical Realism and the Remystification of Narrative*, Faris (2004) refers to magical realism as a significant mode of expression throughout the world, especially in postcolonial cultures, because it has supplied the literary background for important cultural work. Within magical realist texts, “marginal voices, submerged traditions, and emergent literatures” have developed and produced masterworks (p. 1). What has given magical realism such a role in literature? According to Faris, magical realism thoroughly changed the position of realism which was the central mode in the West. Damaging a dominant form indicates that magical realism is used as a chiefly valuable “decolonizing” means (p. 1).

She (2004) defines magical realism as a combination of realism and the fantastic in a way that the marvelous seems to grow purely within the ordinary, although it seems to distort the difference between them. Faris goes on to say that magical realism can reflect “the hybrid nature of much postcolonial society” (p. 1) due to the blending realistic and fantastical narrative with the insertion of various cultural traditions. Thus, magical realism mirrors its narrative mode and its cultural environment (p. 1).

Faris (2004) finds that magical realism contributed to the growth of postmodern literary perception because it represents a point of junction between postmodernism and postcolonialism. Magical realism is not just a postcolonial style, for it expresses novelty and the return of sunken narrative traditions in urban centers. This phenomenon can be found partly in “the context of literary globalization” as writing back from the marginal colonies (p. 2).

Although magical realism has been most common in Latin America, Faris (2004) aims to continue the critical trend that spreads the mode beyond “el boom” which made the term popular (p. 2). Referring to the list of the authors she discusses in her book, she argues that magical realism is a “worldwide phenomenon” (p. 3).

Faris (2004) also suggests five characteristics of magical realism. The first is an irreducible element that cannot be explained with the laws of the universe as they have originated in “Western empirically based discourse” (p. 7). Consequently, the reader has trouble organizing facts to resolve questions about the events and characters in such narratives. The second characteristic is a powerful presence of the phenomenal world. This shows the realism in magical realism and it distinguishes it from fantasy and

allegory, emerging in several ways. Realistic descriptions create a fictional world that is similar to the one in which we live, and the author uses details in his descriptions. Faris notes that paying attention to sensual detail continues and renovates the realistic tradition (p. 14).

Another feature is unsettling doubts, which means that before classifying the irreducible element as irreducible the reader may become uncertain about two opposing understandings of events and therefore experience some disturbing doubts. What is important here is the question of belief. The uncertainty is rooted in the implied conflict of cultural systems in the narrative, which tends toward a belief in mystical occurrences but tells the story from the post-Enlightenment viewpoint and in a realistic manner which rejects them.

The closeness of two areas or two worlds is also a distinguishing feature. Faris (2004) uses an example from *Pig Tales* in which we can see the metamorphosis of a narrator to a pig. In this novella, readers feel the uncertainty of a narrator who is imprisoned between two worlds to which she does not belong (p. 21).

The final characteristic of magical realist narratives is disruptions of time, space, and identity. These stories upset the usual ideas about time, space, and identity. Faris(2004) uses examples from *One Hundred Years of Solitude*: “four years, eleven months, and two days” of rain, an insomnia plague that removes the past and the meaning of words, and a room where it is “always March and always Monday” (p. 23). Here, the idea of time is disrupted because it was raining for four years and the insomnia plague cleans the past time. And there was a room in which time was unchanging and it was always a Monday in March. Faris compares magical realism with Caliban, a savage island inhabitant in Shakespeare’s *The Tempest*. She says these questions of location suggest that magical realism may look like Caliban, who is now regarded as “an icon of new world, or postcolonial, writing, who learns the master’s language, then uses it to curse” (p. 28). Likewise, magical realism has perfectly understood the European discourse of realism and now practices it not precisely to curse, but to weaken some of its master’s expectations (p. 20). As Caliban’s swear words are not the words that Prospero wanted him to use, similarly magical realism’s use of realistic detail to explain an impossible event was unlike realism’s expectation and its “original program”(p. 28).

Faris (2004) finds magical realism at the intersection of modernism and postmodernism. Magical realism in the West resulted from blending realism and surrealism with the combination of pre-Enlightenment or native culture. Faris refers to Rushdie, whose writing comes from a combination of Gogol and Dickens (“on the edge between the surreal and the real”) and *Arabian Nights* (“flying horses and invisible cloaks”) (p. 30). While it is situated within postmodernism, magical realism has strong roots in modernism; in other words, it is located at the junction of modernism and postmodernism. McHale considers modernism as “epistemological, concerned with questions of knowledge, while postmodernism is ontological, concerned with questions of being” (p. 30). And both these features can be seen in magical realism.

Questioning time, space, and identity, Faris (2004) considers it clear that magical realism has “its roots in modernism and its branches and leaves in postmodernism” (p. 30). If we contrast how magical realism and modernism present space and time, we find that modernism leads readers into a secret interaction. She quotes Woolf, who called it “a kind of mental tunneling process within the discourse, with mythical, historical, or, most frequently, personal pasts,” while magical realism creates spatial areas that are given life in “the referential” area of the text (p. 30).

After discussing narrative strategies in magical realism, Faris (2004) examines the “cultural politics” of the mode. As magical realism is normally a cultural hybrid, it illustrates the problematical relations with others in postcolonial literature. Faris believes that because the narrative mode of magical realism undermines the leading mode of realism, it tries to eliminate “the ethnographic literary authority of Western representation” (p. 4). Faris also compares magical realism with feminism. The decolonizing power of magical realism can also be seen to work in relation to gender. In this context, magical realism continues the “practice of patriarchal culture’s dissatisfaction with itself and its dominant forms of realistic representation which was begun by surrealism” (p. 4). Thus, it has accepted what can be considered in this context as different conventionally female ways of being and knowing. Faris uses examples from feminist theoreticians like Julia Kristeva, Luce Irigaray, and Elaine Showalter, who have suggested speaking with a voice that “is not one” in patriarchal culture is a female method. In this case, the “multivocal and defocalized narrative” of magical realism, that ties the dissimilar worlds of realism and fantasy, is double-voiced. It is

double-voiced in the same way that female voices have been, joining both a “dominant and a muted mode” in a certain text. However, she adds, magical realism like surrealism carries on some of “patriarchal culture’s stereotypes,” such as using female bodies as a linkage to the beyond (p. 4).

In *Lies that Tell the Truth*, Hegerfeldt (2005) argues that magic realism has come to be considered as a mode of postcolonial writers since it provided them a means to confront the dominant Western view. However, recent attempts have been made to establish magic realism as a global mode. Magic realism’s growth in Western literature can be understood as “a kind of colonization in reverse: in an exemplification of Rushdie’s much-cited phrase ‘the Empire writes back,’ the mode comes from the political, economic and cultural margins to revitalize metropolitan literatures” (p. 2). This Western appositeness reduces the mode’s postcolonial prospective. Hegerfeldt states, “with every form of literature, establishment entails a certain loss of originality and subversive impact” (p. 2). Magic realist techniques in the hands of First World writers have become simple literary sparklers to the advantage of Western taste for the mysterious (p. 2).

Hegerfeldt (2005) also argues that magical realism is not limited to postcolonial literature. While she accepts magical realism as a global mode, she believes that magic realist fiction is definitely postcolonial in that it “re-thinks” the dominant Western view (p. 3). Using a group of literary techniques, magic realist fiction maintains that the idea of reality cannot be restricted to “the empirically perceivable” (p. 3).

Hegerfeldt (2005) also discusses about magic realist fiction as a hybrid mode. Magic realist hybridity clearly combines “established genres and modes of narrative representation” (p. 70). She goes on to say that even though the magic elements may be totally peculiar, magic realist fiction forcefully places itself in a system of written and oral culture (p. 70). She also argues that the subverting system in magic realism exploits literary realism, which has often been the framework or narrative model against which magic realism’s typical characteristics first stand out. This argument carries a certain “risk of ethnocentrism;” however, magic realist fiction approves of such a reading (p. 72). Because departure from a norm focuses on the principles of that norm, magic

realism aims to inquire realism's claim to an obvious depiction of reality. In this way, it undermines its place as an advantaged discourse of Western rationalism (p. 72).

Hegerfeldt (2005) does not find the "excentricity" of the author helpful but rather the "marginalized" place of the characters from whose viewpoint the narrative is told is helpful in these types of fiction (p. 116). Magic realism's ability to complement the rational-empirical Western attitude is not a matter of the author's identity but rather it is a literary method. She agrees that the mode is most likely used by writers who are located away from the "geographical, ethnic, social, cultural, economic or political centre" (p. 116). She quotes Haffenden, citing that when you are a female or black it means that when you become "conscious, your position [...] 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" (p. 116). Women are marginalized so far as they do not have the same access to power in a male-dominated society; at the same time, quoting Carter, white women like the white working class cannot get out of their historic involvement in colonialism, There is also disparity about the marginalized position of postcolonial but now British writers like Rushdie, whose authority to speak as Other has been inquired (p. 116).

Another point Hegerfeldt (2005) explains is that efforts to equalize the balance between mythos and logos started from the time that these two different ways of interpreting the world were put into a hierarchy. Myth was discarded as a lower, primitive primeval mode of thought, and science was established as its evolutionary substitute. Recently, this evolutionary formation has been disputed by psychologists and sociologists, and instead patterns of co-existence of different ways of thought have been suggested (p. 159). Magic realist fiction shows the magical worldview as real to emphasize the need for taking non-scientific manners of thought to the degree that they affect people's actions. In this case, the texts look like anthropological or sociological studies, which argue that magic must be examined not only because it is true but also because it is a social fact in Western and other societies (p. 161). Hegerfeldt discusses the significant role of science in a number of the magic realist novels. She examines two main strategies used to illustrate science's ability to prepare an acceptable picture of reality (p. 162). First, science can be shown explicitly in the text, for example by

characters that hold on to a scientific manner of thought. Secondly, science may attain “presence through absence” (p. 162). In this case, the text first highlights the rules of science as if to hold on to scientific norms and then shows them to be false. This “mock-scientific discourse” works to weaken science as the only effective model of knowledge (p. 163).

D. Linking the Moments of Magical Realism and its Place within and the other Decentering Schools

The term “magic realism” first appeared in German philosophy in 1798 in Novalis’ notebook. Then, it entered art criticism in 1925 through Franz Roh’s essay and developed in Europe through the work of Bontempelli. Although nearly forgotten in Europe in the 1940s, it emerged in the discussions of European-educated Latin American writers such as Pierti, Asturias and Carpentier who wanted to present a Latin American version of surrealism. Magical realism entered the realm of literary criticism through the work of Flores. Writers such as Echevarría and Spindler tried to define different types of magical realism based on the definitions of Roh and Carpentier and the magico realist fiction written in Europe and Latin America. Magical realism became global through the works of Noble Prize winners who used magical realism in their fiction.

Critics like Jameson, Bhabha, Jean Durix, Chanady and Cooper viewed magical realism as a postcolonial mode because of its textual hybridity (magic plus realism) and cultural hybridity, as well as its rise in postcolonial countries. Some critics, like D’haen, find it postmodern, while others such as Hegerfeldt, Bowers and Faris use the techniques of a postmodern novel to analyze magico-realist novels due to its time of flourishing and decentering realism. All critics agree on the oxymoronic characteristic of magical realism: the presence of both the natural and supernatural in the text.

It was referred that it was Bhabha (2003) who suggested magical realism is the “literary language of the emergent postcolonial world” (p. 9). However, this statement cannot be totally right as far as magical realism was not born in Europe. We can accept its appropriateness as a postcolonial strategy in writing (p. 46), as suggested by Bowers, because marginal writers not only in postcolonial but other countries like the United

States have used it against the dominant culture. At the same time, magic realism appeared in 1920s art, the time of modern art in Europe. Thus, we can use Faris's statement that magical realism is like a tree with its roots in modernism and branches in postmodernism (2004: p. 30).

Bressler (2007) states that post-colonialism refers to a number of theories in philosophy and approaches to literary study that are involved in literature written in English in countries that were, or even still, are colonies of other countries (p. 235). Most postcolonial studies do not include literature that reflects British or American views. Instead, these studies focus on writings from colonized or previously colonized cultures in Australia, New Zealand, Africa, South America and other places that were once governed by "but remained outside of, the white, male, European cultural, political, and philosophical tradition" (p. 236). Marxist critics consider postcolonial literature to be third-world literature, and others call it Commonwealth literature. Many contemporary critics believe that these words are depreciatory. Bressler considers that post-colonial theorists examine what happens when two cultures clash and one of them "with its accessory ideology, empowers and deems itself superior to the other" (p. 236).

Post-colonialism is rooted in colonialism. Colonialism can be traced back to the tense cultural relationships between the Western world and the colonies in Africa, Asia, etc. (Bressler, 2007: p. 236). During this long history, the West became the colonizer, while many African and Asian countries and their people became colonized. Throughout the 19th Century, Great Britain appeared as the largest colonizer and imperial power, while it controlled one-quarter of the world's land. Gradually, the belief became common among British people that Great Britain could rule the world and that the British were biologically superior to any other race. Bressler notes these beliefs precisely influenced the ways that the colonizers behaved with the colonized. As the chief imperialist power of the 19th century, Great Britain used its political and economic power to dominate its colonies that provided both the needed raw materials and the market for it. The colonizers validated their cruel behavior by conjuring European religious beliefs (p. 236). Many white Westerners considered the people of Africa, the Americas, and Asia as heathens who must be Christianized. In the colonialists' ideology, races other than white were inferior, subhuman, savages, or the evil 'Others'.

This philosophical concept is called alterity. Others are not included in positions of power because they are considered to be inferior.

In the early 20th century, England lost its domination through a process known as 'decolonization'. In the middle of the century, India gained its independence. According to Bressler (2007), many scholars consider this event as the beginning of postcolonialism or third-world studies (p. 237). The beginnings of postcolonialism's theoretical and social concerns emerged in the 1950s through works such as Fidel Castro's "History Shall Absolve Me", Frantz Fanon's *Black Skin, White Masks* (1952), and Chinua Achebe's *Things Fall Apart* (1958). The following decades saw more works on postcolonialism but it received the attention of the West in 1978 with Edward Said's *Orientalism* and Bill Ashcroft, Gareth Griffiths, and Helen Tiffin's *The Empire writes Back: Theory and Practice in Post-Colonial Literatures* (1989). The publication of these two texts let the voices and worries of a lot of subaltern cultures be heard in wider academic and social circles.

Bressler (2007) considers that while some postcolonial adherents like Homi K. Bhabha and Arun P. Mukherjee believe that postcolonialism is a set of different practices with no unitary character, others like Edward Said, Barbara Harlow and Gayatri Chakravorty Spivak view it as a set of cultural policies that are centered in history (p. 238).

Another important term to be examined here is patriarchy, a form of social organization based on the rule of males. A patriarchal society is a male-dominated society. According to Booker (1996), modern feminist criticism aims to challenge the customs and conventions of a patriarchal society, and feminist literary criticism concentrates on the relationship between literature and patriarchal preconceptions in society and on the possible role that literature can play in overpowering such preconceptions (p. 89). Feminism as a methodology to textual study has its roots in the Progressive Era in the first decades of the twentieth century (p. 342). Some of the earliest works of feminism include Virginia Woolf's *A Room of One's Own* (1919) and Simone de Beauvoir's *The Second Sex* (1949). Feminists emphasize that Western societies have suppressed women and let them have little or no voice in the political, social, or economic matters of their society. When men do not give voices to women,

they become suppressed, devalued, and the insignificant ‘Other’. Feminism aims to change the view of women so that they can possess the same privileges and rights as men. When stereotypical images about women are debunked and texts written by women are rediscovered, women can defy the concept of male authority and work to create equal opportunity between the sexes (p. 342). As feminism is an approach to literature, and not a literary school of criticism, many scholars of different literary schools like Marxism, new historicism, and psychoanalysis ascribe to it. The leading twentieth-century feminists are Virginia Woolf, Simone de Beauvoir, Elaine Showalter, Helen Cixous, Sandra Gilbert and Gayatri Chakravorty Spivak.

One more term to be considered is postmodernism which appeared as an artistic and literary movement during the second half of the 20th century. Booker (1996) stated that it expands the formal investigation of modernism with “an ironic and skeptical sense” (p. 485). However, the view towards power, which modernist writers respect, is different in postmodernism. Postmodernist literature is playful and parodic; while we can see elements from popular culture, we also see the tradition for high art. Dating back to the late 1960s, postmodernism is often used synonymously with poststructuralism and erroneously with deconstruction that is rather a poststructuralist methodology, a strategic means for literary analysis produced by Jacques Derrida. Post structuralism applies to a number of literary theories and practical criticisms that developed after structuralism i.e. feminism, psychoanalysis, Marxism and new historicism.

Structuralism had suggested the objective reality of the text but now post structuralism claimed that a text “may not in and of itself have any objective reality”, Bressler mentions (p. 356). And, as a poststructural methodology to literary analysis deconstruction was introduced in 1966 by Jacques Derrida. It is best esteemed a strategic means for explaining the meaning of a text rather than a critical theory (2007: p. 337). According to Derrida, theories, schools of criticism and philosophies must categorize a body of knowledge that they believe to be true or to contain truth. Bressler notes that “the idea that truth or a core of metaphysical ideas can be definitely believed, articulated and supposed is exactly what Derrida and deconstructs wish to ‘deconstruct’” (p. 337).

While deconstruction denies any center of truth, such as humanity or the self, it upholds that we cannot become certain about our values, beliefs and assumptions. In this case, one cannot become sure about a text's meaning so it cannot be stated that a text has only one meaning. The "undecidability" of a text's meaning is the fundamental rule of deconstruction.

Magical realism, postcolonialism and feminism share common points with postmodernism. In all three, we see a decentering of the center. While feminism tries to decenter patriarchy, magical realism decenters realism, and postcolonialism does the same with the colonizers' rule. As feminism attempts to give a voice to women, magical realism gives a voice to myth, and colonialism gives a voice to the colonized. Feminism shows how women became the other in relation to Western males, postcolonialism shows how the colonized became others in relation to Western whites, and magical realism shows magical views from the point of view of the Western rationalism.

The purpose of feminism, postcolonial and magical realism is to give power and voice to the inferior so that they can become equal. In this case, there is no dominator and dominatee. The present study examines three novels by contemporary female authors who used magical realism in their work: *Indigo*(1992) by British writer Marina Warner (1946-); *The House of the Spirits*(1982) by Latin American writer Isabel Allende (1942-); and *Fatma* (2002) by Saudi Arabian writer Raja Alem (1963-).

II. WARNER, ALLENDE, AND ALEM AND THEIR WORKS

A. Marina Warner and *Indigo*

Marina Warner is a British Contemporary writer. She was born in London in 1946 to an Italian mother and an English father who was a bookseller. After attending primary schools in Cairo and Brussels, she was educated in England at St Mary's Convent, Ascot, and then read French and Italian as an undergraduate at Lady Margaret Hall, Oxford, of which she is now an Honorary Fellow. Since 2004, she has been a professor in the Department of Literature, Film and Theatre Studies at the University of Essex. She has received many awards and honorary doctorates from the universities

in England. Warner has published many books on literature and has written several novels. On her fiction she says:

My critical and historical books and essays explore different figures in myth and fairy-tale and the art and literature they have inspired, from my early studies of the Virgin Mary and Joan of Arc to more recent work on the Arabian Nights. My fiction runs parallel to this, as I often draw on mythic or other imaginary predecessors to translate them into contemporary significance – to re-vision them.

Stories come from the past but speak to the present (if you taste the dragon's blood and can hear what they say). I need to write stories as well as deconstruct and analyse them because I don't want to damage the mysterious flight of imagination at the core of storytelling, the part that escapes what is called rational understanding. I hope, I believe that literature can be 'strong enough to help', to borrow Seamus Heaney's wonderful comment about poetry. (<http://www.marinawarner.com/home.html>)

Her works of fiction include *The Leto Bundle* (2001), *Indigo* (1992), *The Lost Father* (1987), *The Skating Party* (1982), *In A Dark Wood* (1977). Warner's books on cultural history are *The Dragon Empress-The life and Times of Tz'u-his, Empress Dowager of China, 1835-1980* (1972), *Queen Victoria's Sketchbook* (1979), *The Crack In The Teacup: Britain in the Twentieth Century* (1976), *Alone of All Her Sex-The Myth and the cult of Virgin Mary* (1976), *Joan of Arc-The image of Female Heroism* (1981), *Monuments & Maidens-The allegory of the female form* (1985), *L'Atalante* (1993), *Into the Dangerous World-Some reflections on childhood and its costs*(1988), *Managing Monsters: Six Myths of Our Time*(1994), *From the Beast to the Blonde-On Fairy Tales and their Tellers*(1994), *Six Myths of Our Time, The 1994 Reith Lectures* (1994), *Signs & Wonders-essays on Literature and Culture*(2002), *Fantastic Metamorphoses, Other Worlds; Ways of Telling the Self* (2002), *Phantasmagoria: Spirit Visions, Metaphors, and Media* (2006), *Stranger Magic: Charmed States and The Arabian Nights*(2011), *The Symbol Gives Rise to Thought: Writings on Art by Marina Warner Volume 1*(2013). Besides these books, Warner has written several books for children. She has published many essays on literature, culture and the arts.

Warner published *Indigo or, Mapping the Waters* in 1992. Grossman calls *Indigo* "a Woman's Tempest", because it is a "modernized and altered retelling" of Shakespeare's *The Tempest*" (http://articles.latimes.com/1992-09-20/books/bk-1680_1_marina-warner). The reason Warner chooses to retell Shakespeare's play may be that in 1960

the Caribbean writer George Lamming published *The Pleasures of Exile*, in which he critiques William Shakespeare's play *The Tempest* from a postcolonial perspective. While *Indigo* has characters from *The Tempest* like Miranda, Sycorax, Ariel, and Caliban, it moves between the 17th Century (the time that Miranda's forefather colonizes a Caribbean island) and 20th Century London. Warner develops Sycorax (Caliban's mother in *The Tempest*) as the indigo maker and shaman of the Caribbean island.

The story is told predominantly from Miranda's point of view. It opens up in the 20th Century when Miranda is five years old and getting ready to go to her newborn Aunt's christening. Her Father, Kit Everard, is the first child of Sir Anthony Everard and he has a dark complexion because his mother was an islander from Caribbean. Her newborn sister from an English mother, Gillian, is fair unlike her brother. Kit Everard is a loser and a gambler and has a difficult life while his sister is living in luxury. In the novel we can see the superiority of the fairer individual to the dark brother.

Then the novel moves to 17th Century Liamuiga: "To Sycorax it feels as if she began to die the day the corpses landed on Liamuiga" (*Indigo*, p. 77). Children spot bodies and report it to the village as the tempest had brought the corpses to the shore. They were the corpses of Africans who were taken to America for slavery. The islanders bury the corpses but Sycorax cannot sleep at night. She leaves her hammock and goes to the place the corpses were buried. Standing there, she hears the voices; the voices of the dead bodies. Sycorax feels that someone is sleeping among the corpses so she asks her pet to find the person. She remembers a young woman whose stomach was swollen unlike others. Her pet finds the woman and Sycorax feels the shape of her baby. She cuts the woman's abdomen to deliver her baby.

The new born boy will be called Caliban by the Europeans and Dulé by Sycorax which means grief. He is the first African to live among the islanders. Dulé's delivery sets Sycorax apart. Her husband declares her magical powers "mark her out an official wisewoman" (p. 86). At the same time, he takes the opportunity to state his own remarriage. He sends Sycorax with her dowry and Dulé to her brother's village.

But "not every generation produced a Sycorax, and so some religious minded people of her island value her" (*Indigo*, p. 86). Sycorax chooses a life in exile, away from the islanders with her adopted son. People come to her for they believe in her

healing power and some come for the spells. Sycorax is famous for dying the cloth with indigo. When Dulé grows up, he decides to leave his mother to learn and live like a man. He looks with hatred at the ships which sometimes are seen near the island. Years later, Sycroax's brother brings a five year old girl to let her live with Sycorax. The girl's father died working for the white men and her mother was taken as a mistress. In her old age, Ariel comforts Sycorax and Sycorax tries to teach Ariel, her skills.

Once Dulé comes to her mother and warns her about a ship seen nearby, he asks Sycorax to curse them so that they would not enter their island. But the English men come on to the island and surround Sycorax's treehouse. They burn her house and, half dead, she is rescued by Ariel. The English who are under the leadership of Kit Everard hold Sycorax and Ariel hostage. They are afraid of this old woman and at the same time value her. When men on the island suggest exchanging Sycorax with men, the English do not accept. The English promise the natives to leave the island in nine months but they do not keep their promise. They send tobacco to England and are asked to grow sugar, finding the local land fertile. The men of the island under the command of Dulé intend to attack the English, but Kit Everard who has made Ariel his mistress, is informed about it by Ariel's strange behavior, and instead of the English many islanders die. Sycorax dies and is buried under her tree like a prophet standing in her grave. From that time on her voice is heard around the island and all people whether natives or Christian settlers pray to her and ask for her help when they have a problem.

Then, 20th Century England develops with Miranda as a journalist giving information about the events of that time. The Everards return to the Caribbean to celebrate the first arrival on the island, and the reader is also made aware how Xanthe and her husband intend to colonize the island once more by developing hotels and using the beauty of the landscape as a tourist attraction. This bothers the inhabitants of the island and, years later, they revolt.

Xanthe is drowned at the age of thirty-five while we can hear Sycorax's voice. All the women of the Everards are doomed to an early death, as if a curse has been placed on them. Miranda returns to England and marries an African actor whose role in a Shakespeare's drama was the role of Caliban. Grossman believes that Miranda's marriage with Caliban at the end of novel is "in a shared acknowledgement of past

colonial wrongs.” (http://articles.latimes.com/1992-09-20/books/bk-1680_1_marina-warner)

B. Isabel Allende and The House of the Spirits

Chilean author Isabel Allende was born in Lima, Peru, in 1942. She returned to Chile with her father, a diplomat, at the age of three. Two years after her uncle, Chilean President Salvador Allende, was assassinated in 1973, she fled with her husband and children to Venezuela and lived in exile for 13 years. Allende became known globally with *The House of the Spirits* (1982). In her homepage we read that this novel “which grew out of a farewell letter to her dying grandfather, [...] established her as a feminist force in Latin America’s male-dominated literary world”. (<http://isabelallende.com/ia/en/home>)

After that novel, she has written 20 more books like *Of Love and Shadows*, *Eva Luna*, *Stories of Eva Luna*, *The Infinite Plan*, *Daughter of Fortune*, *Portrait in Sepia*, a trilogy for young readers (*City of Beasts*, *Kingdom of the Golden Dragon*, and *Forest of Pygmies*), *Zorro*, *Ines of My Soul*, and *Island Beneath the Sea*. Her books of nonfiction include *Aphrodite*, *My Invented Country*, *Paula*, and *The Sum of Our Days*. Her latest book, *Maya’s Notebook*, is a novel and was published in English in 2013.

The idea of the *The House of the Spirits* grew out of a letter that Allende wrote for her dying grandfather in 1981 about her childhood memories in his house. The novel shows the lives of two families in Chile from 1920 to 1973 (1973 was the time of military coup) and it has been described as both “a family saga and a political testimony” (<http://isabelallende.com/ia/en/home>). *The House of the Spirits* starts with a granddaughter (Alba) reading her grandmother (Clara’s) journal. Fifty years after she wrote it, Alba and her grandfather are reading the journals to lay out the history of their family. The journal starts with Clara writing about the day that the priest blames her of being possessed by the devil and her Uncle Marcos’s body was sent to her house with a puppy, Barrabás.

Clara is nine years old at that time and her sister, Rosa the Beautiful, is engaged to Esteban Trueba who works in the mines to make his fortune. Clara is clairvoyant and she can predict the events but she does not have the power to change the future. Rosa

becomes poisoned instead of her father, Severo del Valle, and dies. This event is so shocking for Clara that becomes mute. Nine years after this event, Esteban has made a fortune with his family property, Tres Marías. In addition to his hard work, he has exploited the local peasants. While exploiting their labor, Esteban exploits all of the young girls of the peasant families, especially Pancha, for his sexual satisfaction. Besides the peasant girls, Esteban also has sexual relations with prostitutes, including Transito Soto. Transito and Esteban become friends, and he lends her money to move to the city. When Esteban's mother is about to die, he returns to the city and visits the del Valle home. On her birthday Clara, after not speaking for nine years, speaks and says she is going to marry Esteban. Esteban and Clara become engaged, marry and go to live in the big house on the corner that Esteban built for them. Esteban's sister Férula settles there to live with them.

A year after their marriage, their daughter Blanca is born. When the family travels to Tres Marías for the summer a few years later, Blanca meets Pedro Tercero and develops a deep friendship with him. Pedro Tercero is the son of Pedro Segundo, the peasant foreman of Tres Marías. At the end of the summer, Clara becomes pregnant with twins. She is aware of this and says that she will name them Jaime and Nicolas. A few days before Clara gives birth to her twins, her parents are killed in an accident and they are unable to find her mother's head. They do not want to tell Clara that her mother was buried headless because it would cause her great distress before the birth. Clara feels it instinctively and, with Férula, goes to find her mother's head. As soon as she finds her mother's head, she goes into labor. During the years, Férula and Clara develop a deep friendship and Férula's feeling for Clara is like a passionate love. Esteban knows this and it bothers him. Once he comes home unexpectedly and finds Férula in Clara's bed. Esteban kicks Férula out of the house. While Férula leaves the house, she curses Esteban to die like a dog in loneliness.

As Blanca and Pedro Tercero's grow up, their love for each other becomes more and they notice that Esteban would not approve it if he became aware. Pedro Tercero is a peasant's son while Blanca is the landowner's daughter. Pedro Tercero is a revolutionary but Esteban is a conservative. Blanca and Pedro Tercero continue their relationship in secret. Several years later, Jean de Satigny informs Esteban of their love as he is trying to make himself close to Esteban so he can become his business partner

and son-in-law. Esteban makes Blanca leave Tres Marías and tries to kill Pedro Tercero. While he is angry, he hits Clara. From that time on Clara never talks to him again. Although they live in the same house, they almost never see each other. Clara's twins, Jaime and Nicolas, finish boarding school and return home. Jaime studies medicine and Nicolas tries his hand in magic and inventing. Esteban becomes very involved in the Conservative party, runs for Senate, and is elected. Esteban and Clara return to a silent relationship.

Blanca gets pregnant but Esteban tells her that he has killed Pedro Tercero and makes her marry Jean de Satigny. Six months after they are married, Blanca notices Jean de Satigny's unusual sexual practices with the Indians and leaves him. She gives birth to her daughter Alba when she arrives home. Miguel, the younger brother of a friend and lover of Nicolas and Jaime, watches Alba's birth from a closet.

According to Clara, Alba is born lucky because she is raised by her entire family. She is the only member of the family who can develop a close relationship with Esteban, her grandfather. Alba thinks that Jean de Satigny is her father and is dead, but she meets Pedro Tercero and establishes a friendship with him. Leaving everybody in grief, Clara dies. When Alba is eighteen, she enters the university. There she meets Miguel, and they fall in love. Miguel is a revolutionary. They participate in some of the anti-conservative protests that are taking place all around the country.

Unlike everyone's expectation, the socialists win the elections. Pedro Tercero joins the government. The peasants take over Tres Marías and while Esteban tries to stop them he is taken hostage. At Blanca's request, Pedro Tercero interferes and saves Esteban. Esteban and the conservatives do what they can to harm the reputation of the socialists, preparing a military coup. A few months later, there is a military coup. Jaime, who is friend with the Socialist president, is killed. Miguel joins the guerrillas, and Pedro Tercero goes into hiding in the big house on the corner, Esteban's house. Esteban delights with the coup but soon finds that the result of the coup is a military dictatorship. He feels powerless and helps Blanca and Pedro Tercero escape to Canada.

Alba is arrested. The colonel who ordered the command is Esteban Garcia, Pancha's-the peasant girl Esteban exploited in Tres Marías when he was young- and Esteban Trueba's grandson. Before her death, Pancha told Esteban Garcia her story.

Esteban Garcia while slowly progressed of the military, attempts to enter Esteban Trueba's family. Esteban Garcia tries to find where Miguel is but his real purpose is to take revenge on Alba for his grandmother's mistreatment. Esteban is hopeless about finding Alba and he goes to Transito Soto, the owner of the Christopher Columbus, which was a brothel but now is a hotel. Transito Soto, due to the connections she has made through her sex work, repays the help Esteban did for her years before. She promises Esteban that Alba will return home and it happens. Alba and Esteban start to write the story of their family but Esteban dies. Alba continues to write and she finds that she is pregnant with a child although the identity of the father remains unclear. She doesn't know if it is Miguel or one of Esteban Garcia's men who raped her while she was in custody.

C. Raja Alem and *Fatma*

Raja Alem, (1963-), a Saudi Arabian novelist, is from Mecca. She is a graduate of English literature and trains kindergarten teachers in Jeddah. Her body of work includes ten novels, two plays, a biography, short stories, essays, literary journalism, writing for children, and collaborations with artists and photographers. She has received many awards in the Arab world and in Europe, including one from UNESCO for creative achievement in 2005, and another from the Lebanese Literary Club in Paris 2008. In 2011, she won the Arabic Booker prize at the London Literature Festival with Mohammad Achaari. Some of Alem's works in Arabic have been banned. She wrote *Fatma : a novel of Arabia* in English but Tom Macdoungh, an American journalist and cinematographer, edited it. *Fatma* was published in 2002 in the United States.

Fatma starts with Fatma being kicked out of her house and her husband, Sajir's curses. After twenty years living with Sajir and having no relationship with other people, she does not know where to go. There is an old Yemenite porter accompanying her.

Later we see a flashback to the time that she is a young girl living with her father and grandmother. When Fatma's father was twenty years old, he married Fatma's mother who was seventy and Fatma was born when her mother was one hundred years old. But she died at her birth. Fatma's grandmother Shumla, who could see Israel at her

bed every day, waiting to take her, was famous for her love potions. At sixteen Fatma marries Sajir. She has not seen him before. One day he comes to Fatma's house and after a marriage contract is read, she leaves her father's house. The only dowry Fatma has is an abaya of her grandmother that her father gives.

In her new house, Sajir tells her that she is not allowed to enter one of the rooms. But on the sixth day of marriage, after Sajir enters the forbidden room, she follows him and finds that the room was a snake barn and her husband is a snake venom dealer. He used to go to that room every day to take venom. Seven days after Fatma enters the room at night, a Great Horned Black comes to her bed and bites her. When Sajir finds it, he immediately goes to Fatma's father and tells him because the poison of Great Horned Black would bring death. While Fatma is unconscious, her father washes her with Camphor to prepare her for burial. The moment that he splashes glasswort water on her hair, she awakens but she is different, full of life and changed.

After marriage, Fatma stops talking. After her rebirth when she goes to the snake barn, all the different sorts of snakes seem to be under her control and eat whatever Fatma gives them. She finds a shadow on the wall and starts talking with him. The shadow had a lion's head and a snake's body. Fatma calls him Noor. He tells stories to her and interprets her dreams. Sajir is aware of the presence of that shadow, too. Fatma tries to sew the stories that Noor tells her on her abaya like embroidery.

There are many tales, dreams, or books Noor mentions and in all of the tales Fatma is a character present. Some of these stories are parts of history like King Molkshah the Khawarizme's story who is enchanted by Fatma's grandmother, her grandmother's being kidnapped by Satan, Ibn Seren's *The Book of Dreams*, Saturn's soldiers, the tree of Toba (heaven's tree), King Thonawas's story; the first holocaust in the history of the world in which the Jew king in Yemen persecuted the Christians.

All the adventures Fatma takes are in the world of books and dreams. The only real adventure is when on an invitation of a Prince who wanted to see Sajir's collection of snakes, Fatma masked as a dump boy accompanies her husband to Najran, a green land in southwest of Saudi. People watch their circus of snakes in their stops. Nobody finds Fatma's true identity except Prince Taray who asks her love but Fatma saying she is married rejects him. Taray becomes mad for his love to her.

As Fatma's supernatural power and her presence is threatening to Sajir, he kicks her out. After leaving her husband's house she returns to his door and tells him that she is dying, she is ready to enter the book, the book of heaven. Fatma as a she-snake fights with king Thonawas and wins. There, in the eternal world or the book of heaven, she sees Noor, Taray, and the other characters she accompanied in the world of her dreams.

III. PURPOSE OF THE STUDY

As far as a search of the literature reveals, magical realism and feminism were studied systematically only in a chapter of Wendy Faris' *Ordinary Enchantments*. There, using a feminist critic perspective, she shows how women have appeared in the magico-realist fiction. Our findings did not find any comparative study on the novels of Warner, Allende and Alem. This study will bring three female writers from Europe, Latin America and Middle East together to discuss how they used magical realism as a way to give voice to their female protagonists resisting patriarchy and power in their societies, and how their works are thematically similar. This study will discuss the similar features of the works under the light of magical realism in three chapters. Chapter 1 will discuss the similar thematic points in the novels such as Female Magical power, Grandmothers' Communities and Granddaughters, Men Exploiting Women, Female Silence and Exile, and Death and Disappearance of the Magical Characters. Chapter 2 intends to show Magical Realist Narratives and History, Telling History, Retelling History: Revisionary Nostalgia (Power relations, Cultural Poetics or New Historicism, Nostalgia and Revisionary Nostalgia, Retelling History and Revisionary Nostalgia in *Indigo*, *The House of the Spirits*, and *Fatma*. Chapter 3 will show Time: not linear nor circular, *Mise-en-Abyme*, Polyvocality, Carnavalesque Spectacle and Storytelling as a Strategy for Survival.

CHAPTER ONE

MAGICAL REALISM: A CLASH WITH PATRIARCHY IN *INDIGO, THE HOUSE OF THE SPIRITS* AND *FATMA*

In the introduction, magical realism, feminism and postcolonialism under the discussion of postmodernism were shown to have similar characteristics. What we can see in all three literary studies is the struggle for the equalization of issues that Western philosophies have favoured through creating binary oppositions. As such, many groups enjoy privileged positions that favour the real over the magical, men over women and white over coloured. Postmodernism appeared after World War II, with its emphasis on polyvocality, has attempted to end the monopoly of the elite white Western male. Tannen (2007) states that “postmodernism and feminist epistemologies are wrestling with similar questions of postcolonialism and poststructuralism, including: Who said it, for what purpose was it said, in what historical period was it spoken, and to advance what theory?” (p. 33) She states that while these questions may look alike, in postmodernism the focus is not mainly on the women’s position in connection with the patriarchal symbolic order but is instead on the principles by which assertions to knowledge are justified (p. 33). However, the most significant aspect with a postmodernist project, she says, is decentering the traditional male model and making it similar to feminism’s purpose (p. 34).

Magical realism, postcolonialism and feminism appeared as a result of the marginalized position of one of the elements in their twofold constituents; magic, color and women respectively. In each of them (magical realism, postcolonialism, and feminism) we can see a twofold constituent (magic+real), (colored+white), (women+men). These studies appeared because of the marginalized positions among these constituents. As Carter and Hegerfeldt (2005) maintain, a writer’s marginalized identity definitely impacts on his or her work (p. 116). Hegerfeldt then quotes from Carter:

You write from your own history. Being female or being black means that once you become conscious, your position [...] 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. (p. 116)

Hegerfeldt considers women marginalized to the extent that they do not have the same access to power as men in a male-dominated society. She quotes Carter, who stated “yet at the same time white women can’t get out of [their] historic complicity in colonialism, any more than the white working class can” (p. 116). Moreover, in considering postcolonialism and various forms of feminism, Hutcheon mentions that both defy the predominant cultural trends from an ex-centric place (qtd. in Hegerfeldt, 2005: p. 122).

Likewise, Bowers (2005) states that the majority of the critics of magical realism (such as Sangari) know the world to be run and controlled by chiefly male and white Western elites (p. 64). Bowers notes that these critics have mostly been influenced by the ideas of Karl Marx or the feminist theories of Simone de Beauvoir in the middle of the twentieth century, or postcolonial writers such as Frantz Fanon and Edward Said in the middle to latter part of the twentieth century. Bowers argues that the critics of magical realism often state their “understanding of the concept in terms of cultural conflict between the dominant ruling classes and those who have been denied power. The vocabulary of ‘otherness’ is frequently employed to refer to those who have been denied power” (p. 64-5).

The introduction of this study explained that, until now, critics of magical realism have tried to show this genre of literature as a postcolonial, postmodern or Latin American phenomenon. We illustrated how magical realism includes all of these discussions. But the novels we chose to concentrate in this study exemplify all of them: *Indigo* is a postcolonial novel, *The House of the Spirits* is Latin American, and *Fatma* is postmodern. They are all also magical realist novels written by contemporary female writers.

1.1. MAGICAL REALISM IN INDIGO, THE HOUSE OF THE SPIRITS AND FATMA

In examining books about magical realism, it seems that there are two authors who have attempted to chronicle the quintessential attributes of magical realist texts; Amaryll B. Chanady and Wendy B. Faris. In *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy* (1985), Chanady compares magical realism and

the fantastic. She presents three characteristics that are found in the literature: the presence of the natural and supernatural, antinomy, and authorial reticence. In *Ordinary Enchantments Magical Realism and the Remystification of Narrative* (2004), Faris defines five characteristics for a magical real text: irreducible element, presence of the phenomenal world, merging realms, unsettling doubts and disruptions of time, space and identity. The features that Faris documents for magical realist narratives appear to be an expanded form of Chanady's characteristics because they overlap. For example, the presence of the natural and supernatural comes in Faris' discussion on irreducible element and presence of the phenomenal world, antinomy in her merging realms and authorial reticence in her unsettling doubts.

Regarding the features that Chanady and Faris found for a magical realist text, these characteristics are going to be examined and discussed in *Indigo, The House of the Spirits* and *Fatma*.

1.1.1. The Irreducible Element

What Faris (2004) identifies as the irreducible element, Chanady (1985) sees as the presence of the supernatural. Chanady finds this presence to be the essential characteristic of magical realism, with critics agreeing on the definition of this term as "the occurrence of the supernatural as contrary to our conventional view of reality" (p. 18). The presence of the supernatural is not problematic in magical realism, unlike the fantastic. Faris defines the irreducible element as "something we cannot explain according to the laws of the universe as they have been formulated in Western empirically based discourse, that is, according to 'logic, familiar knowledge, or received belief,' as David Young and Keith Hollaman describe it" (p. 7). Faris considers that this puts the reader in a quandary regarding the collecting of evidence to establish questions about the position of events and characters in such fictions (p. 7).

In *Indigo*, one irreducible element in the novel is the curse that is put on Xanthe which becomes true many years later. Almost at the very beginning of the novel, we see Xanthe as a newly born half-sister of Kit Everard and Miranda's aunt. On her christening, Kit's hysteric wife Astrid, annoyed that her name was not written on the invitation card, does not attend the ceremony. After her husband and daughter's

departure to attend the ceremony, she tries to choose underwear to wear as the main garment for the tea party in Kit's father's house in order to humiliate them. She starts cursing Xanthe:

So she had cursed the baby with the most bitter curse she could dream up. It was a simple one, and she was confident that it wouldn't need much priming to work. It was easily visited on the golden girls, she knew. That Xanthe would never find a way to enjoy what she was given, that she would never believe that she was loved, that she would never trust her friends but always turn on them, that nothing, not all the abundance, and heap of riches, friends, loves and gifts of body and mind, of clothes, would ever be enough. (*Indigo*, pp. 58-9)

Astrid's curse works. As Xanthe grows up, she does not accept her father's love and instead she says "I hate you" to her father as she turns twelve years old on their visit to Miranda in Paris (*Indigo*, p. 253). Xanthe turns to an ice queen who cannot love or feel the people who love her. Even her marriage with Sy Nebris is not out of love but common sense, a wish-gift which is given to her by Princess Alicia, a family friend and her godmother, on her christening. Al-Hadi discusses that "under the protection of the spell of common sense, both wifely and maternal love do not have a role in Xanthe's life. She refuses to be sexually and emotionally exploited by men" (p. 174). If she wants to marry Sy it is because she "will be able to get on with things, won't have to worry about finding a mate, squandering time and energy looking for love. And it'd mean an end to an endless boring conversation I'm always having with Poppa about my future. It would settle the matter for once and for all" (*Indigo*, p. 330). For Xanthe, marriage is the ability to write in the forms her husband's career, stable address and department store customer accounts. And now that she has found the man she can deal with the job. This job is "the job of living, the getting of pleasure! The lineaments of gratified desire'-not love, of course, in some stupid, narrow sense" (*Indigo*, p. 330). This is what she says to Miranda when they are in a spa in Liamuiga, bored by the game at Flinders celebrating the 350th anniversary of the Everards' first arrival to the island.

Xanthe develops a hotel business in Liamuiga, the island her forefathers had colonized for centuries. On the day of a coup on the island, out of panic she tries to go to the hotel with a leaky boat and in her 35th year, like the other Everard women who died young, goes to the depth of the sea: "[...] Xanthe was drowning in the pearl beds

which she matched with her barely hair and her nacreous skin and her thin flesh all the way through to her springy, tensile skeleton” (*Indigo*, p. 373). It is at this moment that,

The Princess’s spell was wearing off. The godmother had made her wish in good faith thirty-five years before, at the christening, to undo the family curse of angry, avid restlessness. She had granted that the baby should grow up impervious.... Only at the very last minute, when so much was coming apart around Xanthe, did the fairy decree of long ago stop working and Xanthe Everard become vulnerable to love. (*Indigo*, p. 373)

In the text, what causes Xanthe’s death besides the curse (which was on all the Everards’ women and Astrid’s curse) is her godmother’s wish. She wished Xanthe “the heartlessness of a statue, utter heartlessness” (*Indigo*, pp. 60-1). Before death, Xanthe feels that she loves Sy and she says to herself that she won’t be mean to her father again. When she becomes open to love, the spell of her life breaks and she dies. At the same time, as Li (2005) discusses, “the blessing and gifts given to Xanthe by her Godmother, the Princess, who stands for the good fairy, are cancelled out by the curses secretly uttered by the bad fairy, Miranda’s mother Astrid. Her husband Kit is Xanthe’s half-brother (and thus a natural rival for the family fortune)” (p.82).

Another irreducible element in *Indigo* back to 17th century Liamuiga is Dulé’s delivery from his dead mother by Sycorax. Her sixth sense guides her towards the corpses of African slaves, hearing their voices and “all of a sudden, the new space she had entered was lit up as if by lightening, and in the flash, she remembered something from the bodies she had laid out before their burial, something she had not properly understood in the strain of tending to their dismemberment and rottenness” (*Indigo*, p. 83). Then she orders her covey doe saying “someone is sleeping there, I can see her! Find her, go, find her, Now” (*Indigo*, p. 83).

Sycorax delivers Dulé from his dead mother and breastfeeds him:

But when she put a little finger in his mouth, he sucked with startling force, and did not cry when he found no nourishment there, just went on pulling so hard that she wondered if he could start her old milk again. So she tried and felt a tingling in her stomach as if it might begin to rise again, but the infant this time spat out her nipple and began to wail. Her milk was thin and whey-like, it needed the child’s mouth to sweeten it. She cradled his weak whimpering head near her breast, and stroked his lips on her nipple again and felt the tide of love for this puny thing flood her from the knees up so that, when he took it between his blunt gums and began suckling again, she was able to nurse him as if she were truly his mother. (*Indigo*, p. 87)

Sycorax's breastfeeding of Dulé, "as if she were truly his mother" (*Indigo*, p. 88) while considered old by her people and with her own daughters having got married years ago, is supernatural and can be considered a highly improbable event. Hegerfeldt (2005) debates that "the fantastic elements are not restricted to what by rational empirical standards is considered physically impossible; highly improbable events can have a similar effect" (79).

Regarding *The House of the Spirits*, we can observe that the novel is rich in having supernatural or irreducible elements. The birth and beauty of Rosa the Beautiful, Clara's older sister, can be considered an irreducible element. At the beginning of the novel, Severo del Valle and his wife Ni'vea, and their eleven children are in church listening to Father Restrepo. Ni'vea, wishing the church ceremony to end soon, looks at her children and finds Rosa, her oldest daughter, looking surprised as always. Rosa was beautiful in a very strange way which "had a disturbing quality that even she could not help noticing, for this child of hers seemed to have been made of a different material from the rest of the human race" (*Spirits*, p. 4). Even before Rosa was born, Ni'vea had known her daughter "was not of this world, because she had already seen her in dreams" (*Spirits*, p. 4). Ni'vea had not been amazed "when the midwife screamed as the child emerged. At birth Rosa was white and smooth, without a wrinkle, like a porcelain doll, with green hair and yellow eyes—the most beautiful creature to be born on earth since the days of original sin, as the midwife put it, making the sign of the cross" (*Spirits*, p. 4).

A central supernatural element in *The House of the Spirits* is Clara's status as a clairvoyant and her communication with the spirits:

They had also grown accustomed to the youngest daughter's prophecies. She would announce earthquakes in advance, which was quite useful in that country of catastrophes, for it gave them a chance to lock up the good dishes and place their slippers within reach in case they had to run out in the middle of the night. At the age of six, Clara had foreseen that the horse was going to throw Luis, but he refused to listen and had had a dislocated hip ever since (*Spirits*, p. 8).

Besides this, one of the supernatural events (that not only Clara but all agree on seeing) is the ghost of Aunt Férula who appears to them at the time of her death: "Everyone

who witnessed the moment agrees that it was almost eight o'clock at night when Ferula appeared without the slightest warning" (*Spirits*, p. 148). F  rula was not living with them. Years ago, when Esteban found her in Clara's bed, he threw her out of his house. Six years had passed from that time but "they all saw her in her starched blouse, with her ring of keys at her waist and her old maid's bun, exactly as they had always seen her in the house" (*Spirits*, p. 148). It was Saturday and all were sitting to eat dinner. Clara's twin sons, Jaime and Nicolas, had come home from boarding school for the weekend;

"their testimony is very important, because they were the only members of the family who lived completely removed from the three-legged table, protected from magic and spiritualism by their rigid English boarding school" (*Spirits*, p. 148). Esteban, who had banned his sister from coming to his house, was unable to move by surprise, "first they felt a sudden draft in the dining room and Clara ordered the windows shut because she thought it was the wind. Then they heard the tinkling of the keys and the door burst open and F  rula appeared, silent and with a distant expression on her face" (*Spirits*, p. 148). Upon seeing her, the three children at the same time cried, "Aunt F  rula!", but F  rula looked at everyone indifferently, kissed Clara on the forehead, and left (*Spirits*, p. 148). Esteban followed her to the street but she was nowhere to be seen. At that time, Clara said F  rula was dead and they found her dead in her shaggy room downtown in rags.

In *Fatma*, Fatma's metamorphoses from an obedient woman to a woman snake with her strange skills in taming the snakes is an irreducible or supernatural element which appears after being bitten by Great Horned Black and her resurrection. Sajir had never taught her anything about the snakes but she "could sense their needs; the knowledge of what their blind souls wanted, seemed to be in her blood. They knew where to move and Fatma knew how to move with them far better than she'd ever known how to be with her husband or father" (*Fatma*, p. 26).

Another irreducible element in the novel is a shadow on the wall which appears to her after becoming a female snake. Fatma "discovered a strange shadow on the side of the flintstone basin. It was shaped like a human body, but the face was featureless. Though she spent several days meditating on the shape, she was unable to persuade it to talk to her" (*Fatma*, p. 28), but after some time "the shadow in the sink was pleased to

keep appearing to Fatma. It monitored her daily routine and spoke with her regularly about her worries and fears” (*Fatma*, p. 30). Fatma calls him Noor and he becomes Fatma’s companion, telling her stories or helping her enter the worlds of the books she reads. Alem writes that “Noor, the image that appears to Fatma in the smudged of burn, on the wall, which is the remains of the burnt hair of the previous wife, is called Noor” (Personal Contact with Raja Alem, 29 August 2013).

There are many more irreducible elements in the novels which will be studied in the coming discussions of this Chapter. But it is important to note that the existence of the supernatural is not the only way to make the narrative a magical realist one. The supernatural should be accepted within the text by the others. If the irreducible element is only accepted by one, it can be a hallucination or mere fantasy. But when it is accepted in the level of the text it is magical realism. In *Indigo*, the people of Liamuiga believe in the shamanism of Sycorax and later European colonizers also believe in her power. In the *House of the Spirits*, Clara’s parents, her sisters, brothers and later her husband, children and grandchild accept her supernatural power and clairvoyance. This is even accepted by people not directly related to her such as the three Mora sisters and other spiritualists. Fatma’s community is limited but her supernatural power is witnessed and accepted by Sajir.

1.1.2. The Phenomenal World

Faris (2004) considers the second feature of a magical realist text as being “that its descriptions detail a strong presence of the phenomenal world. This is the realism in magical realism, distinguishing it from much fantasy and allegory” (p. 14). Chanady (1985) refers to “realistic detail” as the essential factor to magical realism (p. 47). She remarks that:

In order to define a story as magico-realist, it is not a sufficient condition that the natural and supernatural are present in the text. The degree of presence of these two codes is essential in determining to which mode a particular narrative belongs. If there is insufficient realistic detail, the story tends towards the fairy tale or other types of pure fantasy. If the supernatural does not constitute a coherent code, it is perceived as out of place or absurd, or as a dream of hallucination within a realistic narrative. A dream about the supernatural, narrated in the form of free indirect discourse within the

framework of a realistic novel, does not transform the narrative into an example of magical realism. (p. 57)

Faris states that the phenomenal world happens in several ways. One is through realistic descriptions that “create a fictional world that resembles the one we live in, often by extensive use of detail” (p. 14). Use of the details brings two points to consider: “On one hand, this attention to sensory detail continues and renews the realistic tradition. On the other hand, in addition to including magical events ...or phenomena ...magical realist fiction includes intriguing magical details”(p. 14). Bowers (2005) also states that magical realism “relies most of all upon the matter-of-fact, realist tone of its narrative when presenting magical happenings” (p. 3). Due to this reason, it is often regarded as a kind of literary realism. But she adds that the “distinguishing feature of magical realism from literary realism is that it fuses the two opposing aspects of the oxymoron (the magical and the realist) together to form one new perspective” (p. 3).

This realistic description of a magical event in *Indigo* is seen when Sycorax goes to the place where the dead bodies of the drowned slaves are covered:

She made a circle around her with the herbs and sat down on the ground with her back against a coconut tree, while the winds that had brought in the dead stirred its leaves above and eddied about her neck. The cavey stretched out beside her, nose in her paws, and Sycorax scratched the animal’s dry and stubbly orange fur as she looked into the darkness.” [...]

On that night, the door gave in the mind of Sycorax, and light struck the contours of a place where she had never been and she saw the dead men and women under the shallow layer of earth as if she knew them and she could hear as they lay, with their faces turned to the earth and murmuring. (*Indigo*, p. 82)

The ghosts tell her of the place they have come from (Africa) and were sent to sea because the slave ship found them heavy on board: “‘The boat had the motion of a cradle,’ one said. ‘It rocked us, rocked us.’ ‘Yet it gave no comfort.’ ‘No comfort, no.’ [...]”(*Indigo*, p. 82) Sycorax hears their voices and suddenly “the new space she had entered was lit up as if by lightning, and in the flash, she remembered something from the bodies she had laid out before their burial, something she had not properly understood in the strain of tending to their dismemberment and rottenness” (*Indigo*, p. 83). What she remembered was the corpse of a pregnant woman from whom she delivers her son, naming him Dulé.

The realistic description in *The House of the Spirits* is seen when there is an ant plague in Tres Mariás. How the ant plague destroys the farm, plants, and farm animals is written in detail:

The ants were sprinkled with gasoline and set on fire, but they reappeared, invigorated. The tree trunks were painted with quicklime, but the ants continued to climb, sparing neither pears, oranges, nor apples. They went into the garden and ate their way through the canteloupes. They entered the dairy, and at dawn the milk was sour and full of minuscule cadavers. They got into the chicken coops and ate the chickens alive, leaving behind a whirl of feathers and a pile of pathetic little bones. They cut paths right through the house, tunneled through the pipes, took over the pantry. Everything that was cooked had to be eaten immediately, because if it was left on the table for even a few minutes, they arrived in a procession and gobbled it up. (*Spirits*, p. 110)

Even the agriculture technician that Esteban brings from the city, Mr. Brown, needs a month for his experiments:

Brown explained that they would have to be sprayed with one of his special products, which would make the males of the species sterile. Thus they would cease to reproduce. Then they had to be sprinkled with still another poison, also of his own invention, which would bring about a fatal illness in the females, and that, he promised, would put an end to the whole problem. (*Spirits*, p. 111)

However, Pedro Segundo Garcia says his father had told him for the past three weeks that he could cure the plague. When old Pedro Garcia who looked dark, small and toothless came, he asked for a handkerchief:

He crossed through the courtyard and entered the orchard, followed by all the inhabitants of the house as well as the foreign midget, who was smiling scornfully, these poor savages, oh God! The old man squatted down with difficulty and began to collect ants. When he had a fistful, he put them in the handkerchief, knotted its four corners, and placed the little bundle in his hat.

“I’m going to show you the way out, ants, so you get out of here and take the rest of them with you.”

The old man climbed up onto a horse and ambled slowly, mumbling advice and recommendations, prayers of wisdom and enchanted formulas, to the ants. (*Spirits*, p. 111)

Next day there were no ants to be seen. When Esteban shouted, “[y]ou have to show me how to do that!”, old Pedro Garcia explained, “[b]y talking to them, mister. Tell them to

go, that they're a nuisance here. They understand" (*Spirits*, p. 112). The only person who was not surprised by what he said was Clara.

Regarding *Fatma*, the description of the magical shadow on the wall that Fatma calls Noor comes into detail: "She discovered a strange shadow on the side of the flintstone basin. It was shaped like a human body, but the face was featureless" (*Fatma*, p. 22). We read more details about the shadow when one night Sajir saw Fatma's fingers moving slowly across the pillow to his neck and told her to get away:

Fatma spent the rest of the night sitting on the floor of the snake farm staring at the shadow. Suddenly it came to life. She gasped when it took on the shape of Noor, the flag holder of her girlhood. The lion's tail was wrapped around his waist and he was gripping the end of the tail in his hands. Noor himself had the appearance of a snake with a lion's head. Fatma stared at the thick hair covering the lion's head. Was Noor a lion? Or was he one of her husband's snakes? (*Fatma*, pp. 28-9)

After the Great Horned Black bites Fatma, Sajir goes to take Mansoor, Fatma's father, to look after her. Fatma is in a coma for one month. When her father thinks that she is dead, he prepares her for burial. The description we read of Fatma's resurrection, which is a magical event, is another example for this type:

Suddenly, standing at his daughter's feet, which had turned the darkest shade of blue, Mansoor detected a change in the atmosphere. The air was heaving rhythmically, breathing in time to the music of his daughter's body. He shook himself to get rid of the wicked sensation. He knelt over the body and went ahead with the washing ceremony. Then he froze again, thinking: *This is a bad thing to do. She has been cast beyond the pale, she is no longer a creature worthy of human consideration, she is evil-evil forever and ever. There is no sense thinking otherwise.* Nevertheless he knelt, trembling. He uncovered his daughter's magnificent sapphire corpse and carried it toward a bare wooden bench. The skin was satiny on his forearms. He felt overwhelmed by the body and laid it down in a hurry. He sprinkled a few drops of glasswort-water on her black hair.

Fatma's sigh came from the depth of creation. (*Fatma*, pp. 22-3)

After this sigh, Fatma is revived but she looks like an "enchanted nymph, no longer a girl but a seductive woman overflowing with life" (*Fatma*, p. 23).

Faris (2004) considers another way to show the phenomenal world in magical realist fiction, stating that: “if we focus on reference rather than on description, we may witness idiosyncratic recreations of historical events, but events grounded firmly in historical realities, often alternate versions of officially sanctioned accounts” (p. 15). She goes on to state that, “ [t]his grounding in history grows out of realism’s frequent ‘embedding of random persons and events in the general course of contemporary history,’ as Erich Auerbach expressed it” (p. 15). Similarly, Hegerfeldt (2005) remarks that these works explicitly imitate non-fictional genres such as history or biography, raising the realist tradition more powerfully (p. 76).

Regarding the phenomenal world, *Indigo* is set in a range of locations and different periods of history, with some periods of history even left unfinished: the scene is set in London in November 1948, 196- and 198-, Liamuiga in 1600, 1619, 1983 and 198-, Everhope in 1619-20, Enfant-Beate in 1700 and 1969, Kensington in 1951 and 197-, and finally Paris in 196-. The magical events happen in Liamuiga in 1600 and, soon after, it is colonized by the English. The English change its name to Everhope but later the French name it Enfant-Beate after Christopher Columbus maps volcanoes on it: “Columbus had marked the twin volcanoes on his map when he first saw them side by side, one a smaller echo of the other. He called them after the Saint who doubted Christ, Thomas, because he also fancied he saw, in the fissures of their slopes, three gashes on one island and two on the other”(*Indigo*, p.102). Hegerfeldt (2005) debates that in *Indigo* “the Caribbean island that undergoes colonization in the seventeenth century is, strictly speaking, imaginary; nevertheless, like García Márquez’s novel, the narrative installs realism insofar as the events described recognizably double historically documented acts of colonization” (*Indigo*, p. 76). But why Hegerfeldt uses the term imaginary for *Indigo* seems to be problematic because both the island of Liamuiga (the present St. Kitts in the Caribbean) and the events described have roots in real events in history.

Bringing together the historical and the fictional, Marina Warner herself states she wrote the novel based on her ancestor’s colonization of an island in the West Indies. Al-Hadi (2010) states that, “in ‘Siren/Hyphen; or “The Maid Beguiled”’, Marina Warner reads the history of Sir Thomas Warner, ‘English governor of St Christopher’s and Nevis’, one of Warner’s ancestors, and his Indian wife” (p. 179). *Indigo*’s Anthony

Everard , Al-Hadi adds, is the literary equal of Warner's own grandfather Sir Thomas Warner and Ariel, Shakespeare's servant, is based on his Indian mistress. Al-Hadi quotes Warner, "'I used to be furious with my father when he boasted of this ancestry, and used to say, '[w]e come from a long line of pioneers'" (pp. 179-80). On this issue, Döring (1998) mentions that as "her seventeenth-century forefather Thomas Warner was the pioneering explorer and colonizer of the Caribbean island of Liamuiga (later known as St Kitts), the Warner family has had a long and intimate relation with English colonial ventures" (p. 193). With *Indigo*, "her writing has moved into the Caribbean field, a move which she herself describes as 'interloping on territory from which accidents of history had morally barred' her" (193).

Looking at *The House of the Spirits*, even though there is no direct reference to place and time, the descriptions inform us it is Chile and it spans the period after World War I through to 1973 when General Pinochet became President.

An example of this occurs at the beginning of the novel when the del Valle family are in the church. Nívea feels uncomfortable wearing a corset and "felt she was choking in her blue velvet dress, with its high lace collar, its narrow sleeves, and a waist so tight that when she removed her belt her stomach jumped and twisted for half an hour while her organs fell back in place" (*Spirits*, p. 6). This was the issue that she had discussed with her "suffragette friends and they had all agreed that until women shortened their dresses and their hair and stopped wearing corsets, it made no difference if they studied medicine or had the right to vote, because they would not have the strength to do it, [...]" (*Spirits*, p. 6). This documents the beginning of the twentieth century when suffragettes were beginning their struggle for gender equality.

Another example occurs when radio comes to the Tres Marías. Esteban learns about "the war in Europe and was able to follow the advances of the troops on a map he hung on the school blackboard, which he marked with pins" (*Spirits*, p. 60). The war in Europe refers to World War II.

Just before the end of the novel, we read about the President who was assassinated, a direct reference to the assassination of Salvador Allende and the victory of the military that marks the beginning of the dictatorship:

Soldiers nervously patrolled the streets, cheered by many people who had wished for the government's defeat. Some of them, emboldened by the violence of the past few days, stopped all men with long hair or beards, unequivocal signs of a rebel spirit, and all women dressed in slacks, which they cut to ribbons because they felt responsible for imposing order, morality, and decency. The new authorities announced that they had nothing to do with actions of this sort and had never given orders to cut beards or slacks, and that it was probably the work of Communists disguised as soldiers attempting to cast aspersions on the armed forces and make the citizenry hate them. Neither beards nor slacks were forbidden, they said, although of course they preferred men to shave and wear their hair shorn, and women to wear dresses.

Word spread that the President had died, and no one believed the official version that he had committed suicide. (*Spirits*, p. 373)

The suffragettes, World War II, the conservative and socialist challenges to win the election and military coup all show the traces of history within the novel. At the same time, like Warner's *Indigo*, Allende's *The House of the Spirits* is a family saga. The idea of writing the novel started from a letter Allende wrote for her dying grandfather in Chile. McNeese (2006) refers to the "special people—a loving mother, a spiritualist grandmother, and a Chilean grandfather who guided with a strict hand, yet gave of himself to his family" in Allende's life (p. 22). Esteban Truba represents her own grandfather, Clara; Allende's spiritualist grandmother and the socialist unnamed president is Allende's uncle Salvador Allende who was assassinated in 1973.

Considering *Fatma*, the novel's setting is Mecca but the exact time is not known. Just the cars that pass with high speed near *Fatma* at the beginning of the novel show the contemporary time of the novel: "Fatma walked toward the lights blazing on the main road. She blinked at the blasts of wind from the cars whooshing by—they were just like the hissing demons that possessed her husband's soul" (*Fatma*, p.2). *Fatma*'s travel to the past, and her fight and defeat of King Thonawas at the end of the novel when she enters the book of eternity, has its roots in history. Her expedition with Sajir to Najran uses a true location in the southwest of Saudi Arabia, the green land of snakes.

1.1.3. Unsettling Doubts

Unsettling doubts is the third quality of a magical realist fiction in Faris' (2005) studies. She states that "before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understandings of events, and hence experience some unsettling doubts" (p. 17). Faris goes on to explain that:

The question of belief is central here, this hesitation frequently stemming from the implicit clash of cultural systems within the narrative, which moves toward belief in extrasensory phenomena but narrates from the post-Enlightenment perspective and in the realistic mode that traditionally exclude them. And because belief systems differ, clearly, some readers in some cultures will hesitate less than others, depending on their beliefs and narrative traditions. (p. 17)

Unsettling doubt in Chanady's discussion is represented as authorial reticence. She (1985) explains that in magical realism, the function of authorial reticence is different from that of the fantastic, and accepts the supernatural and the strange world view presented in the text as a given. If there is no authorial reticence an "explanation of the supernatural, or an attempt to analysis the perspective that differs from our normal view of reality, would only draw our attention to the strangeness or even impossibility of certain events and beliefs"(p. 149). Chanady states that magical realist scenes might look like dreams, but they are not dreams, and the text may entice us to both nominate them as dreams and not to do so (pp. 17-8). Explaining how a magical realist text makes the reader hesitate about what they thought of as the dream, she states: "Magical realist narratives almost seem to bring up the possibility of interpreting what they chronicle as a dream in order to forestall that interpretation, after having first aired it as a possibility. That strategy, while allaying the reader's doubts, also calls them into being, causing the reader to hesitate" (p. 18). Similarly, Bowers (2005) states that one of the distinctive features of magical realism is its dependence on the reader to follow the narrator in accepting both realistic and magical viewpoints of reality on the same level (p. 3).

In *Indigo*, the reader may wonder if Sycorax in the burial place of the slaves is seeing a dream. Were the ghosts the creation of her mind or did they really appear to her? Can Sycorax heal and, if so, do her shamanistic powers work even after death? Is her voice heard in the island? The narrator creates doubts but tries to clear them.

Reading the notes on the saman tree is a way for clearing the doubts on the healing power of Sycorax. In the 18th C. (Enfant-Beate, 1700) we read the slaves' wishes:

They sometimes fancy they pick up the voices of the past, answering their prayers, and after presenting their gifts of flowers and fruit, they come away filled with hope that the great loas have agreed to grant whatever they were being implored to do.

The slaves pressing their tintacks into the tree whisper:

their love of a man, their love of a woman

their love of a child

their hopes of reprieve from punishment

their thanks for surviving punishment

....(*Indigo*, p. 211)

Other notes are on the saman tree in the 20th century: "[...] Xanthe and Miranda were walking, excited by their own daring, along a path that led from the huge ancient saman tree hung with dried garlands and scraps of prayers ('Lord, make me well agane', 'I thankyou, lady, that, I live to see my child walk after the bus knock her down')" (*Indigo*, p. 324). The notes on the saman tree which show the wishes of people, and the fact that these wishes did not die after the centuries, prove the healing power of Sycorax on the basis of the text or novel.

Similarly, in *The House of the Spirits* the reader may hesitate and ask whether or not Rosa's hair was really green? Was she like a mermaid? Did the spirits inform Clara of the incoming events? Did the spirits really exist in her house? The text created these doubts but there were also times that the narrator invited us to accept them as real.

Nana, del Verra's servant, had predicted that Clara's magical power would disappear with the start of menstruation. This did not happen, and even after the onset of menstruation she "could move the keys on the piano with the cover down, even though she never learned to move the instrument itself around the drawing room, as she wanted to" (*Spirits*, p. 77). Clara's father, a realist, "forbade her to read the future in cards and to invoke ghosts and mischievous spirits that annoyed the rest of the family and terrorized the servants" (*Spirits*, p. 77). Her father, servants and other family member's responses are a foreshadowing or anticipation for Clara's magical power.

When Blanca is living with Jean de Satigny in a house purchased with the money Esteban gave as a dowry because he didn't want the bastard child of Blanca born in his family home, she becomes suspicious about Jean de Satigny and the presence of Indians and mummies in her house. When she decides to solve the problem about Jean's mysterious room, she listens from her door and remembers the spirits walking in her mother's house:

None of this worried Blanca very much. The only thing that truly distressed her were the mummies. She was well acquainted with the dead, having spent much of her life in contact with them by means of her mother's three-legged table. She was used to seeing their transparent silhouettes gliding down the hallways of her parents' house, making noise in the wardrobes and appearing in people's dreams to predict calamities or lottery prizes. But the mummies were another matter. (*Spirits*, p. 256)

Blanca is not a spiritualist but she is a realist, her acceptance removes doubt from the reader.

On another occasion, Blanca's view validates the magical event in the text. When Pedro Tercero Garcia spreads socialist views in Tres Marías among the tenants, Esteban becomes angry and threatens to shoot him. But Clara says "You can't keep the world from changing, Esteban, [...] If it's not Pedro Tercero Garcia, someone else will bring new ideas to Tres Marías" (*Spirits*, p. 170). Clara's statement makes Esteban so angry that he brings his cane down on the soup bowl his wife has in her hands and knocks it to the floor, splattering its contents across the room. Blanca jumps to her feet in terror. She has never seen her father's rage against her mother. She expects Clara to enter one of her "moonstruck trances" and exit through the window, but it does not happen. Clara collects the broken pieces of the tureen with her usual ease and does not show that she was listening to Esteban's curses (*Spirits*, p. 170).

In regards to *Fatma*, the reader wonders whether Noor, Fatma's companion, is a character created in Fatma's imagination. But we read that Fatma covers the wall before their travel to Najran with her abaya and takes Noor within that. Sajir makes us accept the shadow's presence. He has seen that shadow on the water basin because the "next morning Sajir paused by the basin, whose walls had repulsed all previous attempts at cleaning. He blinked in amazement at the absence of the shadow but left without making a fuss. He didn't want to stir things up or jeopardize the morning's uneasy

truce” (*Fatma*, p. 73). Another instance occurs after the snake truck’s departure from Najran and people of the tribe look for prince Taray. They pursue the stallion that never left his owner. The stallion followed the snake show truck and when it reached the back of the truck, “Taray’s stallion rolled its eyes, reared up and began frothing at the mouth” (*Fatma*, p. 103). When the tribesmen lower the rear door, they see “Taray, crown prince of the Yami, tangled in the coils of the enormous snake” (*Fatma*, p. 103). They try hard to make him free but whenever they pull at the snake its body changes to liquid. At last with an enormous effort they pull off its black skin and throw it by the side of the road and there in dust it took the shape of *abaya*. When they look at Taray, they see “the snake was still lying with him like a devoted lover, only now it was a golden-green color, glowing, and running like water all over the prince’s body. The tribesmen hacked and slashed at the green skin with their daggers” (*Fatma*, p. 103). No one asks about Fatma, not even Sajir, who looks on in astonishment, but the masked boy is nowhere: a fact the knights notice while they carry Taray to a safe place. Fatma’s metamorphosis to a snake is seen by others, including tribesmen and Sajir.

1.1.4. Merging Realms

The fourth quality Faris (2005) mentions for a magical realist fiction is merging realms, the “closeness or near merging of two realms” (p. 21). To explain this, Faris refers to the metamorphosis of a woman to swine in *Pig Tales* in which a narrator is a captive between two worlds. Faris states that:

The magical realist vision thus exists at the intersection of two worlds, at an imaginary point inside a double-sided mirror that reflects in both directions. Ghosts and texts, or people and words that seem ghostly, inhabit these two-sided mirrors, many times situated between the two worlds of life and death; they enlarge that space of intersection where a number of magically real fictions exist. (pp. 21-2)

Merging the realms is what Chanady (1985) has called the emphasis on or resolution of antinomy: “The magico-realist author creates a convincing world view which is radically different from our own. It may be based on Western superstition, such as ghosts and doubles, or it may be based on a culture with a different perception of reality entirely, such as that of the Indians of Central America” (p. 114). She adds that magical realism is not limited to these two traditional types, and must not essentially contain the

familiar themes of the supernatural (p. 114). We should add that Chanady in her later study (2003) claims that a concept like antinomy, “with its strong implication of logic and rationality”, is actually unrelated to most magic realist writing. Due to this, in her later work on magic realism she leaves the concept of antinomy “in favor of a broader reflection on the mode” (p. 432). It seems that she abandons the antinomy because she considers it only to be found in some magico-realist fictions, not in all.

Considering merging realms in *Indigo*, Sycorax hears a calling for her from the corpses of the slaves covered in the beach. She hears their stories and voices (*Indigo*, pp. 82-3). In this circumstance, she is merging between the worlds of the dead and alive. Later, the voice of Sycorax is heard in the island in the 20th Century:

The isle is full of noises, so they say, and Sycorax is the source of many. Recent sound effects –the chattering of loose halyards against the masts on the fancy yachts riding at the anchor in the bays, the gush and swoosh of water in the oyster pool at the luxury hotel - aren’t of her making: Sycorax speaks in the noises that fall from the mouth of the wind. (*Indigo*, p. 77)

The reflection of the voice of Sycorax after her death in the world of alive people is another instance of the merging of realms in *Indigo*.

In *The House of the Spirits*, Clara from her childhood communicates with the spirits and after her death she communicates with other people in this world; she converses with one of the Marias sisters when she wants to warn her grandchild of the danger that threatens her life (*Spirits*, p. 365). Faris (2004) considers that this “sense of an interchange of worlds is expressed in Isabel Allende’s *The House of the Spirits* by Clara, who, during her lifetime, communicated with the spirits” (p. 22). Faris provides the example of when Clara is dying and says to her granddaughter, Alba, that if she could easily talk with those from the Hereafter, she was completely sure that later she could do the same with those at the present time. She quotes another part of the novel when Esteban is old and Clara appears to him first “just as a mysterious glow, but as my grandfather slowly lost the rage that had tormented him throughout his life, she appeared as she had been at her best, laughing with all her teeth and stirring up the other spirits as she sailed through the house” (*Spirits*, p. 431).

Regarding *Fatma*, Fatma’s slow metamorphoses to a woman-snake puts her in two worlds; she is both a woman and snake like. Seven nights after she enters the snake

farm when Great Horned Black comes to her bed and bites her, Sajir could not distinguish if the shriek comes from Fatma or the snake (*Fatma*, p. 19). Fatma does not die from the poisonous snake bite; instead, the Great Horned Black dies and changes to flames. Cooke (2007) states that from that moment, Fatma is dangling between the human and snake realms:

For weeks she lies in a comalike state, her inert body filling the room with the sickening smell of musk that becomes her hallmark. During the coma, her skin changes color, turning dark sapphire, and her body is tattooed with black markings. This coma recalls the Sufi barzakh, a third state that separates and then brings together the worlds of the living and the dead, the human and the animal realms, analogous to the border in the ocean where sweet and salt water mingle and yet are cut from each other. Fatma will remain suspended between the human and the animal realms. This is her becoming-animal that Deleuze and Guattari claim is neither dream nor fantasy but real. The movement between the two conditions does not commit to either animal or human but is always in flux because ‘a becoming lacks a subject distinct from itself; but also that it has no term, since its term in turn exists only as taken up in another becoming of which it is the subject, and which coexists, forms a block, with the first.’ (pp. 19-20)

Cooke mentions that Fatma lives at the joining point of the real and the supernatural although neither of them are in total struggle with each other. They (real and supernatural) are not separated by hesitancy but there is barzakh between them that helps to both separate and bring them together at the same time. This coexistence of the natural and supernatural is a mark of magical realism, she quotes Faris adding that “‘fluid bounders between the world of the living and the dead are traced only to be crossed....Metamorphoses area relatively common event (embodying) a collusion of two different worlds’ (p. 172, p. 178).” (p. 27) Cooke mentions that as soon as Fatma has entered the barzakh of becoming-snake, she becomes a sorcerer who lives on the borders of places, amongst places (p. 19).

In her travel to Najran, Fatma sleeps at the back of the truck among snakes, making it difficult to distinguish between her and the snakes. On their way from Najran to Mecca, Sajir was afraid of Fatma and her movements; “[w]hat frightened Sajir was the noiseless way she moved. ‘You can’t hear her coming,’ he muttered. ‘It’s like she’s a shadow or a flickering light. Or an actual snake’” (*Fatma*, p. 107). Sajir felt the threatening atmosphere around her: “More and more, she gave herself over to the snakes. Her body changed. She looked increasingly like a serpent- in the sleekness of

her movements, the glow of her skin, and the cast of her eyes, which seemed to look forward at a secret world” (*Fatma*, p. 107) .

1.1.5. Disruptions of Time, Space, and Identity

Faris (2004) adds the fifth characteristic for magical realist fictions and that is the disruptions of time, space and identity which mean these types of fiction “disturb received ideas about time, space, and identity” (p. 23).

Regarding *Indigo*, our sense of time is disrupted when we see some of the chapters in the novel have no specific reference to time such as Paris 196-, London 196-, Kensington 197-, Liamuiga 198- and London 198-.

In *The House of the Spirits* there is no date mentioned for events. Only by the focalizer’s description do we know that the novel spans from almost the beginning of the century to 1973 when Pinochet becomes the president. Even when Clara is writing in her diary she never writes the time or date. Just before her death, she divides them by the events and separates them with ribbons. She puts her papers in order, and picks up her notebooks that were the witness to life “from the hidden corners of the house. She tied them up with colored ribbons, arranging them according to events and not in chronological order, for the one thing she had forgotten to record was the dates, and in her final haste she decided that she could not waste time looking them up” (*Spirits*, p. 288).

In *Fatma* there is no reference to the exact time that events take place. Neither is time important in Fatma’s world; “[a] year went by, two years perhaps, or ten - time didn’t matter in Fatma’s world. She was totally immersed in the snakes’ timekeeping: one turn of the tail might mean a lifetime. And a lifetime could be a blink at a flash of the great void they were able to see” (*Fatma*, p. 30). In another passage we read: “Many winters and summers went by during which Fatma and Sajir said not a word to one another. All that passed between them was the silent business of milking snake venom and concocting a vast store of ancient, magical remedies” (*Fatma*, p. 66).

Fatma asks Noor about her age:

“Do you know how old I am?” Fatma asked.
 “Old enough to die.”

“I can’t die,” she said annoyed by his firmness. “I inherited my grandmother’s longevity”

“But you just said you don’t know how old you are. You could be older than grandmother already.” (*Fatma*, p. 32)

Despite what Noor says here, from the novel we know that Fatma marries Sajir at sixteen and dies twenty years after this time, “[t]wenty years a wife...twenty years of marriage, twenty years in prison...” (*Fatma*, p. 2), this is what Fatma says to herself after Sajir throws her out of his house and soon after she dies.

We observe in *Fatma* that while she dies in her thirty-sixth year, Noor tells her she is older than her grandmother. Besides this disruption of time, there is disruption of space; whereas she is in her room talking with Noor we also see her in another place, mostly in the realms of books. When she is in the snake show truck, Ibn Madhy comes and takes her to the locations beyond time and place.

In addition to our habit of time and space, magical realism reorganizes our sense of identity. Faris (2005) states “[t]he multivocal nature of the narrative and the cultural hybridity that characterize magical realism extends to its characters, which tend toward a radical multiplicity” (p. 25).

Cultural hybridity in characters in *Indigo* is seen in Kit (Miranda’s father) and Miranda. Kit’s father, Sir Anthony Everard, is a descendent from Sir Christopher (Kit) Everard, the first English colonizer of Liamuiga. Anthony married Estelle Desjours, a Creole English islander. After she drowned when Kit was thirteen years old, they went to England. Because of his dark complexion the students at school nicknamed him Nigger Everard behind his back: “He knew his name only by hearsay, and could never claim it as something he didn’t mind, or defend his mother from insinuation. Not that he wanted to deny she was a Creole. But it was hard to shout out against his fellow pupils, ‘And what of it, anyway, what’s the matter with mixed blood?’” (*Indigo*, pp. 67-8)

Kit is a gambler and a loser that does not have the sense of belonging. Sparrow (2002) calling Miranda’s father, Kit, the “novel’s most divided figure” discusses that without money and power Kit “has lost his connection with ‘whiteness,’ but his family name and history still distance him from the islanders. [...] when in England, in spite of his father’s renown, Kit’s colonial background and racial indeterminacy relegate him to second-class status” (*Indigo*, p. 126). Back to Liamuiga on his half-sister’s request for

celebrating the 350th anniversary of the Everard's landing in Liamuiga, Kit becomes more puzzled about where he really belongs: to England or this Caribbean island: "The aerial map of his birthplace unfurled and streamed in the high vault above him. He was wrapped in the presence of the islands, and yet, recognizing them, all he could feel was the stab of loss. He could not know any longer what it meant to belong somewhere" (*Indigo*, p. 292).

Like her father, Miranda has a dark complexion but she does not suffer from a sense of belonging as much as her father. Like her father she has the feeling of "the other", especially when she compares herself to her young blonde aunt Xanthe. De Leon (2010) argues that Miranda's "outstanding hair difference-abounding dark, frizzy curls-metaphorises her alienation from canonic, Eurocentric beauty paradigms, which the novel ironises via metafictional winks: 'Beauty is Power'" (p. 196). In regards to Miranda and Kit's shared vulnerability, she comments that it,

brings to the fore the core of logocentrism's politics or representation, that is, the binary structures whereby difference is excluded, our most improper or darker sides conversely cast on the abject Other, and discursive monologisms authenticated, made real. The irony of it lies in the ways Miranda translate such fear for her marginal position into the same excluding and othering terms: she feels –fears –her newborn aunt is "changeling". (p. 191)

Kit proceeds in the same way. De Leon mentions that "Miranda learns to author her own subjectivity" (p. 189). She goes on to say, "this means to resist and, simultaneously, to accept Prospero's heritage within. It also means, and requires, recognizing the semiotic and female Other within, which she must incorporate into that new project of integral self-identity which aspires to naturalise hybridity [...]" (p. 189). In a report that she was making for *Blot*, Miranda goes for an interview about *A Fleur de Peau* with its director Jean-Claude Meursault. After her interview she takes some pictures from the movie scenes. One of the black actors, George Felix, notices and shouts: "'Some bitch exploiting me, joining in the fucking imperialist adventure, selling my image...' He thumbed his chest with his gun. 'Oh baby, you just go right ahead and grab what you can when you can'" (*Indigo*, p. 263). Miranda wants to explain that she "didn't have a moment to ask" but hears George Felix who moved forward suddenly and said:

'Aha, Whitey just didn't get a chance to ask. And isn't that just the case with everything you gone and done over the centuries of black oppression? You

never had the chance to ask –the slaves, the chain gang, the artists who got burned out making entertainment for you and looking real pretty for you...’
 . (*Indigo*, p. 264)

At that moment, Miranda wanted to tell him that her father was called Nigger Everard at school and rejected in his own family because his mother had been Creole; she wanted to tell him about Feeny who she loved; how she herself was a “musty”, couldn’t he see it? (*Indigo*, p. 266)

George Felix’s assault looks like a sexual invitation to Miranda who would certainly submit to the role of “female sexual object” in de Leon’s terms (2010: p. 203). And, a few days later, Miranda sleeps with him. Propst (2008), studying the scenes of sexual violence in Warner’s works, states that:

Warner’s depictions of the potentially positive consequences in fictional cases of sexual violence can appear to condone that violence. In *From the Beast to the Blonde*, for instance, Warner examines women’s longing for beasts in modern versions of “Beauty and the Beast.” In her novel *Indigo*, Warner imagines a Miranda aroused by the Caliban figure that violates her. However, without neglecting the harm that sexual violence can cause women, Warner is more interested in the different ways that women can react to it. (p. 126)

Fifteen years later while Miranda is taking pictures of famous people with the survival t-shirts she has designed for charity, she meets George who has changed his name to Shaka and is acting in the role of Caliban in Shakespeare’s *The Tempest* (pp. 388-95). Li (2005) believes that the attraction Miranda feels to George Felix is established in a view that they share the hybrid nature of a colonial and postcolonial identity, as well as “the common fate of Creolization” (p. 77).

At the end of the novel we hear from Serafine, the old Caribbean maid who worked for Sir Anthony Everard, that Miranda and Shaka (George) are now married. They had just had a daughter and Miranda called her Serafine, out of Feeny’s (Serafine’s) name, her favourite nanny from the island. We read in the novel that she is supposed to be a descendant of Sycorax. Little Serafine with hybrid blood (English, Caribbean, African) is a hope for a new generation. De Leon (2010) argues that hybridity does not make the difference less but rather emphasizes it, mainly representing its “irreducibility” (p. 188). Regarding the newborn Serafine, she explains “this newborn Serafine brings along the hopeful promise of another identity in progress, doomed to

find legitimate spaces for alterity-her own, other's- in a representational order –ours – structures upon binary exclusions and the abhorrence of difference” (188).

Concerning *The House of the Spirits*, cultural hybrid characters in appearance are seen in the novel. Reading the description about Blanca we see that she “had inherited the Truebas’ Spanish and Arab blood, their regal bearing and haughty grin, and the olive skin and dark eyes of her Mediterranean genes, all colored by her mother’s heritage, from which she drew a sweetness no Trueba had ever known” (*Spirits*, p. 143).

However, personal multiplicity can be seen in Fatma. She is many things: a girl from Mecca, a woman who changes to a woman snake by being bitten with one of her husband’s snakes (*Fatma*, pp. 19-23), a leaf from a Tuba tree in heaven in a story Noor tells her (*Fatma*, pp. 126-9), prince Taray’s love (*Fatma*, p. 81) a woman who appears as a snake in the book of eternity, kills King Thonawas (*Fatma*, p. 150) and changes to the river Lar and sings the music of unity with the universe.

Fatma’s grandmother is multiple in character, too. Old Shumla the queen of longevity, a mongoose who hunts King Molkshah the Khawarizmi (*Fatma*, pp. 32-4), a nymph who seduces the poet Ibn Madhy (*Fatma*, pp. 110-1), a favourite woman of the tribe among men who is kidnapped by Satan, the mother of the green ogre who is the child of Satan and at the same time his enemy (*Fatma*, pp. 42-5). The multiple characters of grandmother are revealed to Fatma in the stories that Noor tells her.

1.2. MAGICAL REALISM: A CLASH WITH PATRIARCHY IN INDIGO, THE HOUSE OF THE SPIRITS AND FATMA

Resisting patriarchy is the most significant issue in feminist studies. According to Booker (1996), “modern feminist criticism seeks to challenge the traditions and conventions of ‘patriarchal’ society, or society that is based on the premise of masculine authority as embodied in the notion of the father as the head of the family” (p. 89). He goes on to state that the focus of feminist literary criticism is to find the relationship between literature and patriarchal prejudices in society, and the possible role of literature in overcoming such prejudices. Feminist critics’ arguments have shown the role of literature in changing social attitudes to women and of women’s attitudes to themselves.

Virginia Woolf's *A Room of One's Own* (1929) is widely observed as the first major feminist literary criticism in which she tries to express the reason that Western literature till that time was dominated by men. Woolf's study blazes a trail for both Anglo-American and French Feminist's literary criticism. She considered that the scarcity of women's writing was largely a product of socioeconomic conditions, with women largely lacking in finances, time and the freedom to write (Booker, 1996: p. 89). She offers a solution to this problem by stating that women writers should have independent yearly earnings to support themselves and a room in which to write without disturbance (pp. 89-90). Woolf discusses that the traditional masculine control of literature is related to a masculine controlling of language itself (p. 90). This idea predates the French feminist struggle to find a new language for women from the 1960s onwards. Booker mentions that critics like Helen Cixous and Julia Kristeva have the roots of their studies in Lacan's psychoanalysis and "resist this submission to patriarchal law by exploring a different mode of discourse that arises not from the Symbolic but from the Imaginary Order, from the preverbal infantile stage of joyful fusion with the mother's body" (p. 91).

Besides French feminist criticism, American feminist criticism has played a central role in literary studies. An important early influence on these critics is Simon de Beauvoir's *The Second Sex* (1949), in which she deals with "traditional masculine stereotyping of women" (Booker, 1996: p. 95). By concentrating on the Western inclination to accept the duality of mind and body and privileging mind, de Beauvoir shows how Western myth and literature relate "the mental side of this duality with the masculine" but "women with the physical aspect of life" (p. 95). She brings eleven main stereotypes of women in the male writers' text: witch, shrew and features such as formlessness, passivity, instability, confinement, piety, materiality, spirituality, irrationality and compliancy. These views make the woman "other".

Following de Beauvoir, American feminist critics like Kate Millet in *Sexual Politics* (1969), Elaine Showalter in *A Literature of Their Own* (1977), Sandra M. Gilbert and Susan Gubar in *Madwoman in the Attic* (1979) show how over the centuries women have been represented in literature by male writers as stereotypes such as an angel in the house or the madwoman in the attic.

Discussing the significance of de Beauvoir's *The Second Sex*, Tannen (2007) mentions that second wave feminism developed in critical literary circles with the publication of this work after World War II. She argues that de Beauvoir's fundamental reformation of feminism moved the focus from equality to freedom: from getting the vote (equality) in the first wave to women's psychological freedom. She continues that:

While it is accurate to say that the movement between the first and second wave of feminism and subsequent waves focuses on the differentiation between equality of opportunity and equality of value, these categories overlap depending on who are members of the group or the particular issue being discussed. Onto this stage of multiple personalities vying for attention comes those who challenge the very notion of the term "woman" in postmodernity. (p. 32)

After the second movement of feminism, African American theorists along with the other women of color of the postcolonial and developing worlds brought another issue. If the second wave of feminism concentrated on the differences between men and women, women of color highlighted the differences between women. They discuss that feminism has brought themes relating to "white, privileged Anglo-North American women", Tannen says (33).

As Crawford and Unger (2004) debate, the woman of color's feminism or womanism includes Asian-American, Hispanic and African Americans. Crawford and Unger mention that feminism is becoming more and more a "global movement" (p. 7). They state that "*Global feminism* focuses on how sexist practices are related across cultures and how they are connected to neocolonialism and global capitalism" (p. 7). Crawford and Unger name the subjects of concern to global feminists as "sweatshop labor conditions, unequal access to health care and education, and forced prostitution" (p. 7). An important issue in global feminism, they concur, is accepting the fact that Western feminists do not have all the answers for women in other cultures (pp. 7-8).

While many derivations from feminism have appeared in literary studies such as Anglo-American feminism, poststructuralist feminism, materialist feminism, echo-feminism, feminist myth criticism and Marxist feminism, feminist magical realism is a relatively new term. The term Feminist Magical Realism was first used by Gabriel García Ochoa in *The Hearing Trumpet* (2010), and by Maria Irene Fornes in "Magical Feminism: The Paradoxical Pain in *Fefu and her Friends*" (2005). It is also discussed in

such works as *The Eisteddfod* by Lally Katz (2005) and by Kimberley Ann Wells in *Screaming, Flying, and Laughing: Magical Feminism's Witches in Contemporary Film, Television, and Novels* (2007). Bowers (2005) discusses that Patricia Hart, has also identified the method Allende uses in *The House of the Spirits* as magical feminism:

She argues that the magical realism in *The House of the Spirits* is associated only with the women of the novel and lessens with the domination of the male world of political violence in Chile. However, she also notes that the magical qualities of the female characters are purposefully undermined in the novel. Arguing that it is a form of feminist criticism of the patriarchal control over the women's lives that she calls 'magical feminism', Hart claims that the women find other sources of power, such as telepathy, in the absence of access to any other real power. (p. 70)

We did not use Feminist Magical Realism or Magical Feminism in the title as our reading of these novels not only shows that magical realism is serving the feminist purpose of the writers but also that magical realism clashes with both patriarchy and power.

Even though women are present in magical realist fictions, not much is done concerning their role. A comprehensive study of the function of women in magical realist novels is done in a chapter of *Ordinary Enchantments* by Faris (2004), titled "Women and Women and Women": A Feminine Element in Magical Realism. Housekeeping, "Virgin Paper"; or, Inhabiting Female Bodies, The Female Body of Writing, Cooking, Territorial Magic, "La Mystérique" are the issues she discusses about in that chapter. However, Faris pays more attention to the role of women in magical realist fiction than novels written by women. She debates that even though female authors such as Isabel Allende, Toni Morrison, Laura Esquivel, Ana Castillo, and Marie Darrieussecq all use magical realism in novels and their works concentrate on women's experience and problems, we cannot see a "single definable feminist ideology that joins them" (p. 172). Yet, it seems that female authors using magical realism in their fiction share points, as this study also aims to show in the three magical realist novels by female writers.

Looking at the female characters found in Warner's *Indigo*, Allende's *The House of the Spirits* and Alem's *Fatma*, the feminine stereotypes such as the witch and shaman and features such as passivity and spirituality are seen. The essential point is that by

using magical realism and empowering women by magic, the authors have tried to sooth the path for a new literary language for women.

1.2.1. Women's Magical Power

One way of showing female superiority over male characters in *Indigo*, *The House of the Spirits* and *Fatma* is through female magical power. This magical power in women puts the female characters ahead of, and above, the male characters. It even changes the females to matriarchs.

Considering this issue in *Indigo*, Sycorax, whose voice is heard all over the island, complains about a night which brings her death. This death is not worldly death but the death of the hopes of the islanders and the coming of slavery. When a group of children spot bodies near the seashore, the islanders bring them to the shore and cover the dead bodies with branches and leaves waiting for the proper time to prepare them for the burial. Sycorax cannot sleep at night because she thinks that voices are calling her from the seashore. She goes to the place where the corpses were almost buried and puts her herbs around her in a circle. Suddenly, “[o]n that night, the door gave in the mind of Sycorax, and light struck the contours of a place where she had never been and she saw the dead men and women under the shallow layer of earth as if she knew them and she could hear as they lay, with their faces turned to the earth and murmuring” (*Indigo*, p. 82). She hears the voices of the dead ones who were Africans taken for the purpose of slavery in the West Indies but were drowned. The European masters used to throw the slaves overboard when the ship was heavy or there was lack of food. They tell their stories:

‘The boat had the motion of a cradle,’ one said. ‘It rocked us, rocked us.’

‘Yet it gave no comfort.’

‘No comfort, no.’

‘We could hear the wind, but there was not a breath of air to breathe.’

Another cried, ‘I could not see you, my darling, in the dark! Call to me so that I may know where you are.’

The reply came, if it was a reply, ‘The bed we lie in is a grave.’

‘Yes, the vessel that brought us became our hearse.’

Then yet another’s whisper came to her, and she saw the speaker rise before her and face her with closed eyes and moving lips, ‘The sea never harmed us, gave us heavy nets of fish. Now it would make us food for fishes...’ She seemed to chuckle, then turn, and sleep more deeply. (*Indigo*, pp. 82-3)

In her meditation, Sycorax remembers a woman whose stomach was not swollen like others. She thinks that she might have been alive when they buried her. She orders Paca, her cavey doe pet, to dig and find the woman among the other corpses. Paca finds her. She was dead but Sycorax “could feel the shape of the infant inside as she had seen in her waking dream, so she took the oyster knife and she cut through the wall of the young woman’s abdomen” (*Indigo*, p. 84). She calls that baby boy Dulé, meaning grief. Later on, the Europeans would call him Caliban (*Indigo*, p. 85).

Delivering Dulé puts Sycorax away from other people as people believe in her supernatural power in giving life to the dead. Even though there are people who believe that “it wasn’t natural...It was pure witchcraft. Sycorax had cast a spell and brought the dead to life. Nor should she have done it, even if the child was still alive”, yet, there were many “pleased to see the powers of Sycorax at work when Dulé was born” (*Indigo*, p. 86). Sycorax breastfeeds the baby in her forties “as if she were truly his mother” (*Indigo*, p. 88). But “this, too, people found miraculous. Her whelp, they said, and she a monster’s dam” (*Indigo*, p. 88).

Sycorax starts a new life away from her people in another part of island but her life in exile did not reduce her magical power. She responds to the people who come to her for herbs, spells or help in interpreting their dreams. She remains the shaman, the healer. Even after her death people come to her burial place under the saman tree and write or murmur their wishes to her.

Shamanism and magical realism share similarities. Faris (2004), on her discussions about Shamanistic Narrative Healing, comparing shamanistic performance with magical realism, states that shamanism differs from magical realism in that shamanistic performances normally “take place in a climate of largely homogeneous belief in supernatural powers and the existence of magical phenomena” (p. 75). But magical realism is “a more hybrid construct in which the discourse of realism, with its empirical assumptions, maintains an implicit distance from such belief, even though it

may also be present” (p. 75). Faris expresses that now magical realist narratives and shamanism are similar because:

that cultural homogeneity has changed, shamanic performances often take place in culturally hybrid situations, sometimes incorporating nontraditional practices and images. And there are other similarities. A shamanic performance and magical realist fiction are both ‘a space where unusual and magical manifestations of physicality take place.’ (p. 75)

Faris goes on to state that the magical realist narrative is similar to shaman activities in that they both walk on the razor edge, between the two worlds of the supernatural and natural, entering and leaving the worlds as they wish.

When the English men come to the island the first thing they do is burn Sycorax’s tree house while she is there. Sycorax falls from the tree, her bones broken and burnt, but Ariel saves her. Kit (Christopher) Everard, the leader of the English men, takes Sycorax and Ariel as hostages. A group of representatives who arrive after the disasters make it clear that Kit should not give up these valuable captives. He also finds that the islanders would do nothing to put safety of Sycorax in danger. Afraid of “the anger of the island and its hot spirits if the powerful enchantress died (for he saw her); he attempted to exorcise this fear with prayer and readings from the Bible” (*Indigo*, p.158). Sycorax does not die after her house was burnt by Kit’s men and Kit finds it unbelievable:

It seemed miraculous to Kit that the old woman did not die; that she could haul herself back to life by miracles of her own devising, or by the medicine Ariel applied. One the whole the Englishmen he commanded feared her: because death lay on her, and because she repelled it too. Both her mortality and her immortality scared them until they kept their distance, and invented stories about her powers that made them shiver in their bones. (*Indigo*, p.164)

Even the English men, who call Sycorax a witch, are afraid of her curses. They put offerings at her tent’s door like her own people when she was free. Sycorax uses her spells, makes fire glow, terrifying the English in the process.

In *The House of the Spirits* Clara from her childhood has magical powers. When the Verrera family are sitting at the table eating food, Clara moves the saltshaker without touching it and she has the ability to move the three legged table:

It was true there had been times, just as they were about to sit down to dinner and everyone was in the large dining room, seated according to dignity and position, when the saltcellar would suddenly begin to shake and move among the plates and goblets without any visible source of energy or sign of illusionist's trick. Nívea would pull Clara's braids and that would be enough to wake her daughter from her mad distraction and return the saltcellar to immobility. (*Spirits*, pp. 7-8)

She speaks with the spirits in the house and predicts the catastrophes in the family whilst being unable to prevent them. Clara predicts her sister's death, telling her father that one person will die in the family by mistake (*Spirits*, p. 25). Severo del Verra does not take what she said seriously. Rosa becomes ill and Dr. Cuevas says a little liquor can help her recover. Severo gives wine from a bottle that they found at the door of the house as a present for his political campaign. Rosa dies the next day because the wine was poisonous and Severo blames himself because he was supposed to be killed, not his daughter.

Clara's clairvoyancy helps her uncle Marcos too. People come to Marcos and tell him their dreams or about the lost objects. Clara tells Uncle Marcos' how a person can find the lost object or what their dreams mean. People stand in line because whatever he says, surely from Clara's words, becomes true (*Spirits*, p. 16). But her ability is not limited to interpreting dreams:

She could also predict the future and recognize people's intentions, abilities[...] She announced the death of her godfather, Don Salomon Valdes[...] She predicted her father's hernia; all the earthquakes and other natural disturbances; the one and only time snow fell in the capital, freezing to death the poor people in their shantytowns and the rosebushes in the gardens of the rich; and the identity of the murderer of schoolgirls long before the police discovered the second corpse; but no one believed her [...] With a single glance Clara realized that Getulio Armando was going to swindle her father in the business of the Australian sheep, because she read it in the color of his aura. (*Spirits*, pp. 76-7)

When Clara wants to blow the nineteen candles of her birthday cake after nine years of silence, she declares "I'm going to be married soon" (*Spirits*, p. 82). Her father asks her to whom and she responds with Rosa's fiancé. Two months later, Esteban Truba comes to their door to ask if any of their daughters are at the age of marriage (*Spirits*, p. 88).

In her pregnancies, Clara also predicts the gender of her babies. The first time she is pregnant Esteban wants a son to "bear his name and pass his family name on down

the generations” (*Spirits*, p. 100). But Clara says: “It’s a little girl and her name is Blanca” (*Spirits*, p. 100). The second time she is pregnant, Esteban jokes “I hope this time it will be a boy so we can give him my name”. Clara replies, “[i]t’s not one, it’s two” and she adds, “[t]he twins will be called Jaime and Nicolas, respectively” (*Spirits*, p. 115).

Clara’s power aids her husband’s political fortune. After Esteban slaps Clara in his anger, Clara does not speak with him for years. She only sends him messages via their granddaughter Alba. But when Esteban wants to enter politics and he requires her predicting ability, the silence is almost broken,

“I suppose you know what’s tormenting me,” Esteban Trueba said finally.

Clara nodded.

“Do you think I’m going to win?”

Clara nodded again, and Trueba felt completely relieved, exactly as if she had given him a written guarantee. He gave a loud, joyous guffaw. Then he stood up, put his hands on her shoulders, and kissed her on the forehead.

“You’re fantastic, Clara!” he exclaimed. “If you say so, I’ll be senator.” (*Spirits*, p. 225-6)

Esteban owes his political success to Clara because in all the steps he wants to take he asks Clara’s views on if the conservative party is going to win or if he can become the senator.

Her magical power is not limited to the time she is alive. Even after her death, she sends messages to warn her family members. Years after Clara’s death, one of the spiritualist Mora sisters comes to the house in the corner and tells Esteban that she wants to see Alba. Alba recognizes her, with her lavender perfume from her childhood memories. She tells Alba that her grandmother in Hereafter is worried about her because her life is in danger: “She says it would be wise for you to take a trip, that you should cross the ocean. You’ll be safe there” (*Spirits*, p.365). Some time later, Alba becomes captured and tortured in the political prisoner’s camp.

Similarly, *Fatma* shows Fatma’s developing power over her house and husband magically. After marriage, Sajir tells her that entering the eastern room is forbidden. But, out of curiosity, on the sixth day of her marriage Fatma enters the room and finds

the place full of snakes because her husband is a snake venom dealer. Seven nights after Fatma enters the snake farm, Sajir hears a shriek while asleep. He does not know if it is from his wife or the snake. Immediately he goes to take Fatma's father because he knows that the Great Horned Black's venom kills. Fatma's father and Sajir watch Fatma for a month. Neither alive nor dead, she is in a state of coma. She looks dead but when they touch her skin, she breathes. Fatma's father at last thinks she is dead and prepares her for the funeral. As soon as he splashes glasswort water to her hair, she sighs and revives:

Fatma's sigh came from the depths of creation.

In no time she was sitting up and blooming. Her sapphire skin turned ruby-red, then paled to a rosy glow. Her arms and legs rippled like the limbs of an enchanting nymph, no longer a girl but a seductive woman overflowing with life. She looked around; there was an unmistakable erotic twinkle in her eyes.

When Sajir heard the father's chokes and gasps he rushed to the washing bench. He was stunned by his wife's voluptuousness. He recognized the sudden awareness of passion in her, but he could not understand it. He glared at her wriggling. The message was clear: she was the most dangerous kind of snake, a woman-snake, and she was about to rise from her coils and strangle him. Sajir summoned his coldness and all his other weapons. He knew that he would have to tame her before he could plant his seed in her. And he would have to be very careful about how he tamed this snake. (*Fatma*, p. 23)

Sajir notices that after Fatma's revival she spends her time in the snake farm and snakes eat food obediently from her hands, even the things they didn't use to eat. He does not interrupt her because she is useful for the development of his business: "Now he put Fatma in charge of his entire eternally twisting collection. It gave him a sense of relief to do this. He felt he'd been waiting all his life for just such a surrender, this shift of power to his wife" (*Fatma*, p. 26). Cooke (2007) mentions that after the snakebite, Fatma lives in the third state that connects life and death, the human and the animal, but also separates these worlds "to produce the power of sorcery. Her body can pass through doors, journey through the Netherworld, dance on shoreless seas. At times the magic in her body is so great that it bursts into heat so intense it extinguishes fire" (p. 27).

Fatma controls the worlds of the snakes and her husband. When there is an invitation from a prince in the southwest, Fatma's grandmother's birthplace, Sajir decides to go there with his snakes. The Prince had heard about Sajir's collection of

snakes and he wanted to see them. He is worried if Fatma would accompany him. However, her smile on the thought of the only adventure in her life to “Najran, the kingdom of snakes, the ancient walled city that appeared to her in her dream when she was only ten years old” relieves Sajir because he is not sure if the snakes will obey him in the open area (*Fatma*, p. 69).

During their journey Fatma as a masked boy sleeps at the back of the truck with snakes. On the way to Najran, the snakes follow her eyes as if they are waiting to serve their queen:

Fatma would sit off to the side, playing the inscrutable veiled fakir while Sajir put his acrobats through their paces. The snakes kept their eyes on Fatma, turning their secret senses to her every whim and shift of feeling, ready to obey her unspoken commands. One time, three Blacks with white horns showed off their talent for changing shape. Following Fatma’s orders, they tangled themselves into a tall braid, rose up like the trunk of a tree, and swayed their great horned heads back and forth like flowering branches. (*Fatma*, pp. 72-3)

Fatma’s magical power besides her hybrid character as woman snake lies in her abaya too. Before their journey to Najran she is worried how she could take Noor with herself. On the night before travel, she draws her abaya on the wall and put Noor in it (*Fatma*, p. 73). In the truck Noor is with her, telling her stories of the land of snakes, Najran.

In Najran, Fatma, whilst disguised as a masked boy sitting away from the men, is recognized by prince Taray. He comes closer to her: “‘Why are you wearing a disguise?’ he whispered. She shivered. The smoothness of his voice made her think of a snake’s new skin. ‘Was it just curiosity,’ Taray asked, ‘that brought such a rare bird as yourself to our rude gathering?’” (*Fatma*, p. 81) Taray asks for her love and during the time they are in Najran he comes several times to ask her to accept him:

Since then no thirst has bothered me. Except my thirst for you. You’re not a woman, you’re not a man. You are a nymph, a queen of nymphs. Your poison crept into the vault where I keep my first and greatest loss locked away. I’ve been wandering ever since. Now I’m dying –did you know that? I’m standing here still feeling you in my ribs, in my legs. You’re a river, your blue waters are dripping on my tongue. Why don’t we go to the Sheik now and tell him I’ve become one of your victims. Why keep this crime-this victory of yours-a secret? (*Fatma*, p. 93)

But Fatma tells him she is married and rejects him. After the snake truck's departure from Najran, people could see no trace of Taray. Following his stallion that never left his master, they find "crown prince of Yami, tangled in the coils of an enormous snake" while Fatma is nowhere to be seen (*Fatma*, p. 103). In Najran, the old seeress with the daggers put around him tries to make his soul free from passion but at last Taray "set out into the wilderness, on a long journey down the road of solitude. Never again did anyone lay eyes on the Prince of Yami" (*Fatma*, p. 107).

Back home from Najran, Sajir notices that Fatma smells musk and everywhere she goes the smell is felt. He even accuses her of letting people come to his house in his absence. Their travel to Najran made Fatma more powerful in her controlling snakes and Sajir powerless: "He was intimidated by her newly enhanced powers; he knew she was in control of his world and his fate" (*Fatma*, p. 103).

Even though Sajir has promised himself not to touch Fatma again, in one of his sexual attacks Fatma had a miscarriage and in another case her body rebels:

Fatma's body made a decision on its own: her muscles convulsed, becoming hard as emerald, and gripped his sword. He drew back in shock but was unable to pull out. The Nurse's soft feminine sinews had taken control, ignoring Sajir's curses and threats, and Fatma's own surprise.... "Let go of me!" he hissed. He grabbed her thighs and punched them. "Let go of me you animal!" In a rage, he punched her in the stomach. He kept hitting her, kept trying to weaken her with the methodical iciness of his anger....Fatma remained strangely cold, hard and strong as obsidian. (*Fatma*, p. 142)

Sajir finds himself "trapped" because he is "naked before his wife, with no mask to protect him" (*Fatma*, pp. 142-3). Fatma sees he is crying, "weeping violently" and she thinks, "I, the Nurse, must have broken his sword" (*Fatma*, p. 143). Losing his penis is unbearable to him because he has lost his masculinity and power. He throws Fatma out of his house with her abaya, Fatma's only dowry, to the streets of Mecca. After wandering, Fatma returns to the door and informs him she is dying. Then she dies at the threshold and disappears. With Fatma's death all the snakes from his farm disappear.

1.2.2. Grandmothers' Communities and Granddaughters: the Return of Matriarchs

In *Indigo*, *The House of the Spirits* and *Fatma*, one important relationship we can observe is the relationship between grandmothers and granddaughters. Grandmothers pass their inherited wisdom to their granddaughters. As grandmothers are considered wise old women for us, we see the growth of the community around them. Sycorax the shaman in *Indigo*, Clara the clairvoyant in *The House of the Spirits* and Shumla the queen of longevity in *Fatma*, are all shown as wise old women. They give advice to people and are respected in their communities: they play the role of matriarchs in their societies or families. Unlike patriarchy and the rule of father and man, matriarchy is the rule of mother or woman. Bonnici (2003), quoting Rosaldo and Lamphere, refers to the anthropologist opinion that “there exist or have existed true equalitarian societies and all [anthropologists] agree that societies exist in which females have reached social acknowledgement and considerable power” (p. 13). Yet, they add that female power in these societies did not go beyond the males. He also quotes Sanday on the “possible existence of a certain remote historical period in which harmony between the sexes was the rule” (p. 13). But later male hegemony was introduced and the result was inequality. That time was the golden age, or *Edenic* time.

Regarding this issue, reading *Indigo* Bonnici maintains that when “Warner describes the pre-colonial feminine situation in Liamuiga, the mythical prelapsarian policy of social roles and equality between male and female is enhanced. It seems that the absence of metal instruments and tools on the island represent a non-phallocentric society” (p. 4).

Sycorax even after her exile due to delivering Dulé, is the center of attention from both the people of her own village and other villages:

Not every generation produces a Sycorax, and so some religious-minded people of her island valued her; Dulé's arrival seemed to them as a mark of favour from gods. Her brother, Tiguray, did not object to her repudiation, or make it the pretext for a feud between their villages; he announced that Sycorax was filled with sangay, preternatural insight and power, and her membership of their family a signal blessing. (*Indigo*, p. 86)

In exile people come to her for her spells, for healing, and for indigo as she is the indigo maker. All through Liamuiga, and sometimes from nearer islands, “petitioners came to ask her to interpret their dreams; to make someone fall in love with them; to cure, even to rise from the dead. Sycorax accepts gifts of fruit and fish, dried meat, lengths of cloth, hulled and roasted groundnuts, and responds to the requests as well as she could” (*Indigo*, p. 93). Sparrow (2002) discusses that:

Rather than Shakespeare’s diasporic North African Sycorax, Warner’s Sycorax is a Carib Indian who restores the missing matriarchal presence to *The Tempest* by humanizing Shakespeare’s blue-ey’d hag (I.ii. 269) and recasting her as a life-giving force, a wise woman, to whom others in the community turn for help and advice. In addition to her skill as a cloth-maker (her work with indigo dye is what colors her blue), Sycorax is also healer who possesses ‘sixth sense’. (p. 124)

Presley suggests that the world Sycorax creates on her part of the island is somehow matriarchal because she is the “authority figure” for Ariel and Dulé, her adopted children (p. 272). Another reason for Presley (2012) describing Sycorax’s world as matriarchal is the fact that Sycorax respects the natural world; she even chooses to live in the tree house. Considering the tree house Sycorax builds on the saman tree, Bonnici mentions that a house on the tree can be supposed as a “no man’s land” or a feminine haven while Sycorax devotes herself to the building of a community (p. 5). Bonnici states that counselling the people and healing those who come to her does not show domination over people but rather it shows construction of a community. He continues that “later, the house, a metonymy for community and nurture, will be assaulted and destroyed by the colonizer. Patriarchy will not brook any deviation from its rules”. (p. 5)

In her tribe, Sycorax has four daughters. But having her life in exile with her adopted son Dulé, son of a dead African slave, she has to take care of Ariel, an Arawak girl whose father died working for white masters and her mother was taken as a mistress. Bonnici interprets Sycorax’s remarks around supporting Ariel:

such a discourse of mutual help keeps close the tiny community within the semiotic discourse. The relationship between Ariel and Sycorax, surrounded by animals and tropical flowers, the ecological living together, the medicinal use of plants without any harm to nature and the discovery of the female body evidence the existence of the Garden of Eden still uninformed by patriarchy. (p. 5)

However, more than Ariel, it is Serafine who as a great grandchild of Sycorax carries her wisdom to the 20th C. Sparrow (2002) calls Serafine “the descended from the island’s original matriarch, Sycorax” (p. 123). Serafine is a maid in Anthony Everard’s house. She was very young when she replaced Antony’s dead mother that “she hadn’t stood in loco parentis exactly, but-what would be the word? –she’d been a kind of first wife, an island wife, a sort of concubine. Though of course nobody knew what exactly, if anything, had taken place between them; no one had any right to inquire” (*Indigo*, p. 55). Studying Serafine and Sycorax, Bonnici (2003) debates they seem to be very similar to each other:

Both are non-European; they live in exile, the 17th century woman in a secluded spot on the Caribbean island and Serafine in London; they are characterized by undeniable racial physical features; since their memory is a depositary of tradition, they are prominent in telling folk tales to younger people and have a great capacity of imagining real things that are currently absent from their vision. (p. 7)

Serafine is experienced in her healing and remedies, and often tells stories to Miranda and later to Xanthe too. On the significance of Feeny’s (Serafine’s) stories, Presley(2012) quotes Cakebread’s views that Serafine’s oral stories which she tells Miranda in the kitchen or nursery become an “ ‘alternative family history in *Indigo*,” a way for “voicing the silenced and also a possible return to the matriarchal ordering of Sycorax’s world before the arrival of Miranda’s ancestor” (p. 272).

Meanwhile Atala Seacole, who becomes the first woman prime minister of Liamuiga and the voice of island at the time of post-independence, is Serafine’s granddaughter. Serafine has a daughter left in the islands, and Atala in her speech after she becomes the prime minister says: “Our children must not become a class of servants once again to the bakkra, the white bakkra (and in an undertone, Atala goes on: like my grandmother who went to England as a servant following that family, where her grandmother before her and others before that had all been slaves)” (*Indigo*, pp. 375-6). Atala’s voice is mixed with Sycorax over the island:

Another voice rose and joined in the babble on the air, not addressing Sycorax directly as a suppliant, but vaulting past her, to speak to someone else, to a public audience beyond, of financiers, of bankers, of international loan brokers, of politicians. Yes, the old woman would have sat up if she weren’t cabined and cribbed under so tight under the tree, in order to hear Atala Seacole, speaking up, calling out:

-At a rough reckoning eighty per cent of the food served in the tourist industry in the two islands that make up this country is imported- and this is God's own garden where anything and everything will grow, if you just drop the seed on to the ground-

-sixty-five per cent of this food is thrown away by the hotels and restaurants that import it. Oh yes! I know some of it is recycled at the kitchen door-

[...] (*Indigo*, p. 372)

Atala articulates the islander's demands that after centuries of being colonized, even after independence, it remains under neo-colonial pressure and its nature is exploited and used as a tourist attraction. She strongly wishes her countrymen to recover the island's economy by restricting foreign investment and protecting their beautiful land and sea, Li (2005) writes. Li proffers that Atala Seacole's voice is the return of matriarchy to the island. He goes on to state that "Atala Seacole's appeal gives Sycorax hope of recovering the idyllic matriarchal utopia for her own people, which will finally still the noises of the isle and enable her to attain peace" (p. 80). Li mentions that "Atala Seacole is to Sycorax's liking because she returns the island to female leadership and self-determination" (p. 82).

In *The House of the Spirits*, years after Clara got married she goes to Tres Marías with her family to her husband's great farm. and from "the very first day, Clara understood that there was a place for her in Tres Marías and, just as she recorded it in her notebooks, she felt that she had finally discovered her mission in life" (*Spirits*, p. 105). She stops talking with invisible spirits or moving the furniture. Clara divides her time between the sewing workshop, the general store, and the school, "where she established her headquarters for treating mange and lice, untangling the mysteries of the alphabet, teaching the children to sing 'I have a dairy cow, she's not just any cow, and the women to boil milk, cure diarrhea, and bleach clothes'" (*Spirits*, p. 105). Kovach (1994) interprets Clara's condition as a "prophetic vision of female integrity and justice'" (p. 75).

Later, Clara's community from the tenant's wives in Tres Marías changes to a group of Gurdjieff students, Rosicrucians, spiritualists, sleepless bohemians and the three Mora sisters. They gathered around her and "ate three meals a day in the house and spent their time alternating between urgent consultations with the spirits of the three-legged table and reading the verses of the latest mystic poet to land in Clara's lap"

(*Spirits*, pp. 135-6) Esteban allowed this because he had long ago understood that it was useless to meddle in his wife's life.

In *Tres Marías*, Esteban slaps Clara while she explains Blanca's love affair with a person from inferior class is no different from Esteban's affair with tenant's girls in the early years. As a result, Clara and Blanca leave and return to their house in the city. Clara decides to fill the cages with the birds but Blanca "who was still not used to her mother's new, toothless expression, says 'I don't understand how you can think about birds when you don't even have your teeth, Mama'" (*Spirits*, p. 210). She brings life back to the house in the corner:

She ordered the cook to keep a stove always lit and told her she should be prepared to feed a large number of guests at a moment's notice. She knew why she said it. Within a few days her spiritualist friends, the Rosicrucians, the Theosophists, the acupuncturists, the telepathists, the rainmakers, the peripatetics, the Seventh- Day Adventists, and the hungry or otherwise needy artists began to appear—all those who had habitually been part of Clara's court. Clara reigned over them like a small, happy, toothless queen. (*Spirits*, p. 210)

Clara returns to her spiritualist practices but she doubts if the messages she receives from pendulum and the three-legged table are from the ghosts or the creatures from other planets.

Clara's granddaughter, Alba, is present in Friday sessions in which the three-legged table "jumped in broad daylight without the aid of any special tricks, known form of energy, or outside leverage, as well as the literary soirees where she mingled with the acclaimed masters and a varying group of timid unknown artists whom Clara encouraged" (*Spirits*, pp. 281-2). In those days many guests ate and drank in Clara's house, and many important people of the country lived there one after the other or attended the spiritualist meetings.

With Clara's death, her community declines: "Gone with her were the spirits and the guests, as well as that luminous gaiety that had always been present" (*Spirits*, p. 295). Alba notices the decline from the first days. She sees it advances slowly but inevitably. She notices it before anyone else in the wilting flowers in their vases and their stinking odor. In a few years the house changes into a ruin; no one pays attention to the garden, no watering or weeding until it is filled with forgetfulness, birds and wild

grasses. Jaime and Nicolas lose their small interest in the family and show no sympathy for their father, who in his loneliness desperately tries to forge a friendship with them. If they lived in the house in the corner, it was because they had nowhere better to eat and sleep. They live like “indifferent shadows” in the house (*Spirits*, p. 297).

Before her death, Clara has her granddaughter Alba, Blanca’s daughter, by her side. She is not alone and her husband and her children are in the house. She tells Alba that if she could easily talk with those from the Hereafter, she was completely sure that later she could do the same with those at the present time. She advises Alba to be calm because, for her, death is not a separation but a way of becoming more united. Alba understands what she says well and soon Clara enters a calm sleep, but the air that goes into her lungs shows she is alive. Alba does not leave her grandmother because she insists that her grandmother needs her and it proves to be true. Before death, Clara becomes conscious and speaks with Alba:

The first thing she noticed was Alba’s hand in hers.

‘I’m going to die, aren’t I, darling?’ she asked.

‘Yes, Grandmother, but it doesn’t matter, because I’m here with you,’ the child replied.

‘That’s good. Take out the box of cards that’s under the bed and hand them out, because I won’t have time to say goodbye to everyone.’

Clara closed her eyes, breathed a contented sigh, and left for the other world without looking back. (*Spirits*, p. 290)

Alba is the person who inherits her grandmother’s notebooks with different color ribbons, using them to write the family saga:

My grandmother wrote in her notebooks that bore witness to life for fifty years. Smuggled out by certain friendly spirits, they miraculously escaped the infamous pyre in which so many other family papers perished. I have them here at my feet, bound with colored ribbons, divided according to events and not in chronological order, just as she arranged them before she left. (*Spirits*, p. 432-3)

Alba believes that Clara wrote those notebooks so that they would help her “to reclaim the past and overcome terrors of my own” (*Spirits*, p. 433).

Shumla, Fatma’s grandmother, is also a matriarchal symbol. Her grandmother “the legendary Shumla was the queen of longevity. Shumla had lived forever-or long

enough, at last, to witness the passing of every man in the family; twelve brothers, thirty uncles, hundreds of cousins, and dozens of husbands she kept marrying” (*Fatma*, p. 6). Cooke (2007) considers that Fatma’s grandmother makes us remember the matriarch Ursula in Gabriel Garcia Marquez’s *One Hundred Years of Solitude* (p. 18). Shumla had given birth to Fatma’s father, “when she was, by conservative estimates, a hundred and fifty years old” (*Fatma*, p. 6). The son was completely devoted to his mother even in his dreams. Fatma’s father did not concern himself regarding any other women except his “ancient mother” (*Fatma*, p. 6). When Mansoor, Fatma’s father, was twenty, Shumla married him off to one of her friends; the bride was seventy years old. Fatma’s mother died giving birth to Fatma when she was one hundred years old and Shumla named her Fatma, meaning ‘nurse’.

Shumla’s family had left their tribal home and settled in Mecca. She lost all the things she loved because in Mecca she had “no herd to care for anymore, no fields to wander in” (p. 7). But there Shumla starts having her community:

Every morning she spread out her reddest carpet and held court for the neighboring women. One of the women volunteered to cook for her; another said she’d clean the house-anything to please this regal personage. Shumla told jokes, offered criticism, bestowed compliments, and in general drew out the best in the women. She said whatever crossed her mind without fearing of offending her young admirers. (*Fatma*, p. 7)

Women like to do Shumla’s work and listen to her. She tells them secrets of love and she has special herbs for arousing love. When she dies they become sorry because she takes all her secrets to her grave.

Shumla, after her death, is a character that reappears in different forms in the stories told to Fatma. Shumla enters her stories like King Molkshah the Khawarizmi’s story, in which Shumla is a mongoose woman who seduces the King (*Fatma*, pp. 32-5). In another story, she is the favorite woman of the tribe who is kidnapped by Satan (*Fatma*, pp. 42-5). When Fatma travels to Najran, as soon as they reach the land Ibn Madhy, the old poet, recognizes her despite her disguise and welcomes her (*Fatma*, pp. 86-7). Ibn Madhy, like a messenger from her grandmother, guides her in her trip to old Najran while others are sleeping.

1.2.3. Men Exploiting Women

In *Indigo*, *The House of the Spirits* and *Fatma*, we see how women are exploited, predominantly sexually. These novels place emphasis on this issue not to show men as weak, but women as strong.

In *Indigo*, after the Englishmen arrive at Liamuiga and burn Sycorax in her tree house, Ariel comes to save Sycorax and carries her away. However, both are taken hostages by Everard's men. At night, Kit comes to Ariel and Sycorax's tent. Ariel stands at the tent's door. Kit Everard finds Ariel was the same height as he. He puts her hands on his penis. Then he falls on the ground in front of Ariel masturbating and saying parts of the Bible:

He flung his head to one side and muttered something, his face was twisted up; he pushed himself away and fell out through the entrance and on to his knees, and she sat down on the floor for her legs felt weak and the wounded one was throbbing painfully, and she crawled over to Sycorax and lay down beside her and sobbed hot, dry grief until she at last fell asleep.

Outside, crouching, his weight resting on his good arm, Kit Everard was praying, 'The Lord is my shepherd, I'll not want.' I want, he thought, I want her still, but I subdued my want. He turned over on the ground, and put his hand to his cock and squeezed himself. Dear Lord God, help me, help me not become today a murderer and a ravisher. Yea, though I walk through the valley of the shadow of death, I shall fear no evil. I shall do no evil, I shall not cast the shadow of death around me. I was not made for this, my Lord, my shepherd. For thou art with me; thy rod and staff shall comfort me. He was holding himself rhythmically now, pumping with long, smooth strokes. (*Indigo*, 149)

This scene seems to be repulsive. The civilized Christian Englishman who claims to bring civilization to the savage islanders carries out his revolting action whilst repeating parts of the Holy Book. It is also the book that regards adultery as a sin. When his friend tells him that nobody is as lucky as him, living on this remote island with the pleasure of keeping a mistress, he hypocritically says: "“Oh, how it shames me! I pray day and night for escape –for her soul, as for mine.”" (*Indigo*, pp. 180-1). Propst (2008), in her discussion about sexual violence in Warner's novels, states that after Kit Everard makes Ariel his mistress, "[h]is assaults on her mirror his violence toward her people and her land" (p. 131). Kit's relationship with Ariel goes on night after night when he walks the long distance to her home until she becomes pregnant. After Ariel gives birth to their

son, Rokubuku, Kit stops meeting Ariel because the son reminds him of his sin and his infidelity to his fiancée Rebecca in England.

This also happens in the *The House of the Spirits*. After the death of his fiancée Rosa, Esteban Trueba left his job in the mine and went to revive his family landowning business in Tres Marías. Esteban worked hard on his farms and made the tenants work in the deserted farm until it changed into one of the best in the area. One day, Esteban decided to go to another place before going home from the farm. He had seen a girl who brought a water jug to their hacienda and washed clothes in the river. He had seen her do it in previous days. She was Pancha Garcia, a fifteen year old girl. He followed her:

He threw his arm around her waist, swept her up with an animal-like grunt, and placed her before him in the saddle. The girl did not resist. He kicked his heels in the stirrups and they took off at a gallop in the direction of the river. They dismounted without speaking and looked each other over. Esteban unfastened his broad leather belt and she stepped back, but he grabbed her with a single stroke of his hand. They fell arm in arm among the eucalyptus leaves.

Esteban did not remove his clothes. He attacked her savagely, thrusting himself into her without preamble, with unnecessary brutality. He realized too late, from the blood spattered on her dress, that the young girl was a virgin, but neither Pancha's humble origin nor the pressing demands of his desire allowed him to reconsider. Pancha Garcia made no attempt to defend herself. She did not complain, nor did she shut her eyes. She lay on her back, staring at the sky with terror, until she felt the man drop to the ground beside her with a moan. She began to whimper softly. Before her, her mother—and before her, her grandmother—had suffered the same animal fate. Esteban Trueba adjusted his trousers, fastened his belt, helped her to her feet, and lifted her onto the haunches of his horse. They headed back. He was whistling. She continued to weep. Before dropping her off at her hut, the *patron* kissed her on the lips. (*Spirits*, p. 57)

Esteban told her that he wanted her to work in the house. The girl, Panca, accepted like her mother and grandmother who had been servants in the main house. The following day, Esteban saw Panca in the house making marmalade. After that, every night Panca went to Esteban's room until her breasts became swollen and she did not find any pleasure in her relationship with Esteban. He was the last to notice the girl's big belly.

One afternoon later, Esteban saw a teenage girl hanging clothes. He went whistling to where she was. Pedro Garcia watched him and shook his head. No girl "passed from puberty to adulthood that he did not subject to the woods, the riverbank, or

the wrought-iron bed” (*Spirits*, p. 63). Esteban did not hide because he was afraid of no one.

In *Fatma*, even though Fatma is Sajir’s wife, his behaviour in their sexual relationship looks like rape. On Fatma’s wedding night when she enters his house, Sajir points to a mattress in the middle of the room. He sits by Fatma’s side:

Fatma sprawled lazily on the bed –what was he afraid of? She nuzzled his back, warming him. He edged away from her, keeping his eyes on her face, transfixed by its flower-softness. He bent over quickly, as if drawn to her against his will. He kissed her again, and again. Fatma slipped into a sea nameless terrors and pleasures. [...]

Just as she was reaching out to embrace him, Sajir tore himself away from The Nurse. He pushed her down, jumped on her, spread her legs in the middle of the bed, and split her softness. Fatma froze. He plunged brutally into her, battering the gate of her soul, breaking it open, smashing her tenderness and wrecking the path that led to the face she’d wanted to show him, her true, hidden face. (*Fatma*, pp. 13-4)

Fatma thinks but cannot understand “where his rage came from” (p. 14). She wonders if she is punished for her grandmother’s sins. Cooke (2007) argues that Fatma’s “marriage begins with rape. For a week she escapes the misery of her situation by diving deep into the sea of her imagination. And it is at this point that the fantastic story begins to diverge from the real version, even while often looping back to it” (p. 18). Even at the time she is kicked out on the street, she finds other drivers looking at her like Sajir did when night after night he tortured her.

Fatma does not find any satisfaction in her relationship with Sajir and talking with Noor she says:

My husband is a very tidy man. He eats beautifully, never a crumb on those beautiful lips of his. But he’s neatest of all when it comes to my body. He positions himself between my wide-open legs without touching my skin at all. His sword flashes inside me without touching my walls or secret chamber. He reaches my inner door and knocks down the room at the center of me. Then he pulls back, quickly. (*Fatma*, p. 90)

She tells Noor that she has “developed a certain skill [...] the ability to float away while he’s knocking against my forgotten center” (*Fatma*, p. 90). She tells Noor that she doesn’t feel him any longer.

Coming back from their journey to Najran, Fatma felt that she was pregnant and was pleased with the feeling: “Fatma listened carefully. She could hear their calming essence. Their peacefulness pulsed in her womb. She wanted to make a bed of this calmness where her seed might spark to life and breathe” (*Fatma*, p.119). She thought about the seed that grew inside her and meditated about it. But the air of pregnancy sickened Sajir. One night, even though he had promised himself not to touch Fatma again, he “jumped on her, penetrated her immediately, battered her blindly, woodenly, jabbed at her. Fatma’s newly healed wounds were tender; the pain was unbearable. She felt she was being torn to shreds” (*Fatma*, p. 133). Suddenly “an edge hardened inside” Fatma (*Fatma*, p. 133). Sajir “withdrew and rolled away” quickly, and left her bleeding (*Fatma*, p. 133). Fatma’s bleeding implicitly refers to her miscarriage and the end of pregnancy. After this part we read nothing about her pregnancy.

1.2.4. Women’s Silence and Exile

Women’s silence and exile is another similar point found in *Indigo*, *The House of the Spirits* and *Fatma*. The female characters of the novels accept the life of silence and exile. When Sycorax delivers Dulé of his dead buried mother, some people “were also pleased to see the powers of Sycorax at work” but others were not convinced:

Behind their hands others were not convinced. They murmured that Sycorax had not delivered Dulé from the sea at all, but that she had secretly borne the baby herself and concealed him, until chance played into her hands and allowed her to make believe she’d saved a baby from far away who had nothing to do with her and her witchcraft. She’d produced the child in her concoctions, some said, by taking the foetus-curved black pit of a certain fruit only she understood; or she’d mated with one of the animals she tamed and this was the progeny. (*Indigo*, p. 86)

Her husband used this opportunity –because he wanted to remarry- and found this action improper for Sycorax’s situation and sent her back with her dowry to her brother’s village. In her brother’s village her brother, his family and his followers respected her, but she could feel how uncomfortable she now made the young women, particularly the mothers and the expectant mothers. She “had changed in their eyes; become charged with their fears of death, though it was life she had brought to Dulé” (*Indigo*, p. 88). Hegerfeldt (2005) mentions that “[f]eared and rejected by her own people for her alleged magical powers, Sycorax lives in semi-exile with Dulé, who, as the wise

woman's foster child and the orphaned offspring of African slaves, already is doubly 'a child out of time and place' even before he becomes 'Caliban' to the conquerors" (p. 125). She also regards her "misfit" (p. 125).

Sycorax moved to a remote part of the island, made a house on the saman tree (*Indigo*, p. 89) and raised Dulé until the time he could live with people of the village in order to learn the men's way of living. Her exile did not reduce her power as the village's sage because people came "to ask her to interpret their dreams; to make someone fall in love with them; to cure, even to raise from the dead" (*Indigo*, p. 93). She responded to people's wishes in the best way she could.

But this "Edenic world" of Sycorax, as Bonnici (2003) refers, is taken by Kit, the English colonizer, and his men. They lead her towards "the symbolic world and to patriarchy by the use of language" (p. 6) He argues that when Sycorax is taken hostage along with Ariel by Kit Everard and his men, in her imprisonment her silence is complete because the islanders are not allowed to consult her when they need to. Yet, the domain of patriarchy becomes complete when she is "labelled" a witch by the English colonizers (p. 6). Bonnici goes on to state that because the English invaders are the "bearers of the European imaginary with regard to witch attributes, particularly to subversive discourse that disrupts the masculine norm, Kit and his men silence and hierarchise the community builder Sycorax and place her in the othered status" (p. 6).

One of the silent women of the novel is Ariel; a five year old Arawak girl (mainlander) whose father was killed by the colonizers and mother was taken as a mistress by white men. She was put under Sycorax's care. Rarely did she speak, instead she hummed tunes:

The girl did not speak much; she liked to sing, and was more gifted than Sycorax at inventing charms and tunes spontaneously. Sycorax would sometimes lift and straighten herself after stirring the reeking indigo, and find Ariel playing shadows on the ground, humming to herself as she mimed a long-legged bird, or a diving booby, or, spreading her fingers and wiggling them, a small palm in the wind. (106-7)

When she was not working with Sycorax making indigo, her mouth "was set firm in a fierce muteness, and her brow showed another deep crease line over one eye where she closed it to take aim" (*Indigo*, p. 113).

Ariel was taken hostage with Sycorax when the Englishmen settled in the island and burned Sycorax in her tree house. Despite this, she communicates with the colonizers;

Ariel began to communicate with the strangers in English; she told Kit about the hot springs up the mountain, hoping he would let her go there. She described their properties of healing, of invigoration. Kit sometimes roared good-humouredly at the effect of her pronunciation, and sometimes sneered, and tried to straighten out her vowels. At other times he'd smile, and teach her tricks to amuse him, unfitting words on the lips of a young woman that thrilled him to hear. She did not understand that he was mocking her, or that he would take such a revenge on her for the pleasure he found in her. (*Indigo*, 168)

Ariel, as Kit's mistress, learns the language of the colonizers. Korkmaz (2010) states that the island and Ariel as Kit Everard's 'object of desire', have the same destiny because both become "a site to be colonized" (p. 81). She continues that it is not surprising that Ariel is the first native who learns the language of the colonizers. However, she does not learn it from Kit but from "a marginalized figure": Jack Esley from Southwark is a nineteen year-old boy, the cook of the ship, and the son of a Thames waterman (p. 81). This is why Kit makes fun of her and tells her that Ariel speaks English "with the accent of a Thames River rat" (*Indigo*, p. 161). Korkmaz discusses that "the more Ariel speaks the language of the colonizers, the more she gets alienated from her mother and herself" (p. 81).

Ariel was satisfied with her sexual relationship with Kit Everard, thinking that the sexual intercourse made Kit weak and her strong. Propst (2008) refers that:

Warner explores the issue of sexual violence in terms of being, paradoxically, a potential catalyst for women's self-empowerment. Rather than depict women as helpless victims of sexual violence, Warner portrays women actively responding to violation through new forms of creativity and selfexpression. In this way, Warner opposes stereotypical associations between female sexuality, victimhood, and passivity. (p. 126)

But as soon as she found the Englishmen's evil purpose of destroying the natural habitat, cultivating tobacco and sugar and bringing slaves to work on the island, she became silent and lost her ability to speak. She only hummed tunes to her son who was born out of her relationship with Kit:

The baby was voluble: he snuffled and sighed and grunted and bawled. Noise had become Ariel's lot: she, who had lifted her feet and put them down again so quietly on the slopes that birds did not stir at her passing, was used to hearing a single song in her head at any one time. Otherwise she had lived in privacy, which was a kind of speaking silence. But since her captivity, a babel seethed around her constantly, the cries and demands of a Sycorax, the commands of the men on guard over her, the hammering and planting of the opals for the stockade and for the settlers' other plans; the shouts of the men from the boat-building on the beach, the barking of orders to bondsmen brought from England on the ship that had returned, the yells of slaves whom they had loaded in Dahomy or Yoruba on the journey back, and roped and chained and put to work under the whip, and the bellowing laughter now and then of the overseer, a tall African who had been taken out of chains himself to hold the lash over his fellows. And now the calling of her infant. (*Indigo*, 173)

After some time, when she was still a hostage and on her way to collect herbs, Ariel spotted symbols on the stones. She was sure these signs were made by Dulé, Sycorax's adopted son, to warn them from the danger taking place at night. She decided to meet Kit: "She thought now this was the time to kill him, the time she had been planning; the thought lit her up, she felt unaccustomed muscles in her face move again, her tongue seek her lips and pass over them as she considered how to do it" (*Indigo*, p. 183).

It was a long time since she had met Kit because her son's presence made Kit disturbed as the son was the result of his sin and he couldn't stand "to see the pale cream child tied to her back with his small head bobbing on her shoulder, or bundled to her breast, asleep in satisfaction after food" (pp. 183-4).

Ariel decided to kill Everard by poisoning him but it did not happen. Kit identified the meeting as a goodbye and became aware of the danger. This meeting made Ariel able to speak but speaking was so hard that after Kit left, she vomited. Bonnici (2003) mentions:

In the wake of the absolute penetration into the symbolic world, Ariel becomes mute forever. Phallocentrism is now so extensive that it became a dogma in the history of the conquerors that the battle has been won because of Ariel's treason against her people. The symbolic is thus enhanced by a set of stereotypes which are employed to other and objectify the female sex. (p. 7)

Ariel could not gain her power to speak again.

Likewise, in *The House of the Spirits*, Clara remained silent for nine years. When she was ten years old, Clara had warned about a coming danger to her family but her father did not take it seriously. Rosa was poisoned with the liquor that her father was supposed to drink and on the night Rosa died, Clara could not sleep and wandered in the house. She saw her sister's corpse on the table being dissected by Dr. Cuevas and his apprentice:

Stock-still on her wooden box, Clara could not keep from watching until the very end. She peered through the crack for a long time, until the two men had finished emptying Rosa out, injecting her veins with liquid, and bathing her inside and out with aromatic vinegar and essence of lavender. She stood there until they had filled her with mortician's paste and sewn her up with a curved upholsterer's needle. She stayed until Dr. Cuevas rinsed his hands in the sink and dried his tears, while the other one cleaned up the blood and the viscera. She stayed until the doctor left, putting on his black jacket with a gesture of infinite sadness. She stayed until the young man she had never seen before kissed Rosa on the lips, the neck, the breasts, and between the legs; until he wiped her with a sponge, dressed her in her embroidered nightgown, and, panting, rearranged her hair.

She stayed until Nana and Dr. Cuevas came and dressed Rosa in her white gown and put on her hair the crown of orange blossoms that they'd kept wrapped in tissue paper for her wedding day. She stayed until the assistant took her in his arms with the same tenderness with which he would have picked her up and carried her across the threshold of his house if she had been his bride. She could not move until the first lights of dawn appeared. Only then did she slide back into her bed, feeling within her the silence of the entire world. Silence filled her utterly. She did not speak again until nine years later, when she opened her mouth to announce that she was planning to be married. (*Spirits*, p. 39)

Shocked from this incident, she did not speak for nine years. During these years she lived in a universe she created with her imagination, away from life's stormy weather. In her world the simple truth of material objects were blended with the joyous reality of dreams and the laws of physics and logic did not always work. She was so happy in these years that she did not find any need to speak. When everyone lost hope of hearing her voice again, on her nineteenth birthday after blowing out the candles on her cake she announced that she was going to get married (*Spirits*, p. 82).

Clara became silent for years for a second time when Esteban Truba discovered Blanca's relationship with a tenant's boy, Pedro Tercero Garcia. In his anger he said that

“I should have killed him when I said I would! Sleeping with my daughter! I swear I’m going to find him and when I lay my hands on him I’m going to cut his balls off if it’s the last thing I ever do. I swear on my mother’s soul he’s going to regret that he was ever born!” (*Spirits*, p. 200) Clara interrupted him; “Pedro Tercero Garcia hasn’t done a thing you haven’t done yourself, [...] You also slept with unmarried women not of your own class. The only difference is that he did it for love. And so did Blanca” (*Spirits*, p.200). Esteban stared at her and was shocked with Clara’s response. Suddenly he lost control and hit her in the face, knocking her against the wall and Clara fell to the floor. Then Esteban, as if awakened from a dream, knelt by her side, cried, and begged her to let him explain. He put her in the armchair and at last Clara opened her eyes. Blood was running from her nose. She opened her mouth, spat out some teeth, and a thread of bloody saliva dripped down her chin and neck.

Similarly in *Fatma*, Fatma keeps quiet and does not speak with Sajir after their marriage. Instead she speaks with Noor, the shadow on the wall who tells her stories and Fatma sews the stories with the stitches on her abaya. Fatma’s life is a life in exile too. Cooke (2007) discusses that Fatma has “no sense of community” because she has only ever known two people, her father and her husband: “Handed over from the one to the other, this Meccan woman knows no woman, no mother even. In the most sacred site of Islam where millions of pilgrims annually converge for the Hajj, she lives isolated” (p. 14).

From the time that she leaves her father’s house to live with Sajir, she only leaves his house twice: when her father dies and when they go to Najran for their snake show. We can say that in her own house she is in exile, as on her marriage night Sajir tells her that she is not allowed to enter the east room.

As she does not communicate with other people, she is curious to know how she sounds and what the language she speaks is:

“What language are you speaking?” As if to muffle her words, she pulled the silver streak in her hair down to her chin.

“What difference does it make? You understand me well enough.”

“Do I sound like you?” She was anxious for a direct answer. “I’ve never really had the chance to know how I sound. Especially since I got married and stopped talking”

“You speak clearly. Whatever language you speak, whatever sound you make, you’re perfectly clear to me.” (*Fatma*, p.30-1)

This life in exile after marriage leads her towards silence: “Many winters and summers went by during which Fatma and Sajir said not a word to one another. All that passed between them was the silent business of milking snake venom and concocting a vast store of ancient, magical remedies” (*Fatma*, p. 66).

In *Fatma* we read Fatma’s conversation, except on very few occasions with her husband, with other characters like Noor, Prince Taray and Ibn Madhy, the poet she meets in Najran. Hearing Fatma’s voice, Prince Taray is surprised because she does not speak like a human being:

“You’ll get poisoned!” she said, nearly choking on her words.

He staggered backwards, staring in disbelief. “This...” he said hoarsely, “...this is the first time I’ve heard you say a single word. But you’re not really saying words, you’re doing something else-chirping, or something not human. I couldn’t understand what you just said, not the actual words, if I thought I was listening to human language. But the sounds you just made are the sounds I *should* be hearing from you. You are a desert nymph and you speak the language of nymphs. It’s the sweetest sound in the world-the sound of a snake rustling through tall grass.” (*Fatma*, p. 92)

Seemingly the most prominent reason for Fatma’s life in exile, away from others, is Sajir. He doesn’t want to lose her and he wants to keep Fatma’s magical power for the progress of his venom taking business. Having lost the source of his power, his penis, Sajir then throws Fatma out of the house: “Twenty years of not even setting foot on a dusty street –now she was taking a bath in dust and noise and light, and she was enjoying the rush, the crazy motion” (*Fatma*, p. 3).

Another perspective of the silence of Ariel in *Indigo*, Clara in *The House of the Spirits* and Fatma in *Fatma* can be their resistance to the phallogentric language of patriarchy. For this we can refer to the French feminist movement’s attempts to define a new language for women; Booker (1996) mentions that Helen Cixous’s *l’écriture féminine* (women’s writing) and Luce Irigaray’s *le parler femme* (women’s speech) “seeks to resist submission to patriarchal law by exploring a different mode of discourse that arise not from the Symbolic but from imaginary order from that preverbal infantile stage of joyful fusion with the mother’s body” (p. 91).

Reading “Laugh” by Cixous, Booker (1996) refers to “a utopian vision” that Cixous presents, “a utopian vision of a means of expression that is closely linked to a woman’s special relationship to her body, which echoes of oral fantasies dating from a pre-linguistic time of infantile Imaginary Order fusion with the mother” (p. 92). Due to this connection to pre-linguistic Imaginary Order, Booker notes that Cixous’s model for feminine speech is itself to some degree non-linguistic because it is in search of escaping the masculine parameters of the Law of the Father that is related to the Symbolic Order realm of language (p. 92). Cixous puts a special emphasis on “the rhythmic and liberating element of song” in the Imaginary Order (p. 92).

Regarding this issue, Korkmaz (2010) calls our attention to Ariel and her tendency to sing or hum tunes in *Indigo*: “Ariel’s songs are also the voice of the fire burning deep inside her soul; her way of expressing the silence of her loss, the narration of the rhythms of her body, the expression of her fears and excitements for the future, her way of writing herself” (p. 81). But with the arrival of the colonizers on the island, and with Ariel’s becoming familiar with colonizer’s language, Korkmaz states that her body is rubbed out and her voice becomes silent forever.

Presley (2012), quoting Cheryl Glenn’s discussions of the power of silence in *Unspoken: A Rhetoric of Silence* (2004) argues that Glenn in her study shows “the often gendered role of silence” (p. 277). Glenn represents silence as a mainly “feminine rhetorical device” and discusses how it can be used to challenge political (male) power (p. 277).

1.2.5. Death and Disappearance of the Magical Characters

Death and disappearance of the magical character or the irreducible element is one of the features of a magical realist narrative. This is connected to the factor of hesitation because, as Faris (2004) points out, “the contemporary Western reader’s primary doubt is most often between understanding an event as a character’s dream or hallucination and, alternatively, understanding it as a miracle” (p. 17). Magical characters in some magical realist narratives experience death. To present examples for this, Faris refers to the disappearance of Beloved at the end of the Tony Morrison’s *Beloved* and Grenouille in Suskind’s *Perfume*.

The magical female characters at the end of our novels also disappear but it is death rather than magical disappearance. Sycorax is dead long ago when we come to the end of the book, dying on the night of the bloody fight between the islanders and the Englishmen. Ariel, while she had Sycorax on her back and Rokobuku tied in cloth to her breast, fled from where they were taken as hostages:

She hears the guard who is posted by the slaves' quarters to her right call, 'Halt', but she doesn't stop; she keeps on, and he begins to shout, the torch at his side bibbing and smoking, he doesn't come after her (he must not leave his post), but halloos. Then she feels Sycorax struggling, and though she clamps her arms over hers where they are clasped around her shoulders so that Roukoube's head lies against them, Sycorax is letting go. She is whispering to Ariel, 'Run, my darling, run!'

Ariel feels the old woman flapping feebly with her legs, and though she holds on, Sycorax slides off her back and on to the ground; she cries to Ariel again to run, run as hard as she can, and from the ground she begins to shriek, till the guard himself cries out, and drops on one knee to take aim in the pitch dark. He knows it is the....he cannot beat the sound of her hissing and shrieking another moment. Ariel clasps Roukoube and runs towards the sea; the shadows conceal her, she hears the shot, but then she splashes into the shoals and turns to run along the tideline to keep her bearings in the dark. (*Indigo*, pp. 189-90)

Sycorax is buried under the saman tree, her tree house burned by the Englishmen on the first day they stepped onto the island. It will soon be a "shrine and a place of pilgrimage" in Bonnici's words (2003: p. 7). Her burial is not like other people, but rather it is like that of the prophets: "Sycorax's head was nearest to the surface of the ground, slightly tilted so that she would face upwards in death, her mouth near the earth and the living who walked on it. It was at Ariel's insistence that she was buried there in a cenote, the kind of grave the islanders reserved for their prophets" (*Indigo*, p. 204).

After her death, Sycorax is not completely vanished but we hear her voice in the island, she changes to a voice:

The isle is full of noises, so they say, and Sycorax is the source of many. Recent sound effects –the chattering of loose halyards against the masts on the fancy yachts riding at the anchor in the bays, the gush and swoosh of water in the oyster pool at the luxury hotel-aren't of her making: Sycorax speaks in the noises that fall from the mouth of the wind. (*Indigo*, p. 77)

Even her healing power helps both the islanders and the English settlers. Xanthe and Miranda walking in the island see "the huge ancient saman tree hung with dried

garlands and scraps of prayers ('Lord, make me well agane', 'I thankyou, lady, that, I live to see my child walk after the bus knock her down')" (*Indigo*, p. 324). Hegerfeldt (2005) discusses that:

Defined as different, Sycorax must live apart; regardless of its validity, belief has shaped reality. To be venerated and feared as a sorceress is Sycorax's fate even beyond death, people bringing gifts to her grave in the hope of having their wishes granted. The novel here once again suggests that these convictions must be taken seriously, even if Sycorax, more an allegorical representation of the island than anything else, cannot actually ease their plight. (p. 311)

We hear Sycorax's voice when Xanthe drowns and when her great granddaughter Atala Seacole speaks, her voice spreads over the island bringing new hope for the islanders looking to break away from underneath Western Imperialism.

In *The House of the Spirits*, Clara becomes aware of her coming death and starts making secret arrangements to depart. She divides up her clothing among the servants and her followers, starts putting her papers in order and "salvaged her notebooks that bore witness to life from the hidden corners of the house" (*Spirits*, p. 288). She dies quietly on Alba's seventh birthday, holding Alba's hand. Esteban, explaining Clara's funeral, says that:

Clara's funeral was an event. Even I could not explain where all those people appeared from to mourn my wife. I hadn't realized she knew everyone. Interminable lines of people streamed by to shake my hand, cars blocked all the cemetery gates, and a hodgepodge of delegations—poor people, students, labor unionists, nuns, mongoloid children, bohemians, and spiritualists—came to pay her their respects. Almost all the tenants from Tres Marias made the trip by bus or train, some for the first time in their lives, to say goodbye to her. In the crowd I caught a glimpse of Pedro Segundo Garcia, whom I hadn't seen in many years. I went to greet him, but he ignored my wave. His head bowed, he walked up to Clara's grave and threw a spray of half-withered wild flowers on it that looked as if they had been stolen from some garden. He was weeping. (*Spirits*, p. 294)

After Clara's death, life in the big house completely changes. The house becomes a ruin and the radiant cheerfulness that had always been present fades. Like Sycorax in *Indigo*, Clara after her death aids the people, sending the message to one of the spiritualist sisters about the danger which threatens Alba's life.

In the third novel, *Fatma*, both magical female characters Shumla, Fatma's grandmother, and Fatma, die. Shumla, one of the longest living women of her tribe, says that "Ezrael, the angel of death, sleeps under my bed. He's always been there; I keep my eyes on him. I fool him by marrying strong men." (*Fatma*, p. 7) But, one day when "Ezrael, the angel of death left her bed. Shumla could not bear to see him go. She got up and walked blindly after him, leaving her headdress behind" (*Fatma*, pp. 8-9).

After her death, Fatma's grandmother does not help Fatma directly but by an interference of a friend Ibn Madhy when she travels to her grandmother's native land of Najran. When Fatma falls asleep over her needle and thread on her abaya, the old poet Ibn Madhy reaches her truck. She wakes to the noise of the tailgate and "the rumble of a deep voice. 'Open the cage, Little Nurse! I've come to take you away!'" (*Fatma*, p. 86) Ibn Madhy calls her the granddaughter of the Queen of longevity, and tells her that he saw her coming to Najran before she was born. Fatma is not surprised by what he says because she had dreamed about Ibn Madhy when she was ten years old: "this immortal man who had watched her so intently while her flag holder stood by watching the two of them, the girl and the old poet, play out their fates" (*Fatma*, p. 87).

Fatma herself dies near the end of the novel when she finds herself thrown out of her house by Sajir, her husband, in a street in Mecca. After wandering for some time she feels that she was dying and thinks that somebody must know about it. So she returns to her house and knocks on the door. When she says to Sajir that she is dying, he blocks the entrance and says "Well...?", showing no reaction. But Fatma "could tell he believed her. He continued to stand there, covered only by a sarong draped around his waist. Beneath the garment she could see his emerald blade and the violent sword fringed with violent death. Sajir was death-in-life" (*Fatma*, p. 147).

She dies at the stone bench on the door of her house:

She staggered to the stone bench, covered herself with the exquisitely embroidered abaya, crumpled, and died.

Her corpse heaved. A black larva emerged, a magnificent serpent of blue –or purple-black, with many other colors iridescent on its surface. The serpent moved away from the onyx corpse, the temple of Fatma's body, and stood facing it. (*Fatma*, p. 147)

Fatma dies and disappears, and with her death her territory at snake farm becomes so cold that the snakes are paralyzed and then fade away. But the death was pleasant for her: “It was the finest death Fatma had ever experienced. She was a snake of the purest ebony black. Every creature in the world found a place on her skin. For the first time in her existence, the Nurse was moving through the very heart of life. Her dream of al-Zamel dance was coming true” (*Fatma*, p. 149).

As we saw in *Indigo*, *The House of the Spirits* and *Fatma*, the writers’ use of magical realism attempted to empower the female characters who were suffering from the patriarchal biases. Chapter 2 intends to show how, in the mentioned novels, the authors invert history to restore voices to the silenced women.

“If history is an agreed fable, as Voltaire said ... then any initiative to change things must begin with stories”.

Marina Warner, “Who’s Sorry”, p. 467

CHAPTER TWO

MAGICAL REALISM AS A CLASH WITH POWER IN *INDIGO*, *THE HOUSE OF THE SPIRITS* AND *FATMA*

A magical realist narrative as a literary mode has the capacity to undermine realism, lessening its domination and power. The content of magical realist texts frequently gives us the chance to observe the trace of history, although it is predominantly the untold, or less told histories that are discussed in order to empower the marginalized voices (ex-centrics). In this Chapter the magical realist fictions *Indigo*, *The House of Spirits* and *Fatma* are examined, showing how their authors have attempted to challenge power structures through the empowerment of the marginalized female figures throughout history. It will also show how the authors have tried to correct the mistakes made in past through the use of revisionary nostalgia.

2.1. MAGICAL REALIST NARRATIVES AND HISTORY

These kinds of fictions use history for several reasons. As we mentioned in Chapter 1, Faris (2004) in her discussion of “The Phenomenal World” explains the role of realism in magical realism, including the presence of realistic descriptions and historical events. Faris adds that these events are “grounded firmly in historical realities”, often replacing the authorized versions of the books (p. 15). Historical events in magical realist narratives are also employed to showcase the horrible image of historical reality, rather than the sanitized version of history that may exist in its place. In this case, the writer would show the natural world as seemingly strange, or, in Faris’ own words, “the magical is factual and the historical is impossible” (p. 11).

Elaborating on this concept, Faris (2005) refers to Saleem's journey in *Midnight's Children*. While he is invisible in a basket (fact on the textual level), the massacres he observes in the city of Dacca whilst under Indian control seems unbelievable for him (impossible on the textual level). Other magical realist novels such as *One Hundred Years of Solitude* include the banana company's massacre of workers in Macondo, which the government denies. *The Tin Drum* and *Perfume* represent allegorically the Nazi genocide of the Jewish population, *Pig Tales* highlights the corrupted government in France, and *Men of Maize* deals with the abuse of the Guatemala indigenous population under colonial rule and the wider movement of European Imperialism.

Female authors who have written magical realist novels have also included history in their works. Bowers (2005) refers to the works written by Maxine Hong Kingston in her semi-autobiographical novel *The Woman Warrior* and Isabel Allende's *The House of the Spirits*. It is considered that if these writers used magical realism in their novels, it was because they "were unable to express their own, or their community's, version of the truth of their histories or lives due to the oppressive authority of both the Government and the patriarchal environment in which they lived" (p. 68). Looking at the works written by Toni Morrison, Maxine Hong Kingston and Leslie Marmon Silko, Bowers also considers the aim of the authors "is to challenge the dominant culture's authority and thereby lessen its power in order to articulate their communal histories which provide the necessary knowledge for establishing and articulating their cultural identities" (p. 81).

Propst (2009), quoting Marina Warner's 2002 Amnesty Lecture at the Oxford Sheldonian Theatre, notes that since the 1980's many women authors tried to reconstruct lost histories. Propst considers that Warner's lecture "implied that writers who recuperated the voices of silenced people put themselves in the place of their subjects and invited readers to identify with them" (p. 330). She states that Warner praised Toni Morrison, Maxine Hong Kingston and Louise Erdrich for presenting lost histories and lost aspects of courage with "empathy and imagination," and she represented these writers as models for her own work (p. 330).

2.2. TELLING HISTORY

The magical realist novels *Indigo*, *The House of the Spirits*, and *Fatma* concern themselves with the history of British colonization in the Caribbean, 20th century upheavals in Chile and the events that took place in ancient Saudi Arabia.

Indigo tells history on two levels, in the latter half of the 20th century in London and Paris, and in 17th century Caribbean Liamuiga (the modern day St. Kitts). Li (2005) mentions that *Indigo*'s narrative, set in a number of locations, shows the novel is conversant by a "cosmopolitan perspective that is distinctively multicultural and multiracial, striving to celebrate '*le métissage*' [...] highlight[ing] the post-postcolonial cultural and political landscape" (pp. 88-9). Li states that *Indigo*, besides showing the island when it was first colonized by the British at the beginning of the 17th century, tries to "redeem the violence of colonial history" by offering "a repairing picture of the post-independence scenery from the beginning of the 1970's" (p. 74). Similarly, Döring (1998), following on from his calling of *Indigo* "a strategic re-writing, from a feminist point of view, of a colonial classic [Shakespeare's play *The Tempest*]", states that while the novel moves between two points in time and between two places – "the New World island of Shakespeare's time" and postwar London - it imagines the other side of colonial memory such as "How would Caribs remember the European invasion? How would the indigenous women recollect English rape?" (p. 192)

In the novel, the focalizers for the historical events are predominantly Miranda, Sycorax and Ariel; Miranda in the 20th century in London, Paris and Liamuiga; Ariel in 17th century in Liamuiga; Sycorax in 17th century and 20th century post-independent Liamuiga.

In line with the chronology of the novel, 17th century Liamuiga will be studied first. 17th century Liamuiga is introduced to the reader with an image of the corpses of African slaves found on the shore near Liamuiga. This is the tragedy that highlights the beginning of white men's domination over the seas, from continent to continent. The arrival of these corpses is a warning to the islanders that they may suffer the same fate, highlighting the beginning of slavery and the inhuman behavior of Europeans who considered the non-Europeans as "others", second citizens, savages who should be

civilized and Christianized by white masters. Döring (1998) notes that the inspiration for writing this scene is Turner's painting "The Slave Ship". This painting was inspired by a ship whose captain threw 122 dying slaves overboard in 1781 as their insurance included death by drowning, but not by illness. The full title of the painting is "Slavers Throwing Overboard the Dead and Dying--Typhoon Coming On" (p. 192)

Figueredo and Argote-Freyre (2008), writing about the history of the Caribbean, explain the slaves' journey. Their journey to captivity started from the moment they were seized in Africa and sold to slave traders. Groups of slaves were fastened together while they were brought to the coast, with slave ships typically carrying between 100 to 500 slaves. On board, they were kept cramped and jammed into the lower decks. They had such little room that they could not even stretch out their arms in any direction. The journey to the Caribbean was called the Middle Passage and typically lasted between two to three months. Slaves regularly suffered from a range of infectious diseases including malaria, yellow fever and intestinal disorders. In the first years of the slave trade, 15% died before getting to shore. By the 1800's, this rate fell to 5% as a result of better medical treatments and more space for slaves during their journey. Figueredo and Argote-Freyre state that these changes were made not from human kindness but as a way of protecting the slave trade by owners (p. 64).

The island of Liamuiga in *Indigo* is not an imaginary island, in contrast to opposite opinion expressed by Hegerfeldt (2005: p. 76) and Li (2005: p. 74). Liamuiga is an old name of present day St. Kitts. Permenter and Bigley (2001) state that the most apparent feature of St. Kitts is Mount Liamuiga (3,792ft), usually circled with a ring of cloud (p. 139). Columbus, in his second voyage to the New World, spotted St. Kitts and Nevis. Permenter and Bigley mention that the larger island was first named San Jorge by Columbus, but later renamed St. Christopher after the patron saint of travelers, a name it retains to this day. St. Kitts is a name given to the island by the British, who claimed that Columbus first named the smaller island San Martin, later renaming it 'Nuestra Señora de las Nieves', meaning Our Lady of the Snows. This name was given as a result of the cloud that was almost always visible around the summit of Mount Nevis (p. 141).

After Columbus observed St. Kitts and Nevis in 1493, everything remained quiet in the islands. This all changed in 1623 with the arrival of British ships.

Figueredo and Argote-Freyre (2008) state that the first British settlements in the Caribbean were established in the Bermudas, east of South Carolina and north of the Caribbean. This settlement was not planned, happening by accident in 1609 when a ship was wrecked off the islands. Though the English claimed ownership of the islands in 1612, the real colonization did not begin in earnest until 1624. St. Kitts, Montserrat and Nevis were the other islands colonized during this period (p. 42).

At first, the English gave approval to private individuals to colonize some of the Caribbean islands. One of these individuals was Puritan Thomas Warner (?–1649), the colonizer of St. Christopher (St. Kitts). Figueredo and Argote-Freyre (2008) comment:

Warner in 1624 convinced London merchants to finance the settlement of 100 men on the island and was subsequently appointed governor and knighted. Similarly, Barbados was claimed in 1625 by an English captain who financed the settlement with funds from a merchant who created a company for that purpose. These proprietors, called lord proprietors, governed with the advice of an assembly. (p. 47)

Sir Thomas Warner, Marina Warner's forefather, is a character borrowed from history and appears in *Indigo* as Kit Everard. Döring (1998), referring to Dabydeen's interview with Marina Warner, called her seventeenth-century forefather the "pioneering explorer and colonizer of the Caribbean island of Liamuiga (p. 193). There she says she had taken Benjamin's dictum- "There is no document of civilization which is not at the same time a document of barbarism" - as the starting-point for *Indigo* (p. 194). She explains the process of being shocked and troubled when she learned about her family's West Indian connections, especially when she noticed that many of her island relatives were black or Creole. This finding led her to write about a past which had not been talked about, "her own Creole past, the unremembered world of intermingling" (p. 195). Li (2005) mentions that the Warner family's support to the Empire has been a family pride for generations, but to Marina Warner, "a descendent of a founding father of British colonies in the Caribbean, the matter is of imperial rape, theft and arrogance" (p. 88).

Sparrow (2002) discusses a significant chapter in the history of the Warner family in the Caribbean that is described in part two of Rhy's *Wide Sargasso Sea*. We are introduced to this when the characters speak about a village called Massacare, a place

that took its name from the 1674 killing of Indian Warner, the half-Carib son of Sir Thomas Warner, the first English Governor of St. Kitts. When Thomas Warner arrived in St. Kitts, he married an indigenous woman and had several children by her, one of them a son named Indian Warner (p.122). This story became inspiration for writing *Indigo*, with Sir Thomas Warner appearing as Sir Christopher “Kit” Everard, Indian Warner as Roukoube (Red Bear Cub) from Kit Everard and Ariel, Kit’s Arawak mistress.

Indigo shows the gradual entry of white “hallow men” to “the original garden God forgot to close” (*Indigo*, p. 180). Sycorax is warned of a coming danger by many events: the corpses of the slaves, the birth of Dulé, the arrival of Ariel, an Arawak girl whose father died working in the sugar plantation farm and mother was taken as a mistress and the ships that pass the island all serve to highlight the coming of colonization and its myriad of negative implications for the island and its people. Dulé, a boy Sycorax delivered from his dead mother who was known as Caliban to the Europeans, asks his mother to curse the passing ships: “Curse them, Mother. Use your arts, change their conditions with your skills; alter their shape, as only you know how. So that they learn to fear us and do not stay. They use our water and eat our substance, they’re not welcome. Not on Liamuiga, nor on Qualie” (*Indigo*, p. 102).

What is noteworthy is Dulé’s knowledge about these men. Dulé is at least forty years younger than Sycorax; the seeress, the shaman and wise woman of Liamuiga cannot see what Dulé sees. He is a child out of time and place: “Dulé remained split from her, though, and he could not ease the gap inside her. Even she had never ceased to find him a stranger. It was as if he put himself out of her reach, in the same way as he chalked a circle round the foot of the ladder on which he balanced high up in the air” (*Indigo*, p. 110). His hatred is rooted in his unconsciousness because he is the son of an African dead slave who was taken overboard. In this case, we can say his repository knowledge which remembers slavery and white men’s tricks is different from that of the other islanders.

When Dulé grows up he lives in Qualie, an island near Liamuiga. There, he starts gathering other strangers around him, “the likes of him”, such as fugitives from the colonizers’ settlements, pirates from foreign ships and some people of Sycorax’s own

tribe who rejoined to Dulé's anger and joined him in his growing society on Qualie (*Indigo*, p. 110). Dulé's community reminds us of the runaway slave communities which would develop in the coming years with the growth of slavery. Many slaves in the Caribbean escaped by running away into the woods and mountains and they were known as 'Maroons' (from the Spanish *cimarrón*, "runaway"). Figueredo and Freyre (2008) state that in the case of a runaway slave being captured, "punishment ranged from amputating a limb to execution, based on the number of times the slave had attempted to escape" (p. 67). But the successful runaways began to form communities like the African villages of their childhood, or the barracks in the islands. The places Maroons chose for villages were in the forests, often encircled by swamps. As the Maroons communities developed, they cultivated rice and vegetables or planted trees. Their contact with smugglers and pirates allowed them to trade for goods (p. 69).

In 1620, Liamuiga sees its first colonizers in the form of the British men under the command of Kit Everard. On arrival, the first thing they do is burn Sycorax in her tree house. "What Do We Do With Witches? Burn Them!" Wells (2007) notes that this is in line with the European tradition of burning witches at the stake (p. 53). Developing her discussion on witch burning, Wells refers to the punishment for the witches: "once the witch is inevitably revealed for her wicked devil-worshipping ways, she is punished by a righteous community and has no power to escape those just punishments" (p. 54). Using *Malleus Maleficarum* (1486), a treatise by a German Catholic clergyman named Heinrich Kramer who was concerned with the prosecution of witches, she argues that the penalty of death was for the sorceress. Meanwhile, Wells also quotes from Kramer and Sprenger noting that in the Catholic Church witchcraft is a "high treason against God's majesty" and the witches "are to be put to the torture in order to make them confess" (p. 54).

With their arrival, the Europeans start imposing their values on the islanders. Kit Everard takes Sycorax and Ariel hostages, also taking Ariel as his mistress. During the history, colonizing the land followed the taking of indigenous women. Frantz Fanon (1963) references that "the most essential value" for colonized people was the land because it would "bring them bread and, above all, dignity" (p. 44). Fanon uses an example of the colonization of Algeria by the French and writes about the peasants who lost their land "drying the tears of their wives after having seen them raped under their

very eyes” (p. 258). The peasants lost their dignity not only through losing their land but also their honor.

Kit views this colonizing as an extension of his religious mission to make the islanders civilized. Talking with James, he mentions his mission: “We come to bring peace, remember, not the sword” (*Indigo*, p. 136). But with passing time Kit does not keep his promise on leaving the island in due time and Tom reminds him their duty:

‘You’ve always said, my dear Kit, that we shouldn’t play pirates on the high seas any longer. We’re to be civilizers, settlers, land-holders, indeed; men like the ancient heroes, who founded cities and gave laws and trade to the world as a gift. War’s simply a necessary, early stage, we’ll...’

‘Yes, yes,’ Kit butted in, ‘yet these natives chafe me. I want their happiness, I seek their salvation, and I see I can’t convince them, and I don’t care for it.’ (*Indigo*, p. 180)

Kit justifies the coming war with the islanders, saying:

I worry, Tom, does the Almighty approve our venture? Are we true apostles in his grand design, as I hope we are? The coming struggle fills me with fear-there’ll be bloodshed, there must be bloodshed. They’re stealing our weapons, you don’t seem to grasp that-we’ll be outnumbered and we’ll need more than our superior skills-we’ll need the Almighty on our side. (*Indigo*, p. 180)

But the islanders who believed in Adesange were more humane than the Christian Englishmen. While the English promise the islanders they will leave the island after seven months, they stay there without keeping their promise and start a plantation with the slaves in chains they bring from Africa.

Dulé plans an ambush with the men in the island (*Indigo*, p. 178) but Kit becomes aware of this as a result of Ariel’s strange behavior (*Indigo*, pp. 183-5), preparing appropriately for the attack and defeating the islanders. Next day there are hundreds of men lying on the shore:

The dead lay in rows under fans of palm and banana, so many dead the survivors had wept that they had been spread. The massacre was shameful, the losses piteous. The blood of the wounded trickled from the bank, spilling like one of the showers that freshened the earth each day, and flowed downstream towards the sea, which was not so far that its rich scarlet could diffuse before it met the waves.[...]The battle of the Belmont Stockade, or Sloop’s Bright, as it came to be known, was a defeat from which Liamuiga’s

people would not recover: more than four hundred warriors were killed, among them Tiguary, their leader, shot through the bowels.” (*Indigo*, pp. 203-4)

Dulé survives, but is made an example of to others, being brought to trial as the ringleader of the ambush (*Indigo*, p. 204). The Europeans call him Caliban, a change from cannibal.

Even many years later, we see the strong foothold of the white men’s power in the island by reading the notes from slaves on the saman tree, where Sycorax was buried:

The slaves pressing their tintacks into the tree whisper:

Their love of a man, their love of a woman

-their love of a child

-their hopes of reprieve from punishment

-their thanks for surviving punishment

-their fear of being burned alive on a barbecue like the young slave who ran away last week and was caught and tried and sentenced to death by this method

-their terror of having a foot chopped off for stealing (some of them have been stealing)

-their trust that their little boy will recover from the quartan fever.

Some women ask for:

-a fertile womb (they also ask for a barren womb sometimes).

Many pray, on the death of the master:

-that the new one may not be worse. (*Indigo*, p. 211)

This is the 18th century and the slaves’ prayer that is hanged from the saman tree requesting their needs from the lady of the island, the shaman Sycorax, shows the depth of their sufferings. Many continue to pray on the death of the master.

In the 20th century Serafine, the maid in Sir Anthony Everards house from the island, reminds us of the process of colonization and white master’s superiority when Gillian, Antony’s young wife, calls her a savage (*Indigo*, p. 55). Meanwhile, at the tea party after Xanthe’s Christening, she brings tea to the guests: “ There was a pause, while the reverie of colonial sunniness passed over them, and Serafine in black uniform with white bib filled their glasses from the bottle she carried on a silver tray, and came back

to pour for the tea-drinkers” (*Indigo*, p. 42). Considering this scene, Li (2005) discusses that a careful reader finds a clear link “between the colonizer and the colonized, between tea and sugar” when the Everards are proudly speaking about their pioneering role in history at the family tea party (p. 85). He mentions that Serafine’s serving of tea to the colonials highlighted their “notorious sweet tooth calls to mind the history of Caribbean sugar plantation which, for the conquered, is informed not by sweetness but by sorrow and bitterness” (p. 85). Li mentions that sugar appears in the narrative again. We read about it later on in the novel, when the story goes to 17th century Liamuiga. Kit is informed by Tom, who has returned from London with supplies and more help, notes that at home “the talk is sugar. Sugar, only sugar. . . . Our good patron the Lord Clovelly enjoins you, Kit, not to squander our chances here on indigo and tobacco. The market will soon be sated, in his opinion. Sweetness is in the air!” (*Indigo*, p. 176). Tom has brought twenty-five Africans, stating, “they were all to work on the new sugar plantation; to stake out canefields in the rainforest” (*Indigo*, p. 176). The settlement from that time on grows, more slaves are brought and sugar is planted instead of tobacco and indigo.

In the 20th century, Liamuiga suffers from neocolonialism and the traces of old exploitation is seen in hotel Xanadu, where the Everards are staying. It is described as

“the old coppers of the sugarworks now held water lilies and horned toads, and the cast-iron cogs and hubs of the gear used for the crushing of the cane stood about the lawns like garden sculpture” (*Indigo*, p. 357). Li (2005) considers these “traces are historical fossils revealing the colonial moment when sugar was bound up with the history of slavery and played an enormous role in building up the British Empire”(p. 84). Miranda, and her father on Xanthe’s insistence, attend the program for celebrating Everard’s 350th landing anniversary on Liamuiga. Like Marina Warner, Miranda suffers from her ancestor’s colonizing history. She agonizes when she finds that the islanders never looked “an English manor woman in the eye: for they had been taught over the centuries that meeting the master’s glance was dump insolence. Later she learned too that in consequence the islanders considered exchanging looks brought bad luck” (*Indigo*, p. 295). In neocolonial times, nothing has changed from the past because this time the white people, Xanthe Everard and Sy Nebris, have decided to invest in tourism by establishing gambling hotels and exploiting the beauty of the island. In discussion

with Miranda, Kit (Miranda's father) and Xanthe, Sy pretends to suggest a solution for the falling demand of sugar, replacing tourism industry instead of sugar plantations:

No, the answer is tourism-and this is where I hope you'll come in, dear boy-and Goldie, my darling-and –yes, Miranda, you too, darling girl, if you've a penchant for it, of course. *Enfant-Beate* will have to enter the fray, against stiff competition. These two islands are more beautiful than anywhere else in the archipelago, and I've known this part of the world since – I shan't say. [...] But they're backward. They're so backward that I put it to the governor that he should resist handing over the reins to the locals. They'll make such a mess of it, and we're quite willing to stay on and help. (*Indigo*, p. 302)

Sy's ideas show the beginning of neocolonialism in the 20th century. But the second half of the century is the time of the postcolonial era, directing the power from the centers to the margins in the islands, from Everard's granddaughter; Xanthe to Sycorax and Serafine's granddaughter Atala, and from Sy to Abdulmalik.

Abdul Malik, the black islander, is a symbol of resistance in *Liamuiga*. His real name was Jimmy Dunn, the former police officer, but he adopts the name of Abdul Malik and formed "Shining purity in the hills on the volcano's slopes in disgust with the selling of the islands to the money-men behind the hotels and the casino and all the rest of the tricks the Westerners turned, without appearing to do anything but provide a bit of fun and a few jobs" (*Indigo*, p. 352). Li (2005) debates that Jimmy Dunn has intentionally taken a Muslim name, with the meaning "son of the king." He considers that the "name has explicit references to 1960's Black Power Movement and gestures towards a rejection of slavery and the Christianity associated with it" (p. 80).

He gathered around him a group of followers, and fathered children who had grown into youth. His living in isolation with his children and followers reminds us of Caliban (Dulé) who was living with the Africans in *Qualie* and planning a way to fight with the white men. Abdul Malik in his way of living is following in the footsteps of the Maroons. As mentioned earlier, the Maroons lived in the bush and according to Thompson this was more than botanical expression. For the white planter class, bush was "associated with everything that was dark, sinister, even unholy [...] the Whites viewed life in the bush as the call of the wild, the evidence of man at his uncivilized worst, at least in relation to Blacks, and the pursuit of a vagabond life" (p. 36). Yet the forest offered the chance of freedom to the Blacks and establishing the free communities for them.

Abdul Malik's children show the reversal of the colonization process when they take Xanthe and Miranda's clothes at the time that they were swimming in the spa. When Miranda finds their clothes are gone, "[s]he wasn't angry, not yet, and now that she could see them, and as they were only about six or seven years old, and little girls at that (or so she thought at first), in white dresses and kerchiefs as if they were going to communion, she thought it was a joke" (*Indigo*, p. 331). Miranda follows them naked to take their clothes and in the hotel when she reviews what has happened to her, she remembers the slaves who would serve their masters whilst naked in the past:

She had a memory then of naked children- and adults- in pictures of the slave trade; Sy, one evening, even said that the planters in the old days liked to have the house slaves serving topless. 'There's nothing new under the sun,' he'd said. 'No pleasure that hasn't been tried: they are fetish figurines in the Louvre, fifth century BC, showing a woman with nails stuck in every orifice, meant to bind her to you, don't you know, work magic so that she'll agree to anything and everything .' (*Indigo*, pp. 332-3)

But, the process has changed. Now the black man's children take the old masters' clothes.

Years later, Abdul Malik and his men in a coup take the parliament men hostage. That day Abdul Malik makes a speech and his speech reflects a postcolonial hero's power:

'Just give me what I want,' Abdul stood at the door jerking his head back and forth as he kept watch on them and on the corridor. 'Let's see the end of the foreign putrefaction in our land. Let's see the back of the gamblers and fornicators, the followers of Satan and Belial, who flaunt themselves in the abominable bikini and pour the tainted rum punches and mint juleps down their throats of evil. Let us say to the US dollar: we don't want your filth here. Let us say to the great plastic card, no, we don't want you here; let's say to the great white god Jesus Christ we don't want you here. Let us say goodbye to the little white lies. Yes, we have our own riches and they will buy us all we need, yes, they will.

'Let us say, "Get thee behind me" to Coca-Cola and Pepsi-Cola and blue jeans, to the concession and the franchise, the deal and the dollar, let us say to the Tempter, "I see you for what you are. Get thee behind me!"' (*Indigo*, pp. 354-5)

Regarding this speech, Li (2005) mentions that "Malik's speech has a powerful bearing on the neo-colonialist era of global capitalism in the post-independence Caribbean" (p. 81). He refers that after the Second World War, and with the ending of colonial empires,

many former colonies became independent. But Liamuiga becomes independent later than the other islands in the archipelago.

On the fourth day of the coup, Abdul Malik shot the Prime Minister in the lavatory and then left the building. The police did not take the order to kill him, but he started zigzagging in the street holding his gun in his hand. Abdul Malik was killed because the low shot hit his head instead of his thigh (*Indigo*, p. 365). However, Atala Seacole continues his way until she becomes the first prime minister of Liamuiga.

The House of the Spirits tells the history of Chile, even though there is no direct reference to the name of the country. Like *Indigo*, *The House of the Spirits* includes characters from the writer's life such as Esteban, who represents Allende's own grandfather, Clara, her spiritualist grandmother, the assassinated socialist president and her uncle Salvador Allende. McNeese (2006) argues that the death of Allende's Uncle Salvador had a deep impression on her first novel and he functions as the basis for one of her most important characters (p. 64). As the novel had the characters from Allende's own life, or people she had heard about among her relatives, during her mother's reading of the manuscript she was shocked because Allende had created a novel by showing many of her family members as characters in the text (p. 78).

The introduction of politics in the novel is gradual. Clara's Father's attempts to become a senator takes place in the first part of the 20th century. Allende shows the politician's hypocrisy when we read that Severo was not a believer, but he did not lose the opportunity of Sunday masses when almost all the people of the town came to attend. He needed it for his political progress in the coming election: "Severo del Valle was an atheist and a Mason, but he had political ambitions and could not allow himself the luxury of missing the most heavily attended mass on Sundays and feast days, when everyone would have a chance to see him" (*Spirits*, p. 3).

We can observe the first serious traces of history when we read about Clara's husband, Esteban. He was a landowner and he had tenants who worked in his fields. He ran his fields with a special system, not giving money for the tenants' works but instead giving them pieces of paper (vouchers) by which they could buy whatever they needed from the shop in Tres Marías. His farm was the best in the area and he made the tenants completely dependent on him. But what was threatening to his business was the spread

of socialist views among the tenants in Tres Marías. The first signal for this was a song Pedro Tercero, the foreman's son, was singing and he heard it when he was resting after lunch on the terrace. The song was about a group of hens who became organized to defeat a fox. Esteban called Pedro Tercero over and asked him to sing. He picked up his guitar, began to strum and sang. Esteban could understand the air of disobedience. He said it was the stupidest thing set to music and suggested him learning love songs instead. Pedro Tercero responded, "I like this, *patron*. In union there is strength, as Father Jose Dulce Maria says. If the hens can overcome the fox, what about human beings?" (*Spirits*, p. 154) He picked up his guitar and left the place without giving Esteban time to say anything. From that day on Esteban kept his eyes on him:

He tried to prevent him from continuing his schooling, inventing all sorts of tasks for him to do, men's work, but the boy simply rose earlier and went to sleep later in order to finish the work. That was the year Esteban whipped him before his father because he brought the tenants the new ideas that were circulating among the unionists in town—ideas like Sundays off, a minimum wage, retirement and health plans, maternity leave for women, elections without coercion, and, most serious of all, a peasant organization that would confront the owners. (*Spirits*, p. 155)

This was the first attempt of Chile towards socialism. As Collier and Sater (2004) suggest, the Socialist party in Chile was only "fledgling" in the 1930's (p. 330).

The rush of historical events is felt more keenly from the middle of the novel onwards when Esteban enters politics and becomes a Conservative Senator. From then on, we see the country in a political struggle between Conservatives and Socialists, or Right and Left. In the political history of Chile, this time between 1925 to 1973 is called the Presidential Republic in which Conservatives or Socialists try to choose a President from their own parties. While the Socialist party in Chile followed labor movements, the Conservatives supported colonial authoritarianism.

Conservatives such as Esteban did not like the growth of socialism as it awakened the working class and their demands. Blanca, Pedro Tercero's lover, telling Pedro of the dangers threatening the socialists, reminded him of the story of the Socialist leader who a few years earlier bicycled across the province distributing pamphlets on the haciendas. He was organizing the tenants:

until the Sanchez brothers caught him, beat him to death, and hanged him from a telephone pole at the intersection of two roads, where everyone could

see him. There he had hung for a day and a half, swinging against the sky, until the mounted police arrived and cut him down. To cover up the affair, they accused the Indians on the reservation, even though everybody knew that they were peaceful and that anyone afraid to kill a chicken would hardly kill a man. But the Sanchez brothers dug him up from the cemetery and hauled the body out into full view, and then it was too much to attribute to the Indians. Still, despite the evidence, the law would not intervene, and the death of the Socialist was quickly forgotten (*Spirits*, p. 172).

Years later, the spread of Socialist ideas informed the tenants of Tres Marías (*Spirits*, p. 309). As Collier and Sater (2004) suggest the Socialist party “accelerated the agrarian reform” (p. 332).

Esteban’s foreman warned him that the peasants were ready to protest and every day they have new demands. He said it seemed as if the tenants wanted to be patrons themselves. He was right, “those were stormy years” (p. 309). As Collier and Sater state, agrarian reform “emerged as one of the most important issues of the 1960s” (p. 268).

Tres Marías was one of the last haciendas in the South to be taken under the agrarian reform. The peasants who had been born there and had worked on the land for generations formed a “cooperative and took title to the property, because it had been three years and five months since they had last seen their patron and they had long since forgotten his hurricane-like temper” (*Spirits*, p. 355). The foreman who was frightened by the change in the situation and the tone of the meetings the tenants had in the schoolhouse collected his belongings and left without a word to anyone: not even Senator Trueba, as he thought he had done his duty by warning him many times in the past. The peasants, for the first time in their lives, were enjoying “the taste of freedom and the experience of being their own patron. They divided up the pastureland and each grew whatever he wanted” (*Spirits*, p. 355). When Esteban went to Tres Marías, they took him hostage. However, he was saved with the interference of Pedro by Blanca’s request.

Besides the agrarian reform in Chile, the upheavals in the universities is another issue we read of in the novel. Esteban’s granddaughter, Alba, had a boyfriend named Miguel who was a head of a Guerilla movement and talked regularly of revolution. He said that “the violence of the system needed to be answered with the violence of revolution. But Alba was not interested in politics; she wanted only to talk about love”

(*Spirits*, p. 319). She was tired of her grandfather's speeches, or listening to his arguments with her Uncle Jaime. The only political activity she was involved was the time she had gone with other students to throw stones for no obvious reason at the United States Embassy at school. But at the university, politics was "unavoidable" (*Spirits*, p. 319). Like other young students who entered the university that year, she was fascinated by nightlong gatherings in cafes, talking about the necessary changes in the world. Alba would return home late at night, her mouth bitter of stale tobacco, and her head full of heroism, "convinced that when the time came she would give her life for a noble cause. Out of love for Miguel, and not for any ideological conviction, Alba sat in at the university with the other students who had seized a building in support of a strike by workers" (*Spirits*, pp. 319-20). The students built barricades, sealed the doors and windows. It was the first time Alba spent the night out of home: "She was rocked to sleep in Miguel's arms between piles of newspapers and empty beer bottles, surrounded by the warm closeness of her comrades, all young, sweaty, red-eyed from smoke and lack of sleep, slightly hungry, and entirely fearless, because it was all more like a game than a war" (*Spirits*, p. 320).

Alba did not tell Miguel or her comrades that she was Senator Truba's granddaughter. Staying in that situation with no electricity and water for days in the university was difficult for her. Besides, she had bleeding, a miscarriage, so she left the building while it was surrounded by the police. As Collier and Sater (2004) state, "in 1967–68 the universities were shaken by explosions of student rebellion, starting at the Catholic University of Valparaiso early in 1967 and spreading to the Catholic University, Santiago, and to the University of Chile itself" (p. 323). They say comparing these student movements with those of France or the United States, there was little novelty in these movements. Collier and Sater argue "in many ways, as might have been foreseen, they were (or anyway soon became) simply extensions of the wider competition of the parties" (p. 323).

In the presidential election, the socialists were victorious. But it was more than Esteban could stand. As he was angry from the progress of Socialists, with the other senators he decided to lead a program to overcome the Socialist government. Due to social reforms, Senator Trueba, like other people, found his life changed. Despite his age and pains in the bones, he collected his energy and started travelling around the

country from north to south on planes, cars and trains. He had meetings with the hosts who received him in each city. But he noticed that he could not obstruct the government by legal ways. It was possible by illegal means: “He was the first to declare in public that only a military coup could halt the advance of Marxism because people who had anxiously waited fifty years to be in power would not relinquish it because there was a chicken shortage” (p. 349).

Looking at the history of the country, we find that Salvador Allende’s Socialist government lasted only for three years before a coup took place. Considering the coup in Chile, Collier and Sater (2004) point out that:

The operation did not require much in the way of preparation. The Army used the pretext of the annual September 19 military parade – an event in the *fiestas patrias* almost as old as the republic itself – to mask its transfer of units into Santiago. Tuesday, September 11 (General Pinochet had initially wanted the 14th), was fixed as the date for the rebellion. As planned, the fleet sailed out of Valparaiso, ostensibly to take part in annual joint maneuvers, of many years’ standing, with the U.S. Navy. Under cover of darkness the warships returned to port in order to seize Valparaiso. The FACH had already ordered its fighters to the south, out of harm’s way. Before dawn on September 11 the Army went into action. (p. 384)

Although the armed forces quickly overcome their opponents in the provinces and the capital, Allende himself continued to resist. He rejected the offer of leaving the country in a safe way and broadcasted a final speech over the radio waves. Even though he was betrayed by his soldiers, he resisted, and the palace came under sustained rocket attack. Collier and Sater mention this was the most tragic moment in the history of modern Chile as the palace had never been burned before. They write “[a]t around two o’clock that afternoon, Salvador Allende – physician, freemason, Socialist, and President of the Republic – shot himself through the head with a machine gun” (p. 358).

The socialist president who is unnamed in the novel is Salvador Allende, Allende’s uncle. However, looking at the event she does not say he committed suicide but was assassinated (p. 369). In *The House of the Spirits*, the President’s last speech comes:

I speak to all those who will be persecuted to tell you that I am not going to resign: I will repay the people’s loyalty with my life. I will always be with you. I have faith in our nation and its destiny. Other men will prevail, and soon the great avenues will be open again, where free men will walk, to

build a better society. Long live the people! Long live the workers! These are my last words. I know my sacrifice will not have been in vain. (*Spirits*, p. 368)

At the time that the gunshots were heard in the distance, the President was speaking on the phone with the head of the rebellion. When he heard, he offered to help him leave the country with a military plane. He replied calmly: “You were wrong about me, traitors. The people put me here and the only way I’ll leave is dead” (*Spirits*, p. 368).

By two o’clock in the afternoon, the old drawing rooms that had been used since colonial times were burned, and only a few men were left around the President. Soldiers entered the building and took the things left from the first floor. And “above the din was heard the hysterical voice of an officer ordering them to surrender and come down single file with their hands on their heads. The President shook each of them by the hand. ‘I’ll go last,’ he said. They never again saw him alive” (*Spirits*, p. 369).

From this point onwards, the military held the government. Esteban, who tried to take the government, had no place in the new government despite his expectations. He noticed this when he tried to find his son Jaime, who was the President’s doctor. He explained that when he arrived at the Ministry of Defense, the building had become a pigsty: “Orderlies were swabbing the floors with mops, some of the walls were riddled with bullet holes, and crouched soldiers were running around as if they were in the middle of a battlefield or expected the enemy to drop from the roof” (*Spirits*, p. 374). He waited nearly three hours to see an officer. At first he thought that they simply didn’t recognize him and that was why they were treating him with so little respect, but then he realized what was going on:

The officer received me with his boots up on the desk, chewing a greasy sandwich, badly shaven, with his jacket unbuttoned. He didn’t give me a chance to ask about my son Jaime or to congratulate him for the valiant actions of the soldiers who had saved the nation; instead he asked for the keys to my car, on the ground that Congress had been shut down and that all Congressional perquisites had therefore been suspended. I was amazed. It was clear then that they didn’t have the slightest intention of reopening the doors of Congress, as we all expected. He asked me—no, he ordered me—to show up at the cathedral at eleven the next morning to attend the Te Deum with which the nation would express its gratitude to God for the victory over Communism.

“Is it true the President committed suicide?” I asked.

“He’s gone,” he answered me.

“Gone? Where to?”

“He’s gone to Hell!” he said, laughing. (*Spirits*, pp. 374-5)

Senator Trueba walked onto the street feeling confused, leaning on his chauffeur’s arm for support. As there were no taxis or buses, there was no way of getting home. Fortunately, they saw a jeep full of policemen and they recognized him. Truba was not sure if the idea of a coup was a good one because things were not happening the way they had planned. To make himself calm, he justified it by stating “at the time I kept my doubts to myself, reasoning that three days are very few to put a country back together and that probably the vulgar officer who received me at the Ministry of Defense represented an insignificant minority within the armed forces” (*Spirits*, p. 375).

That vulgar officer at the Ministry of Defense was likely to be General Augusto Pinochet and his presence as the President on September 11, 1973 represent what Collier and Sater (2004) call “the worst political breakdown in the history of the republic”(p. 359). From the first moments of the new regime, repression was unavoidable. Congress was closed, there was a strict night curfew for years and all the Left-wing newspapers and magazines disappeared. Collier and Sater say what happened on those days for a small country such as Chile was too much. Radio Moscow reported that 700,000 had died within two days of the coup. They state that “[b]y the middle of 1978 there were nearly 30,000 Chileans in exile in Western Europe alone. By the end of the decade, exiles could be counted in the hundreds of thousands”. (p. 360)

At that time, when every day allendistas (Activists within the United Popular parties) were arrested, Alba understood the most pressing need was to secure asylum for those in danger of death. At first, it seemed like fun, but she quickly realized that this was not a game. She memorized the location of embassies and the shifts of the guardsmen standing in front of them, the height of their walls and width of their doors. Words reached her via a stranger when someone needed asylum (*Spirits*, p. 378). Sometimes, she hid that person for a night or two and, when possible, slipped that person into one of the nearby embassies by climbing a wall behind the guard. When the embassies were ringed with barbed wire and machine guns and it was impossible to continue taking those who were in danger, she started helping the families of prisoners,

disappeared people, the dead and the unemployed who had nothing to eat (*Spirits*, p. 379).

During this time, Esteban Trueba's house was under the surveillance of the political police and one night they came for Alba. Senator Truba saw them kick open her granddaughter's bedroom, push her out and take her at gunpoint to the drawing room. They were "kicking down doors, rifling wardrobes, knocking over furniture, ripping open mattresses, emptying dresser drawers, kicking the walls, and shouting orders in their search for hidden guerrillas, contraband weapons, and any other evidence they could find" (*Spirits*, p. 401). They piled all the books in the courtyard and began a fire with gasoline. When the political police asked Truba to hand over all his notebooks, address books, checkbooks and all his personal documents, Esteban said, "I'm Senator Trueba! For God's sake, don't you recognize me?" [...] "You can't do this to me! This is an outrage! I'm a friend of General Hurtado's!" (*Spirits*, p. 402) The man ferociously replied: "Shut up, you old shit! You don't open your mouth until I tell you to!" (*Spirits*, p. 402) But the man in charge rudely pushed a piece of paper in Trueba's face, ordering him to "Sign here! [...] It's a declaration that we entered with a court order, showed you our identification cards, and that everything proceeded properly, with all due respect and proper manners, and that you have no complaints. Sign it!" Senator Truba did not sign but when he saw Alba being slapped in the face by a man, he signed it after being paralyzed with fear (*Spirits*, p. 402).

Alba was arrested and taken to the detention camps. Collier and Sater (2004) , referring to those days, state that "detention camps were opened up and down the country.[...] Arrests were in the tens of thousands, and likewise tens of thousands of Chileans were simply banished" (p. 360). They were sent to the bleak surroundings of Dawson Island in the Magellan Straits, Pisagua and Quiriquina Island in Talcahuano Bay.

When Alba was being taken to the detention camp, the men lifted her into a van. Before they put adhesive tape over her eyelids, she looked at the empty street, surprised that despite the noise and burning books none of the neighbors looked out to see what was going on. The van started to move and for the first time in her life, she lost sense of time and space:

She felt a large, wet hand on her leg, kneading, pinching, climbing, and exploring, and then a heavy breath on her face whispering, “I’m going to warm you up, whore, you’ll see,” and other voices and laughter, while the van turned and turned in what seemed to her an endless ride. She did not know where they were taking her until she heard the rush of water and felt the wheels of the van cross planks of wood. Then she knew her destiny. (*Spirits*, p. 403)

When they reached the destination, the men helped her down. Before taking two steps, she felt the first blow strike her ribs and fell on her knees. Two men lifted her and dragged her. When they stopped she heard one of them say, “This is Senator Trueba’s granddaughter, Colonel,” and another man replied, “So I see” (*Spirits*, p. 404). Immediately she recognized the voice of Esteban Garcia, Esteban Truba’s illegal grandson. At that time she understood that he had been waiting for her since the day he had sat her on his knee, when she was just a child.

In the detention camp Alba was persecuted and molested. How Alba was saved and returned from death to life was through the interference of her Grandfather’s friend, Transito Soto, a prostitute who Esteban had lent money to leave town because she thought in town she had no future but in the city could develop her business. Transito Soto was the owner of hotel like brothel called Christophe Columbus. She could return Esteban’s favor because of the contact she had with military men and could save Alba from the camp because she had “an excellent relationship with the new government, just as she had had with the preceding ones” (*Spirits*, p. 417). As we see, and as McNeese (2006) refers too, Allende’s novel “cast the Pinochet regime in a negative light”: the reason why her book was banned in Chile (p. 79).

Unlike *Indigo* and *The House of The Spirits*, which show the contemporary history and political situation in the writers’ ancestral home countries, Fatma’s deal with history goes back to the 5th and 13th Centuries. Fatma’s account with history is related to her travels with Noor in the realms of books or dreams. One of the historical events we read in the novel is about King Thonawas. As Wynbrandt (2010) notes, King Thonawas was a Jewish King who asked the Christians of Najran to become Jews. Following their refusal, he burned them:

More than a century before Islam’s rise, a Jewish kingdom had been established in southern Arabia. It was destroyed by Ethiopian Christians during conflict between the Byzantine Empire (with which the Ethiopians

were allied) and the Persian Empire (with which the Jews and pagans were allied). A Christian community was well established at Najran, southeast of Mecca, but in 523 it was slaughtered by DhuNuwas, the ruler of Himyar, in what is now Yemen. DhuNuwas was concerned about their threat to his power, given the rise of a Christian kingdom in Abyssinia. (pp. 24-5)

Noor tells King Thonawas' story to Fatma. He tells her that her comrades (the snakes) were born in the fires of Arabia's ancient past. In fact, they are sparks from the trench where Thonawas, the cursed king, burned the martyrs. It happened in a faraway past:

The cruel king and his courtiers sat on their golden thrones watching the martyrs burn. King Thonawas supervised every detail of the executions. He spared no one- old people, children, animals, women-all were fuel for his great holocaust. Fans stirred acacia perfume to cover the stench of burning flesh. From the fires of believers, the snakes sprouted. Sparks of burning flesh fell on the ground and turned into sleek, vengeful forms- this, by the way, is why most snakes live in the southwestern part of Arabia. (*Fatma*, p.116)

After hearing this event, Fatma meditates and sees dreams about it. One night Sajir, emotionless and apart like always, comes to his wife's bed: "Fatma was dreaming about a sacrifice, an amber idol, and the violet flames of the Yami ravaging the land. She was walking in search of King Thownawas's Serpent. . . . She heaved breathlessly. She opened her eyes to see Sajir's masklike face looming over her" (*Fatma*, p.142). As Noor told her before, the snakes she looks after are the sparks of Thonawas's ditch. Fatma would enter the book of eternity in hereafter in the shape of a snake and fight with King Thonawas to defeat him (*Fatma*, p. 150).

Another historical figure we read about in *Fatma* is King Molkshah the Khawarizmi who appears in a story that Noor tells Fatma. Alem states that she has adopted King Molkshah the Khawarizmi's character from Jalal ad-Din the Kharazmshah (Personal Contact with Rajaa Alem, 29 August 2013). Jalal ad-Din, the Persian king, (1119-1231), son of Muhammed and Ay Chichek, was the last ruler of the Khwarezmian Empire. His title was 'Manguberdi', a Turk title meaning 'God given'. After his father's defeat at the hands of Genghis Khan in 1220, he became the king. In the battle of Parwan, near Kabul, he defeated the Mongols. After the sacking of Samarkand when his Afghan allies abandoned him, he fled to India and the Mongols were following him. Panahi Semnani (1998) refers that in the Battle of Indus, Jalal ad-Din, with 50,000 men and several thousand refugees, stood against Genghis Khan's

force of over 30,000 men. The Persian refugees were slaughtered brutally by the Mongols. When only a few remained in his army, his harem including his mother, wife, sisters and daughters asked the Sultan to throw them in the Indus River (p. 168). They prefer death to becoming slaves for the Mongols. At the end of the battle, Jalal ad-Din could pass the river Indus while Genghis Khan watched the scene in amazement with his sons. He lived in India for three years in exile. In 1214, he returned to Persia and re-established his kingdom.

In the story that Noor tells Fatma, King Molkshah the Khwarizme was a pilgrim's guide to the holy land. When he was returning to his country, he got caught in a storm and the wind carried a mongoose scent to him and captivated his soul. Wind blew sand in his eyes and he blinked long enough to find himself entrapped in a dream (*Fatma*, p. 33). He got back to his horse and dreamed of Fatma's grandmother: "She was galloping behind him like a gazelle. She seized the reins of his steed, who was thundering along like the devil himself. King Molkshah jumped with fright. Yet he felt a thrill at her invasion of him" (*Fatma*, p.33).

Noor explains how her Grandmother makes herself naked and even casts off her skin to show King Molkshah her true identity; "She was a hybrid nymph and mongoose. She threw herself against his chest and reached behind him, clutching his spine, jolting him with ecstasy. He fainted with pleasure" (*Fatma*, p. 33). The courtiers of King Molkshah see a shining body disappear in the sand and the king falls from his horse.

The King never recovered from this vision. On his way home, he was following the animal that had demolished his soul. Then there was news that his heirs, his seven sons, were found strangled in their beds. After that, he "tried to find comfort in siring a new litter of heirs, but no matter how hard he and his consorts worked at it, his bed remained barren. The wizards informed him that he had been robbed of his seed; he was unlikely to have survivors" (*Fatma*, p. 34). The reason for putting this statement in the story might lay in the fact that Jalal ad-Din had three sons but all died very young. His eight-year-old son, Mang Toi Shah, was taken by Mongols. In the Battle of Indus, Genghis Khan looking at the boy said: "Kill this boy and give his heart to my dogs; the descendants from such brave Muslims will cut my grandchildren to pieces" (Panahi Semnani, 1998: pp. 170-1). One of his men cut the boy's chest in one movement and

threw the boy's heart out of his chest and presented it to Genghis Khan. Panahi Semnani notes how Jalal ad-Din's other children died: Gimgar Shah died when he was 3 years old after being poisoned and Doshi Khan died when they surrendered Akhlat (in Anatolia) (p. 147).

The King followed soothsayers sat on the sand after hearing their prayers. The seers stood close to him and doing their talismans they said to him "your heir – your only and one heir –will be released from his nesting place" (*Fatma*, p.35). The King needed a successor and he hunted every mongoose and woman in the district of the pilgrim's path, spreading death among the women who had plotted against Shumla. His temple of bones grew higher and Molkshah hunted like a madman. He had constructed a minaret of hoofs and bones in the center of the desert. At last, one day, the temple reverberated with the cries of childbirth.

Alem states that what made her use King Molkshah the Khawarizmi in her novel was the spiritual quest of Jalal ad-Din after he throws his harem including his mother, wife, daughters, and handmaidens into the river Indus. (Personal Contact with Rajaa Alem, 29 August 2013)

2.3. RETELLING HISTORY: REVISIONARY NOSTALGIA

As established earlier, the retelling of history in magical realist fiction is often from the perspective of marginalized figures. When retelling is from the view of a marginalized figure, the events related to the decentered will be highlighted.

Magical realism's global boom in the 1980's coincided with cultural poetics. Like magical realism, which resisted the dominance of white western realism, cultural poetics resisted the dominance of old historicism. As magical realism denied the objective truth of realism, cultural poetics denied the objective truth of old historicism.

Old historicism claimed that whatever came in the history is based on things that actually happened. But cultural poetics rejects this idea, declaring that history was written by those in power and there are untold truths which historians did not write. As Propst(2009) quotes Marina Warner, since the 1980's many women authors tried to reconstruct lost histories (p.330). Likewise Warner, Allende, and Alem in the novels we

study restore voices to the silenced or let the unheard voices of women be heard, telling their stories without the revisionary hand of old historicism.

2.3.1. Power Relations

We can say that the idea of looking back in history to find the hidden corners via cultural poetics follows Michel Foucault's theory of power. But Foucault's theory of power besides cultural poetics' critics influenced post-colonial theorists and feminist literary critics.

Mills(2003), considering power and studying Foucault's works and ideas, discusses that maybe the most useful element in Foucault's analysis of power "is the fact that he sees power relations as largely unsuccessful, as not achieving the goal of total domination" (p. 47). Because when there is power, there is resistance, and the resistance makes power relations unsuccessful.

Foucault's studies about the past have been illustrative for the study of cultural poetics. Mills (2003) argues that Foucault is interested in a form of analysis which concentrates on possibilities rather than simple relations of cause and effect. It means Foucault argues that when we analyze events in the past, we are likely to try to feature simple and clear causes for those events; for example, it is often said that in the Second World War, the Nazi invaders of the Soviet Union experienced defeat due to the severity of the Soviet winter for which they were not ready. But, this simplistic cause and effect way disguises the fact that there were numerous causes which led to the defeat of the German army such as the availability of winter uniforms to the Russians and the lack of adequate uniform for the Germans, use of non-German troops by the Germans in the front-line, lack of participation of German Generals in the planning of the invasion and the overconfidence of Hitler. Mills goes on to state that even though "finding simple cause-and-effect relations makes thinking and writing about the past much easier, Foucault suggests that we should, rather, try to analyze the complexity and indeed the confusing nature of past events" (p. 51). This view of analyzing possibilities instead of a simple cause-and-effect relation is really important in the analysis of power relations, because it makes the Foucauldian analyst able to concentrate more on the way

that power is spread throughout a society in all types of relationship, event and activity (p. 52).

Two things Foucault studies within power are knowledge and truth. Mills (2003) mentions that in *Power/Knowledge*, Foucault describes knowledge as being a combination of power relations (p. 69). Foucault(1980a) in another essay entitled “Prison Talk” discusses that “it is not possible for power to be exercised without knowledge, it is impossible for knowledge not to engender power” (p. 52). Mills discusses what Foucault states here is an important theoretic improvement in this discussion of knowledge, as it puts emphasis on the way that knowledge is not detached but rather a fundamental part of struggles over power. Mills mentions Foucault shows how these two elements of power/knowledge depend on each other (p. 69). In *Discipline and Punish*, Foucault (1995) emphasizes that knowledge and power are inseparable, that “power and knowledge directly imply one another; that there is no power relation without the correlative constitution of a field of knowledge, nor any knowledge that does not presuppose and constitute at the same time power relations” (p. 27).

In an interview titled “Truth and Power”, Mills (2003) notes that Foucault studies that truth, like knowledge, is not an “abstract entity” as many in the Western philosophical tradition have anticipated. Instead, Foucault(1980b) emphasizes that “truth is a thing of the world; it is produced there by virtue of multiple constraints” (p. 131). Foucault uses “the will to truth” as a set of exclusionary practices whose function is to establish distinctions between those statements that will be considered false and those that will be considered true. The true statements will be spread throughout society and repeated in books. These statements will support ‘common-sense knowledge’ within a society. But those statements which are categorized as false will not be reproduced (p. 74). Foucault (1980b) states, “each society has its regime of truth” (p. 131). Mills refers by regime of truth he means the kind of statements that can be made by official people and accepted by the whole society (p. 74).

New historicism, developed in the 1980s, was directly influenced by Foucault’s thoughts. Mills (2003) argues that new historicism can be regarded as an effort to put Foucault’s ideas to work on literature. It was mentioned earlier Foucault’s studies on

power have a significant role in developing cultural poetics. As critics Rice and Waugh (2001) comment:

His [Foucault's] writings have consistently shown how so-called objective historical accounts are always products of a will to power enacted through formations of knowledge within specific institutions. His 'histories' resist the allure of 'total theories' which offer overarching narratives and instead focus attention on the 'other' excluded by and constructed by such accounts. (pp. 253–4)

From Foucault's view, history acts as a form of power. In each historical period, people make their own episteme and that episteme decides the way people view reality. Foucault (1972) defining episteme says: "By episteme, we mean, in fact, the total set of relations that unite, at a given period, the discursive practices that give rise to epistemological figures, sciences, and possibly formalized systems[...]" (p. 191). Foucault discusses that the episteme is not a form of knowledge or a type of rationality, but "it is the totality of relations that can be discovered, for a given period, between the sciences when one analyses them at the level of discursive regularities" (p. 191). In the context of episteme, we can say history contains complex forces and this is what new historicism tries to reveal.

2.3.2. Cultural Poetics or New Historicism

It is important to state that new historicism is the American branch of cultural poetics. As a recent method for textual analysis, it questions some of the central tenets of old historicism. Old historicism, which appeared in the 19th century, claims that the written history has the correct view of saying what really happened. However, new historicism asserts that history is subjective. It means historians cannot give us a completely correct picture of past events, or the opinions of people. Bressler (2007) considers that for a new historicist, history looks like language. It acts like a narrative discourse that includes power relations. He also states that history must be regarded as a language that can never be completely expressed or explained (p. 224). Montrose (1989) identifies new historicism as a post-structuralist orientation to history, stating:

a reciprocal concern with the historicity of texts and the textuality of history. By *the historicity of texts*, I mean to suggest the cultural specificity, the social embedment, of all modes or writing[...] By the *textuality of history*, I mean to suggest, firstly, that we can have no access to a full and authentic

past, a lived material existence, whose survival we cannot assume to be merely contingent but must rather presume to be at least partially consequent upon complex and subtle social processes of preservation and effacement; and secondly, that those textual traces are themselves subject to subsequent textual mediations when they are construed as the “documents” upon which historians ground their own texts. (p. 20)

New historicism in comparison with old historicism gives more understanding of the text, uncovering the hidden forces in the text.

When new historicism is applied to literature, motivated by the works of thinkers such as Foucault and Geertz, Booker (1996) debates that it shows the relationship between literature and society. He discusses that in the same manner as “poststructuralists such as Roland Barthes and Jacques Derrida, new historicists see literary texts as the product of complex inter-textual relationships rather than of the individual creative genius of the author” (p. 138). Chinua Achebe’s reading of Conrad’s *Heart of Darkness* and Malcolm Evans reading of Shakespeare’s *The Tempest* show more than anything the racist and imperialist intention of the writers. Stephan Greenblatt’s works, mostly concerned with English Renaissance writers, show that these writers-unlike our expectations of Renaissance writers- under the strict limitations of their society had less independence in self-fashioning. He believes these writers shape their identities by submitting to some outside authority such as God, a holy book, an organization, court or the military. Different from our thoughts of English Renaissance with its utopic vision, Greenblatt’s *Shakespearean Negotiations* and Jeffrey Knapp’s *An Empire Nowhere* show that Elizabethan England was a time of famine, plague and political aggression. What historians had for years told about this age appears to be a big lie. These critics had done their studies only through textual analysis of Shakespeare’s plays.

Bressler (2007) discusses that “adherents to the multiple approaches to textual analysis inherent in new historicism now prefer to call this approach cultural poetics, emphasizing and noting the multiple factors that help determine a text’s meaning. Its British counterpart is known as cultural materialism” (p. 352). He goes on to state that cultural poetics tries to find the personal writings that are disregarded or repressed by many critics. Bressler calls those moments mini moments in history that have been “marginalized by previous scholars and writers” (p. 227). He considers that these

narratives disclose the power structures in both the text and the cultures that made them, releasing the silenced voices that can help us reform history. In this case, cultural poetics helps hear the silenced voices of the past.

The writers of our novels, looking back at the past and correcting the mistakes made in the past, use revisionary nostalgia.

2.3.3. Nostalgia and Revisionary Nostalgia

The term *nostalgia* comes from the Greek *nostos* (return home) and *algie* (longing) and denotes a longing for a home that does not exist anymore or even may never have existed. Boym (2001) calls nostalgia “a sentiment of loss and displacement, but it is also a romance with one’s own fantasy” (p.xiii). She adds, “[N]ostalgic love can only survive in a long-distance relationship. A cinematic image of nostalgia is a double exposure, or a superimposition of two images-of home and abroad, past and present, dream and everyday life. The moment we try to force it into a single image, it breaks the frame or burns the surface” (pp. xiii-xiv). Boym believes that nostalgia returns as “a defense mechanism” in a time when life is speeded up and in historical cataclysms (p. xiv). She discusses that while nostalgia is a yearning for a place, in fact it is a longing for a different time, like the time of our childhood or the slow beats of our dreams. She says:

In a broader sense, nostalgia is rebellion against the modern idea of time, the time of history and progress. The nostalgic desires to obliterate history and turn it into private or collective mythology, to revisit time like space, refusing to surrender to the irreversibility of time that plagues the human condition. (p. xv)

Boym’s typology of nostalgia includes restorative and reflective nostalgia because she thinks fancies about the past that are a direct response to the needs of present have a direct effect on the realities of the future. Our concern for the future makes us feel responsible for our nostalgic tales. The future of nostalgic longing and progressive thinking is at the center of this inquiry. Boym considers that:

Restorative nostalgia is at the core of recent national and religious revivals; it knows two main plots –the return to origins and the conspiracy. Reflective nostalgia does not follow a single plot but explores ways of inhabiting many places at once and imagining different time zones; it loves details, not

symbols. At best, reflective nostalgia can present an ethical and creative challenge, not merely a pretext for midnight melancholias. (p. xviii)

Besides Boym's typology of nostalgia, Upton's (1989) typology includes static, vertiginous and revisionary. He calls static nostalgia as the most limited recreation of the past; it is passive, without any change. Vertiginous nostalgia is static nostalgia's "radical opposite; it is a tendency to be absorbed by the past yet continually to rewrite memories without accepting any past choices" (p. 34). But in revisionary nostalgia there is a yearning for past conditions with renewal; past becomes a living tissue accepting changes (p. 34). This kind of nostalgia is seen in *Indigo*, *The House of the Spirits* and *Fatma*.

2.3.4. Retelling history and Revisionary Nostalgia in *Indigo*, *The House of the Spirits*, and *Fatma*: Herstory(es)

As discussed, nostalgia is a longing to return to the past. It is a yearning for the return of past circumstances or events. Revisionary nostalgia is the return of past circumstances with the desire to make changes in it. In the process of history writing, women were excluded; neither had they written history nor were they seen active in constructing it. We mentioned Foucault's views in which he believed that those who had power wrote the history. Cultural poetics or new historicism follows on from Foucault who said that history is not the construction of a simple cause and effect relationship, but a complex network of power relations. We cannot expect women who have struggled for their voice to be heard from the end of the 19th century to have an active role in constructing it: female heroes are absent in history or very rarely seen. But, with the rise of feminism from the end of the 19th century in England and its followers in the other countries in the 20th century, women started to criticize their exclusion from the historical narrative. As we mentioned earlier in discussing the work of Marina Warner, since the 1980's many women writers have started to "reconstitute lost histories" (qtd. in Propst, 2009: p. 330). She refers to Toni Morrison, Maxine Hong Kingston, and Louise Erdrich, admiring their presentation of "lost histories and lost strands of courage" (p. 330).

Warner as the author of *Indigo*, along with Allende in *The House of the Spirits* and Alem in *Fatma* restore voices to women, retelling the history with more emphasis on

female characters and how they had an active role in constructing history or literature that had not previously been documented. By using a female method for narrating, each of these writers created a 'her-story'; a term coined in 1970 by Robin Morgan which highlights the role of women or tells history from a woman's point of view.

Warner's *Indigo* is retelling her family history on the first days of European settlement in the Caribbean and Shakespeare's *The Tempest* with more emphasis on silenced female characters. In this Chapter in 'Telling History', we mentioned how Warner replaces her great grandfather Sir Thomas Warner and his Indian wife with Kit Everard and his indigenous mistress Ariel in *Indigo*. Meanwhile, she uses Shakespeare's *The Tempest* and she borrows their names; Sycorax, Ariel, Caliban, Miranda and Prospero. As Al-Hadi (2010) mentions, "for Warner *Indigo* is a novel of reconciliation, a narrative that recalls the past in order to try and heal its wounds"(p. 180). Williams-Wanquet (2005) believes that Warner "deconstructs traditional history to reveal another story, that of the silenced other" by telling the story of colonization from the point of view of the indigenous people (p. 268). Moreover, she shows how Warner rewrites *The Tempest* to "fill in the gaps and restore other feminine voices" (p. 268) not only of Sycorax but also of Ariel, Miranda, and Miranda's mother.

The Tempest is believed to be Shakespeare's last play that he wrote alone. While it has the characteristics of a romance, it is a tragicomedy. The play shows Prospero, the legal Duke of Milan in a faraway island, while he is trying to bring back his 15-year-old daughter Miranda to her lawful place with artifice. He raises a storm to trap his brother Antonio along with Alonso, King of Naples, his son; Ferdinand, his brother; Sebastian, and Gonzalo; a Milanese courtier, when they are returning from Alonso's daughter's wedding in Tunis. Prospero and Miranda watch the shipwreck. Prospero tells her daughter how they came to the island. He was Duke of Milan, but twelve years ago his brother seized his power and with Gonzalo's help he escaped in a small boat along with Miranda. He finally came to the island and made Caliban his slave. There was a spirit in the island, Ariel, who was prisoned by Caliban's mother Sycorax, the witch of the island. She died and Ariel remained a prisoner in the tree until Prospero with his magic made him his servant.

When the shipwrecks come ashore on the island, they think that Ferdinand is dead but he is in another part of the island. He encounters Miranda and having not seen any other man except for her Father and Caliban, falls in love with him. Ariel asks for his freedom and Prospero promises to do so if he does something for him about the shipwrecked. Ariel makes them move towards Prospero's cell. Antonio and Sebastian plan to kill Alonso so that Sebastian can be the king. Caliban meets Trinculo, the court clown, and Stephano, the court servant. Caliban persuades them to help him overthrow Prospero. While they are all drunken move to Prospero's cell. Ariel informs Caliban's plot to Prospero and brings Antonio and the others to the cell. Prospero reveals himself and he forgives his brother and prepares to return to Milan, his dukedom. Miranda and Ferdinand become engaged, Ariel becomes free and Caliban and the drunken servants are also forgiven.

Since the 19th century, several authors used Shakespeare's characters from *The Tempest* to tell their own versions of it. As Sparrow(2002) notes, in postcolonial writing we often see the rereading and rewriting of "European historical and fictional record by refreshing the plots, characters, or founding assumptions of European texts in order to appropriate or redirect the ascribed meaning of the original"(p. 118). She mentions that Shakespeare's *The Tempest* has been taken by many critics as a tale of colonial practice and it has shown itself "a popular model for fictional re-writing of that experience" for postcolonial writers (p. 117). Similarly, Li (2005) called *The Tempest* one of the most extensively rewritten literary works with the rise of postcolonialism, referring to George Lamming's rereading of it in *The Pleasures of Exile* (1960). He says that Lamming uses the Prospero/Caliban relationship as a metaphor for the meeting between the colonizer and colonized (p. 73). Li mentions that Lamming is not the first to study *The Tempest* as "a colonial allegory", but his reading has an innovative importance, because it recommends an alternate to Shakespeare's depiction of the colonizer/colonized relationship (p. 73).

Döring (2001), looking at Warner's works, considers that we can see one repeated question and concern: "How is our present shaped by the past while the past is, in turn, continuously reshaped through present re-interpretations?" (para I). He states this dialectical link between past and present looks to be the principal question with many of her works. He also says that in Warner's works the past is not anything given, but it is

something “remembered, revised, reversed and reconstructed” (para I). Sparrow(2002), quoting from Warner, states that she did not accept Prospero’s narrative as a history but “a particular *version*” so she felt obliged to “imagine, in fiction, the life and culture of Sycorax, and of Ariel and Caliban... I wanted to hear their voices in the noises of the isle” (p.120).

So, Warner’s story retells *The Tempest* with an emphasis on the silenced female characters. There are six characters that Warner borrows from *The Tempest*: Miranda, Miranda’s mother, Miranda’s father, Sycorax, Ariel, and Caliban. But her emphasis is on the silenced female characters of *The Tempest* such as Miranda, Miranda’s mother, and Sycorax. Sparrow(2002), looking at *Indigo* quotes from Warner that “Shakespeare was writing the father’s plot. Prospero works out the plot for his daughter. Prospero’s wife is conspicuously absent... So I tried to write the daughter’s plot, to take the story from the other side and show how the daughter extricates herself from the daughter’s plot” (p.122). Regarding this issue, Al-Hadi (2010) argues, “Warner writes her own version of a history of female oppression, calling attention to its absence from male history books” (p. 183). Due to this, she says, Warner gives back the silenced female figures their voices so that they can tell their own stories of sorrow, fault and estrangement.

The female characters such as Miranda, Miranda’s mother, Ariel and Sycorax have a strong influence in the development of the novel whereas in Shakespeare’s *The Tempest* they stood on the border. Miranda is a passive person in Shakespeare’s *The Tempest* under the patriarchy of Prospero. Warner’s Miranda is an independent person, not pampered like Shakespeare’s. When she is 18 years old, she is living alone in Paris while she is left there with her careless parents. She lives in a shabby hotel room and it is difficult for her to pay for her expenses. She studies art and acts as a model to earn her living.

Unlike Shakespeare’s Miranda, whose father cares about her virginity (I, ii, 348) and (IV, i, 14), Warner’s Miranda does not care about this. She sleeps with men freely. Under the wake of second wave feminism that made women express their freedom - in the first wave they asked for equality- Miranda behaves as a free woman. When her grandfather meets her in Paris and asks her, “Has anyone, laid a finger...um... kissed

you?’ He was still turned away, his back as braced as a victim at a flogging stake”, (*Indigo*, p. 249) she finds herself remembering her experiences:

Miranda then found herself half-laughing through her tears. If he turned and looked at her, she might have to give a straight reply, but to his narrow back, which could have been the back of a much younger man, she began to tease, in the way that she had learned so many of her new friends liked, when they made similar inquiries too, like the painter who’d lain on her bed and asked her earnestly if she’d ever experienced simulations orgasm, or the musician who’d volunteered he’d show her a ‘perversion’ he was sure nobody would have demonstrated to her before, and began nuzzling between her legs. How they always wanted to know what other men did. How they puffed themselves up to outstrip others in their pleasure-giving powers, how they boomed when they protested they’d avenge assaults on her innocence by others. (*Indigo*, p. 249)

Years later, back to London as a reporter, Miranda tries to find Jean-Claude Meursault, the director of the movie *A Fleur de Peau*. She goes to a scene they were supposed to be. She watches pictures of women in underwear on the wall surprised because:

Sex in Miranda’s experience wasn’t a matter of spectacle, but of darkness and touch, magnified by her senses’ usually exacerbated state, the extremes of the night, of smoking and drinking and hunger and tiredness, and she was a blind swimmer through walls of warm water, and knew nothing of the practice and technique of the models in the pictures crammed edge to edge in the shop. She was used to seeing men’s bodies; but she had never seen a woman’s strike the poses of these images. (*Indigo*, p. 257)

Miranda wonders if she does it wrong. She never does any of this and has not any of the underwear either. She thinks perhaps she is not a real woman, after all, with the right innate understanding of communicating with the opposite sex. She hesitates and thinks how such a very real woman would deal with this situation. Miranda’s way of life as a free woman reflects the radical feminist ideas of the 1960’s. Especially after Food and Drug Administration (FDA) in the United States approved the use of oral contraceptive pills in 1961, women felt more freedom in their sexual affairs. Miranda’s idea about marriage and its limitations follows radical feminists who believed in eradicating patriarchy by creating complete equality in housework, childcare, emotional and sexual desires, as well as the authorizing of abortion. Even her father when they are going to Liamuiga in the boat confirms this. He walks to his sister and daughter, putting an arm around both, asking why two beautiful ladies like them didn’t have a husband. Xanthe answers that it is due to the inadequacy of men. Kit, Miranda’s father, states, “Miranda

on the other hand has her own reasons, I know. About Independence and Freedom.... A new breed, a woman of today. You don't want life easy, I know. You'd rather it was interesting" (*Indigo*, p. 293).

Dissimilar from Shakespeare's passive Miranda who accepts her father's promoting of British colonialism, Warner's Miranda, unlike her colonizer forefathers, suffers from the image of colonialism. Miranda looks like a postcolonial intellectual from the second half of the 20th century. When Xanthe asks her to accompany her with her father to the islands to celebrate the 350th anniversary of the Everards' landing on Liamuiga, Miranda shows her unwillingness but Xanthe encourages her and says they should go: "It's History with a big H, you can't make it happen or unhappen just as you please. The Elizabethan seadog, the dream of Eldorado, the lost paradise, this is the past that we belong to, you can't hide from it" (*Indigo*, p. 278). Miranda tells Xanthe that she does not hide from it but she does not want to celebrate it because it makes her feel uncomfortable. When Xanthe asks about what she feels uncomfortable, the look on her face does not let Miranda reply: "She would have said: The slaves, the slaves. The sugar, the Indians who were brought there afterwards. Feeny and Feeny's parents and grandparents and ... her daughter, the one she had to leave behind. The plantations. The leg-irons and the floggings. Sugar. Sugar" (*Indigo*, p.278). But she is silenced with her thoughts.

Warner's Miranda is different from Shakespeare's in her encounter with Caliban. For Shakespeare's Miranda, Caliban is a dreadful figure and Miranda's father accuses him of his sexual assault (I, ii, 348). On the contrary, Warner's Miranda longs for a sexual relationship with Caliban. In Chapter 1, we mentioned Miranda goes for an interview with Jean Claude Marssult about his movie *Fluer des Maul*. After the interview, she takes some pictures from the movie scenes and one of the colored actors, George Felix, (who will later be Caliban), notices it and starts shouting at Miranda that a white bitch is exploiting him. Miranda's answer that she did not have the chance to ask him makes him angrier. He moves violently to Miranda shouting, "Aha, Whitey just didn't get a chance to ask. And isn't that just the case with everything you gone and done over the centuries of black oppression? You never had the chance to ask – the slaves, the chain gang, the artists who got burned out making entertainment for you and looking real pretty for you [...]" (*Indigo*, p. 264). George Felix does not hit her, but

snatches her camera. When she hears his assaults, Miranda desires for a sexual relationship with him:

She was trembling, hot tears sprang to her eyes, she wanted to cover her face with her hands, but did not dare attempt such a defending gesture for it would have seemed a patent provocation; besides she knew how to stand in the face of anger. And at the same time the racing of her blood was only partly fear, and she could see that he knew it, that he had discovered this power and tuned it to performance pitch, that the insults were a kind of invitation, the display of force a plea turned upside down, and she also wanted, because she longed to please, to take off her clothes then and there and let him down from his prideful pose, and soothe him with her obedience to his rage. She was like a young dog, the kind her mother scorned, and she could only leap and lick after a blow such as he had fetched her (*Indigo*, p. 265).

And what she desires happens some days later. Days later, he rings having taken Miranda's number from Annabel, the PR girl. Miranda tells him there was no need to call but she invites him over:

She felt the actor's hand in the small of her back, the other sliding fingers into her, gently, asking her softly, 'Do you like that, do you?' She couldn't now tell Xanthe that she'd invited him over when he telephoned, that she had leapt at the chance with all her puppyish longing to stop the mouth of anger, to staunch the flow of hurt, and that he had slunk away in shame at the tenderness he had disclosed to her, and leaving her bed had put on his testosterone start again and said, 'So long, baby.' But she didn't mind; in a way she could not quite understand, or did not want to examine, she felt the act and the pleasure it had given them had undone the earlier bout of rage and made them quits. (*Indigo*, pp. 279-80)

Unlike Shakespeare's *The Tempest*, Warner's *Indigo* ends with the unification of Miranda and Caliban (George Felix). Years later, working for the journal *Velvet*, Miranda is asked to take photographs for a charity purpose, "a programme for famine relief and health education and skill development in South Africa" (*Indigo*, p. 384). It is something that she believes in and cares about. Miranda designs images on T-shirts and they ask the celebrities to wear them for the charity catalogues. Going to church to take the picture from one of the actors named Shaka, she finds George Felix playing the role of Caliban. After Shaka wears the T-shirts in the park for Miranda to take pictures, he asks Miranda:

'Miranda! I'm forgetting hard as I can. And are you? How about you? You getting the drift now, you learning to forget?'

‘No,’ she said, the beat inside her getting louder, so she wondered would he hear it.’ And I don’t think that’s what you’d like either.’

They had begun play. Their openings were well-tried, unadventurous. But these same familiar moves would take them in deep: face to face and piece by piece they would engage with each other so raptly that for a time would never even notice anyone else outside looking in on the work they were absorbed in, crossing the lines, crossing the squares, far out on the boards in the other’s sea. (*Indigo*, p. 395)

Considering this scene, de Leon (2010) discusses that “the formula the novel rewrites is that of a romance happy ending, whereby Miranda and George embrace and recognize one another (in history, in the discourses which separated them irremediably) to live happily ever after” (p. 217). At the end of the novel, we read about Caliban and Miranda who has a daughter. Unlike Shakespeare’s *The Tempest*, Warner’s *Indigo* shows the unification of Shaka (Caliban) with Miranda to correct the past’s mistakes. Propst (2008) mentions that Caliban and Miranda’s union “is a symbol of interracial harmony and mutual respect. It transcends the initial aggression between them and the violence of the colonial legacy” (p. 134). Propst quotes from Steven Connor that this union is “the sign of a loosening of the historical traps of enmity and fantasy that have persisted through the history of colonialism and its aftermath” (p. 134).

Another female figure to be discussed is Miranda’s mother who is dead in *The Tempest* and “was a piece of virtue” (I. ii. 56). In *Indigo*, she is a boisterous person or, as Al-Hadi (2010) says, “a hysteric character” (p. 179). This is observed at the beginning of the novel when she wants to show her anger and jealousy at the newborn half-sister of Kit. She takes all her utensils out of drawers in the kitchen to make a cake but throws everything and starts sobbing: “That jumped up creature with her little crimson mouth and her prissy curls – you think I’m going anywhere near her or her rotten baby?” (*Indigo*, p. 15) Al-Hadi believes from the first moment we see her, Astrid is hysteric (p. 182). Meanwhile, she refers to the detailed description of the kitchen utensils which “as objects of the wild Astrid’s anger reflects the condition of female imprisonment within the domestic life” (p. 183). Al-Hadi thinks Astrid’s continual anger and her repeated fights with her husband due to their financial problems puts emphasis on her discontent from the patriarchal tradition in marriage.

More than the newborn baby who will share her husband’s inheritance, she is jealous for Kit’s young stepmother Gillian. Gillian is almost the same age as her but she

has everything Astrid wants. To show her anger at why her name was not written on an invitation card for christening Xanthe, almost at the end of the party while it is raining she attends the party: “Maud opened, and Astrid lurched in and cried out, ‘Thank God, at last! I thought I was going to expire out there, it’s so bitter cold, and hellish night!’ She was shaking out one of Kit’s black hats over the carpet” (*Indigo*, p. 57). And to humiliate the Everards, Astrid wears underwear for their tea party:

If the princess hadn’t laughed when she saw Astrid in nothing but her underwear, Gillian would have fallen in a fit. It was a black slip she had on, a black silk petticoat, cut in a double inverted V over her breasts and on the bias for the skirt so that it clung to her hips and thighs, the kind of black thing a French whore would wear, satiny on her body, and lacy round the edges, with bits of ribbon tied here and there.

Miranda came into the hall beside her father and saw him rush at her mother and grab the coat she had taken off and wrap her up in it again. (*Indigo*, p. 59)

She spends her time with her husband drinking and gambling and years later, visiting the Museum of Albion, she decides to stay and work voluntarily in the Little Order of the Compassionate Heart of Mary. She has gone to visit an exhibition in the Museum of Albion on the seaside, turns her ankle over and snaps her heel. Three sisters in their veils are passing her, and one of them helps her up. The nuns show her the pictures of their other hospital, the architect’s plans, and the photographs of old men and women lying in beds. When she asks the nuns if she could visit them, they tell Astrid there are always works to do. Then “something clutched at her heart at that moment: this was how she would save herself. She had always wanted to be good, she told Kit. She had just forgotten how much, in all the confusion of living and loving him; she was now returning to the path from which she had stayed” (*Indigo*, p. 283). The novel ends with Astrid at the hospital while Serafine is by her side giving information about Miranda and her newly born daughter.

Another silenced female figure of *The Tempest* that appears in *Indigo* is Sycorax, the blue-eyed hag, Caliban’s mother who is dead years before and inherited the island to the Caliban. Considering Sycorax’s character in *The Tempest*, Bonnici (2003) comments that “Sycorax is not a character and does not have any voice to tell her own story” (p. 3). We know about her by what Ariel and Prospero say. An old witch born in Argier while she was pregnant and exiled in the island, there she imprisoned Ariel in the tree and

forgot to free him before her death. After her death, her son Caliban becomes the only owner of the island. But with Prospero's arrival, he makes Caliban his slave and frees Ariel from the pine tree and makes him his servant (I. ii. 277). "Liamiuga 1600" starts with a sentence from *The Tempest* that is spoken by Caliban (III. iii. 129): "The isle is full of noises, so they say, and Sycorax is the source of many" (*Indigo*, p. 77). It goes on, "Recent sound effects –the chattering of loose halyards against the masts on the fancy yachts riding at the anchor in the bays, the gush and swoosh of water in the oyster pool at the luxury hotel-aren't of her making: Sycorax speaks in the noises that fall from the mouth of the wind" (*Indigo*, p. 77).

Sycorax of *Indigo* is the foster mother of Caliban, the healer in Liamiuga and one of the important female figures in the novel. In Chapter 1, it was discussed how Sycorax, the shaman of the island, observer of the ghosts of African dead slaves, delivers Dulé from his dead mother and has to live in exile because of her magical powers. Considering this issue, Sparrow(2002) mentions that "[r]ather than Shakespeare's diasporic North African Sycorax, here she is a Carib Indian who restores the missing matriarchal presence to *The Tempest* by humanizing Shakespeare's blue-eyed hag (I. ii. 269) and recasting her as a life-giving force, a wise woman, to whom others in the community turn for help and advice" (p. 124).

While Sycorax in *The Tempest* is a forgotten figure, in *Indigo* she is a dominant character from the 17th to the 20th century. Even after her death, the saman tree under which she is buried becomes a shrine for the people. They put tintacks on it, writing or murmuring their wishes:

The watery trunk of her tree is studded with nails, some tin, some brass, some copper, which people push into the bark to make a wish. Visitors follow the islanders' example, they grin with pleasure at the foreign magic of it, squirm at their daring to play at savage rites. They also shiver to think that, within the tree, Sycorax is still a force to reckon with. Needless to say, it doesn't feel like that to her. (p. 77)

Sycorax, her significance and power is discussed in detail in Chapter 1.

Ariel in *The Tempest* is a male spirit, imprisoned in the tree by Sycorax. As Sycorax is dead, he needs Prospero's magic to become free from the tree. Presley (2012) mentions in "an interesting and important alteration, Warner changes the gender of Ariel in her novel, rewriting the character from a masculine spirit to an Arawak woman" (p.

273). Ariel of *The Tempest* acts as newsmonger, informing of Caliban's planned revolt to Prospero. Ariel in *Indigo* has the same function, becoming Kit's mistress, learning the colonizer's language and revealing the islanders' plans to Kit. Ariel is an Arawak girl who is not originally from Liamuiga, a child whose father died working for the colonizers and whose mother was taken a mistress. Sycorax takes care of her and teaches skills to this silent girl who rarely speaks. But the tree in which Shakespeare's Ariel is in prison has a counterpart in *Indigo*, the saman tree, in which Sycorax has built her tree house. Ariel is thirteen when she feels imprisoned at the tree house. Like Dulé/Caliban who left his foster mother to learn how to live like men, Ariel desires to leave her foster mother and know what love feels like. Dulé encourages her, saying, "You should stop her holding you prisoner, in her tree, up there with her on guard over you. You should be out in the world, with the women and the women-to-be. Learning another way of life" (*Indigo*, p. 116). And one day Ariel asks Sycorax to accompany her: "There, upstream on the other bank, in a coconut grove, Ariel showed her mother the enclave she had built herself, with a spliced fence, a cabin of palm fronds and a hammock slung from one trunk of a shady tree to another." She says to Sycorax, "I'd like to live here now, [...] I'll be quite safe" (*Indigo*, p.119). She leaves the tree house to have her way of life and to find love, something Sycorax explained to her, yet she did not have the chance to find out what it was. That might be the reason when she is living as a hostage of Kit, follows him at night and experiences sexual pleasure:

Ariel tasted a certain triumph in his weakness; she found cruelty a reward, now that she was penned in, her customary lightness fettered, her speed reined.[...]

She began to regard herself as she had not done before, and what she saw she no longer understood at all her confinement with Sycorax stretched back and back and she stood within it, a speck, a smudge. The man's trembling want of her made her feel that speck grow into a force; she began to enjoy denying him, then permitting him again, she used her strength to grip and pin him and squeeze in parts that made him cry out, to gouge and scratch his pale, thin flesh, she fortified him with tisanes that make men what was called in her language 'cross', and gave him leaves to chew to stay his excitement so she could explore the crustacean pinkness of his flesh and turn her curiosity and its tinge of disgust to a form of power over him which gave her pleasure. She liked the way he shuddered and groaned, docile as the pets that once had surrounded her and Sycorax and who would have submitted likewise if she had chosen to maltreat them. She never liked the killing of them, though whereas now she looked forward to the moment when she would finally take advantage of his surrender. (*Indigo*, pp. 167-8)

Sycorax tells her not to teach their secrets to the colonizers, the secrets about the island and the available herbs. Withholding this information would have resulted in the invaders being unable to survive, but Ariel is unable to keep her secrets. At the same time, Sycorax hesitates about Ariel's honesty and asks her: "You'll not betray us, will you, my darling? You are so lovely, and so young, what are we to do?" (*Indigo*, p. 165) But Ariel does go on to betray the islanders. She thinks that she is proving her sexual power over Kit and Kit's weakness, unaware that this submitting of the body to the colonizer is the same as submitting the land, and by extension the whole island, to the colonizers. She and the island are becoming dominated by Kit.

Döring (2001), discussing "The Figure of Ariel in Marina Warner's *Indigo*" mentions that in the 1960's version of *The Tempest* "Ariel has generally been ill-regarded: the figure of the communicator, the go-between, can neither be clearly placed nor trusted" (para III). He considers that Warner's *Indigo* puts emphasis on this point and Ariel is distrusted from both sides. When she is pregnant, Sycorax asks her to have a miscarriage or else she would curse the baby. Despite his affair with Ariel and the presence of their son, Kit does not trust or accept her as his wife.

Ariel's meeting with Kit before the islander's ambush reminds us of a scene in *The Tempest* where Caliban, Trinculo and Stephano are planning to overthrow Prospero. However, Ariel informs Prospero of their plans. But in *Indigo*, we read that Ariel tries to help Dulé/Caliban on the night he plans an ambush with the islanders. She had decided to poison Kit with the food she prepares for him. But Kit finds this meeting strange and becomes aware of the danger and prepares for attack. Ariel, in the memory of the colonizers, is remembered as a devoted lover who informs Kit of the plan of the islanders. We know about it when Serafine tells little Miranda and Xanthe a story about Manjiku, a sea monster who takes women, and we read that the little girls know another story with a happy ending, "not just from Serafine; it's traditional in their family, and in the history books in which the Everards have a mention. How the first Kit Everard won the love of an islander and how she saved him and his brave band of pioneers. It's come down through the years, this story. From first hand sources, authenticated" (*Indigo*, pp. 224-5). In the novel we read about the accounts a French missionary priest Pere Labat wrote in his travel book on the new world of the islands. Labat reported he had met "an ancient Indian hag" who did not speak for decades (*Indigo*, p. 225). He went to see her

and she was called Mme Verard “a famous character: the concubine of Kit Everard, she had redeemed the savagery of her people” (*Indigo*, p. 225):

Mme Verard [...] in order pay her that honour due to her staunchness and fidelity(though the union had never been blessed in God’s sight), had heard among her people that they planned to fall upon the settlers and massacre them in their beds on moonlit night. And hearing this, out of the great love she bore the founder of the island, Sir Christopher Everard, and on behalf of the lovechild she had borne him, she raised the alarm[...]. (*Indigo*, p. 226)

In history, we read nothing about Ariel’s attempts and her “failed coup”, to use Döring’s words. Döring (2001) says “this is how Ariel’s act of resistance is rewritten and remembered, not as an active agent of cross-cultural negotiations, but as a figure in colonial romance” (para IV).

Whereas our concentration is on the silenced female characters of *The Tempest* who find voice in *Indigo*, we may also refer to Dulé/Caliban, another ‘Other’ in *The Tempest*. Miranda’s forefather, Kit Everard, can be the equivalent of Prospero in colonizing the island and imprisoning Dulé. Dulé, given the name Caliban by the Europeans, is an African who becomes a slave, full of rage towards the colonizers. Presley (2012) notes that this is where he differs from Shakespeare’s Caliban, who seems powerless against his oppressors: The Caliban of *Indigo* “when facing Prospero’s powerful art [...] actively fights against the English colonizers” (p. 275). Before the islanders start a war with the British invaders who violated their agreement, watching the ceremony of dancers Caliban encourages his allies:

‘Remember what you suffered in the past!

‘Those of you who have known slavery, remember the life you led then!

‘When the conflict is bitter, think of the time when you were not your own masters, how its bitterness can never be forgotten!

‘Think of our fellowship and our lives on Qualie!

‘And you, you who remember the past in far distant and happier places, think of what you have lost!

‘For the tallow men smile with one face, they murder with the other.’
(*Indigo*, pp. 195-6)

Before Kit and his men arrive on the island, Dulé/Caliban sees the ships pass by near the island and he says to Sycorax:

I wouldn't give them presents, as your brother did, coming closer to her, he asks 'Curse them, Mother. Use your arts, change their condition with your skills; alter their shape, as only you know how. So that they learn to fear us and do not stay. They use our water and eat our substance, they're not welcome. Not on Liamuiga, nor on Qualie'. (*Indigo*, p. 102)

Korkmaz (2010) states that "Caliban, in whose body the myth of the savage is eternalized, is deconstructed by Warner in her presentation of Dulé as a man of his word and much more brave compared to the colonizers" (p. 47). To explain this, Korkmaz refers to the night that Dulé comes to see Sycorax and Ariel when taken hostage by the British. Upon seeing the guards sleeping outside Ariel's cabin, it "did not come to his mind to murder any of them; it was not his way, or the way he had been raised, to take cold blood, without a formal challenge or warning, without the necessary ritual preparation for combat and maybe death" (*Indigo*, p. 155). Despite the Western view that the islanders are savages, they have values and attacking the sleep guard is considered a cowardly action.

Concerning *The House of the Spirits*, Allende is telling the history of the unnamed country (Chile) from almost the beginning of the 20th century to the 1980's. Allende focuses more on women characters than their male counterparts, the forgotten people in the process of history, and she tells how they had their roles in making the country's history. She is telling the history of Chile with the presence of absent female figures in history and their struggles. The women in Allende's novel are morally stronger than men and in each situation they continue to do their mission. As Snodgrass (2013) mentions, "triumph over violence and war is a benchmark of characters in Allende's historical fiction in *The House of the Spirits*" (p. 31). Snodgrass quotes from Hendrik Marthinus Viljoen, stating that we are able to see in Allende's recreation of history that "women have played a crucial though underestimated role" (p. 31).

Almost at the very beginning of the novel, we are aware that Clara's mother Nívea is involved with feminist movements. Esteban remembers how Nívea chained herself with other ladies to the gates of Congress and the Supreme Court. He also knew that at night, Nívea went out to hang suffragette posters on walls in the city and that "she was capable of walking through the heart of the city in the plain light of day with a broom in her hand and a tricornered hat on her head, calling for women to have equal rights with

men, to be allowed to vote and attend the university, and for all children, even bastards, to be granted the full protection of the law” (*Spirits*, pp. 66-7).

Similarly, years later Clara remembers the times she accompanied her mother Nívea and her suffragette friends on their visits to factories, standing on soapboxes and making speeches to the worker women in the factories. Of course, it seemed absurd for Clara that her mother with her friends in their fur coats and suede boots spoke of “oppression, equality, and rights to a sad, resigned group of hard-working women in denim aprons, their hands red with chilblains” (*Spirits*, p. 81). From the factory, Nívea and her friends moved on to the tearoom on the Plaza de Armas. They ate tea and pastries, discussing the progress of their campaign. At other times, her mother took her to the slums with their car piled high with food and clothes that Nívea and her friends sewed for the poor people. We should note that while there had been a short-lived Feminine Civic party in the 1920s, the Feminine Party of Chile was formed in 1946, promising to campaign for female suffrage in national elections. As Collier and Sater (2004) mention, this aim was accomplished in the law of February 1949 (p. 287).

When Clara goes to Tres Mariás, she finds her mission in life. She worked from morning till night in the farm and taught the tenants’ wives. She divided her time between the sewing workshop, the general store and the school. At school, she taught the alphabet to children and for the women she taught how to boil milk, cure diarrhea and bleach clothes. At sundown, before the men’s arrival from the fields, Férula gathered all the peasant women and children to say the rosary. Clara waited for her sister-in-law to finish and used “the meetings to repeat the slogans she had heard her mother shout when she chained herself to the gates of Congress” (*Spirits*, p. 105-6). The peasant women smiled with embarrassment in order not to annoy the patron’s wife. They did not take what she said in their minds because they knew that if they performed Clara’s ideas, their husbands would beat them.

Férula, Esteban’s sister, devoted her life to taking care of her old mother and praying for the poor and the depraved:

[...] Férula had gone as she did every Friday to the tenements in the Misericordia District to say the rosary for the poor, the atheists, the prostitutes, and the orphans, who threw garbage at her, dumped chamber pots onto her, and spat on her while she, kneeling in the desolate slum

alleyway, shouted an unbroken litany of Our Fathers and Hail Marys as she dripped with the slop of the poor, the spit of atheists, the garbage of prostitutes, and the refuse of orphans, weeping her lament of humiliation, begging forgiveness for those who know not what they do and feeling that her bones were turning to rubber, her legs to cotton, and that a summer heat was pressing sin between her thighs—take from me this chalice. Lord, that her groin was bursting into hellfire: flames of fear, of holiness, ay. Our Father, don't let me fall into temptation, Jesus. (*Spirits*, p. 87)

In Tres Marías, she gathered the peasant's wives and children to say the rosary. When she died, Clara and Esteban with Father Antonio went to say their farewell to her. Father Antonio explained to them: "She liked to wear used clothing that she bought in secondhand shops or picked from the garbage, [...] She would make herself up and put on these wigs, but she never hurt a fly. On the contrary, until her last she always said the rosary for the salvation of sinners" (*Spirits*, p. 151).

Another female figure in the novel is Blanca, Clara's daughter, who used her art for motivating "the mongoloid children" (*Spirits*, p. 268). When she was a teenager and in love with Pedro, she ate chalk at the boarding school in order to become sick and return to Tres Marías. There, Clara asked her to make her hands busy to forget about her illness. Blanca had to wake up early like everybody else there, take a cold bath and do her chores. Her chores were teaching in the school, "sewing in the workshop, and seeing to all the work of the infirmary, from giving enemas to suturing wounds with a needle and thread from the sewing basket, with no reprieve when she fainted at the sight of blood or broke out in a cold sweat when she had to wipe up someone's vomit" (*Spirits*, p. 173). Old Pedro Garcia, who was almost ninety, had the same idea as Clara. One day, when Blanca complained of a terrible migraine, he called her and dropped a ball of clay into her lap. He taught her how to shape the clay into pieces of kitchen tableware and Blanca forgot her pains. The old man did not "know that he was giving Blanca something that would later be her only means of survival, as well as her sole comfort in the sad hours to come. He taught her how to move the wheel with her foot while her hands flew across the moistened clay to make vases and jugs" (*Spirits*, p. 173). But Blanca soon noticed that she was not interested in making practical objects, and that it was more fun to make statues of animals and people. Clara thought they should find a use in the objects Blanca made. Then there was the idea of crèches: everyone wanted to

have one of her crèches because she did not charge for them. Blanca's countless crèches became a tourist attraction.

Blanca later used her art of making crèches for the mongoloid children. Every Saturday a bus of mongoloid children came to ceramic studio in the back of the courtyard in the house in the corner and Blanca taught them how to make crèches.

Alba, Clara's granddaughter, appears as one of the selfless strong women of the novel. At the time that there was crisis in capital, she took the food her mother stores meticulously in the house for the poor people. Alba made a hole in the wall of the food storeroom, removing part of what her mother stored. She did it carefully, "stealing cupfuls of sugar, rice, and flour, breaking off pieces of cheese, and spilling open the sacks of dried fruit to make it look like the work of mice" (*Spirits*, p. 350). What she had taken was then distributed by Miguel across poor neighborhoods and in factories.

After the military coup, which refers to Pinochet's regime, Alba helped the Communists and Socialist take asylum in the embassies of different countries. In Part 2 of this Chapter, Telling History, we discussed how she memorized the location of embassies and the shifts of the guardsmen standing in front of them, the height of their walls and width of their doors. And when she heard somebody needed asylum she hid them, waiting for an appropriate time to smuggle that person into one of the nearby embassies by climbing a wall during a changing of the guards.

As a girlfriend of Miguel, one of the active members of the guerillas, Alba was arrested under the eyes of Senator Trueba, her own grandfather. When she reached the political prisoner's camp, with her eyes closed, she recognized Esteban Garcia's voice. Esteban Garcia was Esteban's illegal grandchild from Pancha. He was taking revenge from Alba because as Esteban's grandchild she was able to live in luxury whilst he could not. She had the things he did not. Under the command of Esteban Garcia, Alba is forced to confess where Miguel is hidden:

There was a brief silence and she made a superhuman effort to remember the pine forest and Miguel's love, but her ideas got tangled up and she no longer knew if she was dreaming or where this stench of sweat, excrement, blood and urine was coming from, or the radio announcer describing some Finnish goals that had nothing to do with her in the middle of other, nearer, more clearly audible shouts, brutal slap knocked her to the floor. Violent hands lifted her to her feet. Ferocious fingers fastened themselves

to her breasts, crushing her nipples. She was completely overcome by fear. Strange voices pressed in on her. She heard Miguel's name but did not know what they were asking her, and kept repeating a monumental no while they beat her, man handled her, pulled off her blouse, and she could no longer think, could only say no, no, and no and calculate how much longer she could resist before her strength gave out, not knowing this was only the beginning, until she felt herself begin to faint and the men left her alone, lying on the floor, for what seemed to her a very short time. (*Spirits*, pp. 407-8)

She heard Garcia's voice again and guessed that he helped her to her feet, led her toward a chair and buttoned her blouse. He gave her coffee but Alba began to cry. Alba could not taste the coffee because when she swallowed it, it was mixed with blood. She asked to go to the bathroom and the next time they took her to Esteban Garcia again he asked where Miguel was. Alba answered, "I want to go to the bathroom" (*Spirits*, p. 409). Esteban Garcia saying that it seemed she had made fun of them, ordered her to take of her clothes:

She did not obey. They stripped her violently, pulling off her slacks despite her kicking. The memory of her adolescence and Garcia's kiss in the garden gave her the strength of hatred. She struggled against him, until they got tired of beating her and gave her a short break, which she used to invoke the understanding spirits of her grandmother, so that they would help her die. But no one answered her call for help. Two hands lifted her up, and four laid her on a cold, hard metal cot with springs that hurt her back, and bound her wrists and ankles with leather thongs. (*Spirits*, p. 410)

After sometime, Alba was taken to prisoner's camp. In this Chapter in *Telling History*, we discussed that she was freed from the camp on interference of her grandfather's friend, Transito Soto, the owner of the hotel like brothel 'Christophe Columbus'. Transito Soto, due to her contact with military men and "an excellent relationship with the new government", promised Senator Truba to help him find Alba and she did (*Spirits*, p. 417). In Allende's novel, even women with low social status such as a prostitute, Transito Soto, have an outstanding role to play in the process of history.

Regarding *Fatma*, there are two historical events we read about. One is when Fatma's grandmother in King Molkshah the Khawarizmi's story is a person who appears as a mongoose to Molkshah and seduces him. She puts spells on the King's sons and when the King returns he finds all his sons dead (*Fatma*, pp. 32-5). One of the seers tells him that a mongoose had put a spell on him and he kills all the mongooses. One

day, his son was born in the minaret of the heads of the mongoose. Fatma says to Noor that it is surprising his grandmother survived.

In the second case, in Najran, Ibn Madhy takes Fatma to a valley that in the 5th century King Thonawas piled with Christian men, women and children. He asked them to convert to Judaism or threatened to burn them. After that time, and the burning of 4000 people, Najran changed to the kingdom of reptiles (*Fatma*, p. 116). Fatma thinks about that event, and after she dies, she changes to a snake. When Fatma realizes this, the Serpent of Thonawas appears:

Suddenly the earth heaved underfoot and Fatma was carried off to a place where she stood face to face with the devastating fire. There, on a mountaintop in Najran, Thonawas recognized her at once. They clashed, fire against fire, sparks flaring, blackening the sand all around them. Water sprayed from the sparks. As the battle continued, the sparks turned to fountains of water. The serpent that was Fatma took on the shape and power of the stone knight who had led her to the top of the dam.

Fire against fire, water against fire...the devil Thonawas weakened. Finally he was destroyed-completely, eternally defeated. (*Fatma*, p. 150)

In the novel, Fatma defeats King Thonawas who had massacred four thousands Christians and she changes the course of history.

In the three novels, we have observed how the writers created their versions of events. In *Indigo*, Warner rewrote her colonizing ancestor's history along with the events in *The Tempest* with a greater emphasis on female characters active in the novel that were silent in Shakespeare's play. She also changed the end of the play to the marriage of Miranda and Caliban. Allende told the untold stories of the women in the process of history in the 20th century upheavals and Alem corrected the mistakes of the old Arabia with empowering Fatma. All these writers revised history to correct what they perceived as the past's mistakes, to show women active in the process of history-making to create her-stori(es). This reminds us of Faris (2004) who suggests that magical realism does not only reflect history but it might try to change it, "by addressing historical issues critically and thereby attempting to heal historical wounds." (p. 138)

CHAPTER THREE

THE TECHNIQUES OF MAGICAL REALIST FICTIONS IN INDIGO, THE HOUSE OF THE SPIRITS AND FATMA AS CLASHES WITH PATRIARCHY AND POWER

It seems that almost all magical realist narratives use the techniques of postmodern novels. This may be as a result of the time of its appearance, coinciding with the prosperity of postmodernism in literature after the end of the Second World War. While in the literature of modernism elite white Western males had a voice, postmodern literature has given voice to many, especially to those in the margins; to women, the black and minority ethnic. It is a collection of different literary techniques and methods. Likewise, magical realism is in conflict with realism (which valued only matter-of-factness), letting the insignificant magic dominate literature.

It should be mentioned that postmodern literature does not ignore the characteristics of literature in modernism such as its nonlinear time order, parody, pastiche, intertextuality and *mise-en-abyme*. These techniques are frequently seen in magical realist narratives. In this Chapter, we intend to show how the writers have applied the techniques of a postmodern novel in *Indigo*, *The House of the Spirits*, and *Fatma*, and how this clashes with patriarchy and power.

3.1. THE STYLE OF THE NOVELS: NONLINEAR TIME ORDER AND *MISE-EN-ABYME*

A postmodern novel does not follow the pattern of a classic novel, or it may be better to say a realist novel, with a specific plot, character, theme and structure. Following nonlinear time order and having a *mise-en-abyme*, or story inside the story, are two issues we can find in *Indigo*, *The House of the Spirits* and *Fatma*.

3.1.1. Time: Neither Linear Nor Circular

One feature of a postmodern and a magical realist novel that we can see in *Indigo*, *The House of the Spirits* and *Fatma* is the non-linear and non-circular form of time. It means these novels do not follow a specific time pattern. As Hegerfeldt (2005) discusses, according “to the rational-empirical/realist world-view: time is linear, reality consists of firm, material physical matter” (p.167). However, magical realist novels do not follow this pattern.

Discussing the characteristics of postmodern literature, Sim (2001) writes about temporal disorder. He quotes Linda Hutcheon, who finds the best postmodernist writing in historiographic metafiction that self-consciously changes history (p.124). Sim notes that postmodernist fiction not only disturbs the past, but it spoils the present: “It disorders the linear coherence of narrative by warping the sense of significant time, *kairos*, or the dull passing of ordinary time, *chronos*” (p.125). By providing several examples, Sim shows how postmodernist writing is filled with kinds of temporal disorder.

Temporal disorder for Faris (2004) is one of the techniques of a magical realist fiction “that forms a sense of indeterminacy” (p.97). In providing an example, she mentions several novels, one of them *One Hundred Years of Solitude* in which the space of the text and the time of its telling are unknown. She refers to the verb tenses in the novel, such as future perfect at the beginning of the novel. She notes this is the thing Allende uses in her novel, too:

By duplicating some of the dynamics of time in *One Hundred Years of Solitude*, Allende’s *The House of the Spirits* confirms the magical efficacy of this García Márquezian mode. The proleptic future perfect characterizes the adult describing her child self and contributes to the (artificially) childlike tone of wonder in magical realism. Clara, for example, is shown “never suspecting that fifty years later I *would use* her notebooks to reclaim the past and overcome terrors of my own [...] (p.98-9).

Faris discusses the “magically circular narrative space” of the novel because it opens with the child Clara writing “Barrabás came to us by sea”, and closes with her

granddaughter opening the first notebook and reading, “Barrabás came to us by sea”. She considers the circular structure of the novel, and also the future perfect tense, as “detaching the reader from the concrete time of linear progress and the literary realism that frequently utilizes it” (p.99).

The Famished Road is another of the magical realist novels Faris (2004) reads in which time is often unspecified. Unclear time references, such as “that night,” “the next morning,” “during that time,” are the examples she brings which are used throughout the novel. *So Far from God* and *Voice* are the other novels cited as making use of the indeterminacy of time.

Regarding this issue Bowers (2005) states: “Magical realist writing, moreover, has become associated with the modernist techniques of the disruption of linear narrative time and the questioning of the notion of history” (pp.7-8). By referring to Asturias’ *Hombres de maiz (Men of Maize)*, she discusses the plot structure he uses in the novel as exemplifying traditional indigenous storytelling. Instead of a linear plot organization that follows the incidents in a chronological order from one narrative view, this form of plot structure contains apparently unrelated stories that when the readers bring them together at the end offers a complete story (p.36).

Similar to Faris, Bowers (2005) studied the disrupted time and narrative of *One Hundred Years of Solitude*. Bowers quotes Patricia Merivale when she says that the structure of the novel takes in two approaches to the same stories. In one approach, we can see the chronological plot of the history of the Buendía family in Macondo. However, in the second approach there are disjointed and non-chronological records of the same events in the manuscripts of Melquíades (pp.75-6). Bowers notes that the difference in time forms a “tension in the text between the linear narrative of the family history and the cyclical narrative of the manuscripts [...]” (p. 76). Like Faris and Bowers, Warnes (2009) refers to how García Márquez “especially through the utterances of Úrsula and Pilar Ternera – toys with the non-linear, circular time scales of myth and legend” (p. 80).

Cooper (2004) believes that the use of myth in magical realist fiction changes the historical linear time to circular form. She refers to Edwin Williamson, who stated that magical realism “undermined a sense of linear progress, deepening the mystery of

historical time” and Carlos Fuentes who describes “linear, positivistic time as a denial of half our being, of our past, a denial of many things that define us as a poly-cultural and multiracial society in Latin America” (pp. 32-3). Cooper also writes: “Time itself is hybrid. Magical realist time tries to be neither the linear time of history, nor the circular time of myth. Time is poised in a liminal space and in an in-between time, which having broken out of the binary opposition between circular and linear, gives a third space and a different time the chance to emerge” (p. 33). This hybrid kind of time is what Cooper quotes from Robert Wilson as “a third kind of space” in the magical realist narrative (p.33).

Examining this issue, Cooper (2004) discusses how Okri’s *The Famished Road* “abolishes the neat polarities and linear movement— of the past and future, of the modern and the old—in the very process of their erection” (p.68). She studies the concept of time in “Mum’s tale”, referring to the “interesting variation on the *abiku* cycle in Mum’s tale, with change, death and then re-birth into a new and a better life” (p.75). She states that besides the change and transformation, there is a challenge to linear time. She finds an example of third time, “when five hundred years pass in two weeks, where cycles are broken, change occurs but within a new conception of time and reincarnation. Mum insists that her strange story is true” (p.75).

Considering *Indigo*, The temporal disorder in *Indigo* is noteworthy in regards to the structure of the novel. *Indigo* includes five major divisions and thirty-three parts. There are three additional parts in the novel named Serafine I, Serafine II, and Serafine III: they do not belong to these divisions and apparently act independently whilst still being related to the main story:

Serafine I
 One
 Part I Lilac/Pink
 Two: London, November 1948
 Three
 Four
 Five
 Six
 Part II Indigo/Blue
 Seven: Liamuiga, 1600- C.E.
 Eight
 [....].

Looking at the book divisions, we see the novel starts in post-war London and shows small Miranda with her parents Kit and Astrid, and the christening of Kit's newborn half-sister, Xanthe. Later the novel moves to 17th Century Liamuiga; a Caribbean island, showing the indigenous people of the island in harmony with nature and introducing Sycorax, Caliban and Ariel. At this stage, we can observe the gradual entrance of English colonizers including Kit Everard and his men, destroying nature and cultivating tobacco and sugar. It then moves to the 18th century, presenting the slaves' suffering from colonization. The novel again moves to the 20th Century, showing Miranda's life as a young girl in Paris and London. It returns to Liamuiga with Kit Everard's great grandchildren, Miranda's father, Miranda and Xanthe, highlighting the neocolonial plans of Xanthe and her husband. It moves between the Caribbean island and London, showing Everards' life, and finally ends in London. Concerning the structure of the novel Korkmaz (2010) writes:

[it] mimics Warner's attempt to challenge the linear concept of time and space. Though the spatial settings are geographically and historically coherent, Warner's narrative of almost four hundred years has trans-temporal and translocal references as it alternates between the seventeenth century and the twentieth century, mixing the concepts of circularity and linearity as she deconceptualizes and reconceptualizes the story of *The Tempest* and the histories of the islanders, invaders, and their descendants. (p. 45)

Serafine's narration, and the stories she tells to Miranda and Xanthe, acts like a link between the past and present. Korkmaz quotes Julie Sanders in observing that "Framing the entire narrative is the storytelling of Serafine Killebree, a figure who connects both with Sycorax and Miranda, thereby drawing the novel into a more circular mode of being than the teleology of 'History' allows[...]" (p. 45).

While the novel shows Miranda's growing up and her thoughts like a bildungsroman, it does not follow the linear pattern we are often accustomed to in novels. Apparently, time is not circular because it does not end where it started. But part two of *Indigo*, where we read about 17th century Liamuiga, starts with a sentence borrowed from *The Tempest*: "The isle is full of noises", and the chapter also ends with the same sentence. Korkmaz calls this an "attack on logocentric thinking" because of "Warner's use of the cyclical concept of time as well as her employment of double

temporal and spatial settings as opposed to the linear character of time in Western epistemology. The concept of time for Sycorax and for the islanders is not linear” (pp. 43-4).

The overlapping of linear and circular time is seen in the novel when we read about the non-islanders views and islanders:

[...]for as yet, they did not know times as a straight line that can be interrupted, even broken, as the people did who were arriving in their archipelago, the slaves from Africa, the adventures from Europe; they did not possess a past, for they did not see themselves poised on a journey towards triumph, perhaps, or extinction. [...] the indigenous islanders could conceive differently of the time and the space they occupied, and see it as a churn or a bowl, in which substances and essences were tumbled and mixed, always returning, now emerging into personal form, now submerged into the mass in the continuous present tense of existence, as in one of the vats in which Sycorax brewed the indigo” (*Indigo*, pp. 121-2).

For the people on the island, time is circular. For the Europeans and the slaves, time is linear. And, in this case, for the islanders there is no past.

As we find from looking at the structure of the novel, some of its parts include dates that, in some cases, are not closed. For instance, Warner writes the date for Part Seven of the novel as 1600- and Part Nineteen as 1700-. Korkmaz (2010) considers that putting the date without closing it shows that “the story Warner will be telling has not come to an end” (p. 44).

Regarding *The House of the Spirits*, it starts with “*Barrabas came to us by sea*” (*Spirits*, p. 1) and ends with the same sentence (*Spirits*, p. 433). This is a sentence taken from Clara’s notebook when she was 10 years old. At the beginning of the novel, we do not feel somebody is reading her notebooks:

Barrabas came to us by sea, the child Clara wrote in her delicate Calligraphy. She was already in the habit of writing down important matters, and afterward, when she was mute, she also recorded trivialities, never suspecting that fifty years later I would use her notebooks to reclaim the past and overcome terrors of my own (*Spirits*, p.1).

But when it finishes with “Clara wrote them [the notebooks] so they would help me now to reclaim the past and overcome terrors of my own. The first is an ordinary school copybook with twenty pages, written in a child’s delicate calligraphy. It begins like this:

Barrabas came to us by sea . . .” (*Spirits*, p.433), we find Alba, Clara’s grandchild, trying to write a family saga with the help of her grandfather who has just passed away.

Regarding the structure of *The House of the Spirits*, it is divided into 14 chapters plus an epilogue: Rosa the Beautiful, The Tres Marías, Clara the Clairvoyant, The Time of the Spirits, The Lovers, Revenge, The Brothers, The Count, Little Alba, The Epoch of Decline, The Awakening, The Conspiracy, The Terror, The Hour of Truth, and Epilogue.

Looking at the structure of the novel it follows a linear order, but it is at the end of the novel that we see the novel actually ends where it started.

Reading the novel we notice that there is no reference to the time the events take place. It is because for Clara, the writer of the notebooks “that bore witness to life” (*Spirits*, p. 115), that time is not deemed important but events were. We mentioned in Chapter 1 that before death, when Clara wanted to put her notebooks in order, she divided them by ribbons according to the events and in that haste decided that time was not significant:

Clara died on Alba’s seventh birthday. The first omen of her death was perceptible only to her. She began to make secret preparations to depart. With great discretion she divided up her clothing among the servants and the followers she always had, keeping only what she absolutely needed. She put her papers in order, and salvaged her notebooks that bore witness to life from the hidden corners of the house. She tied them up with colored ribbons, arranging them according to events and not in chronological order, for the one thing she had forgotten to record was the dates, and in her final haste she decided that she could not waste time looking them up. (*Spirits*, p. 288)

But we become aware of the progress of time by Clara and after her death by Alba’s age. The novel starts when Clara is 10 years old and we read about Clara’s ups and downs along with the other female characters such as Blanca; her daughter, Férula; her sister in law, and Alba who, since her Grandmother’s death, becomes witness to all her family members’ life. As mentioned earlier, if we consider this method in the development of the story, we could call the novel’s time pattern linear. But, at the end of the novel, it returns to the sentence we read at the beginning of the novel.

Fatma’s structure like the previous novels is neither linear nor circular. The structure of the novel includes these divisions: 1. How Her Story Broke, 2. Her

Wedding Night, 3. Untaming the Abaya, 4. My Captivity 5. When a Neighbor Knocked at My Door, 6. The Angry Birds in Her Bed, 7. Her Body Rebels, 8. The Revolution, 9. How She Lay Dying on the Porter's Bench.

As with *The House of the Spirits*, we do not see any date and Fatma's age is our calendar for following the events in the novel. The novel starts with Fatma's husband's rage while he throws Fatma and her abaya at the street, telling an old Yemeni porter that she is a curse: "This woman ... this woman is a curse! To make his point to the porter, he grabbed Fatma's arm and twisted it sharply. 'Don't you ever, ever let her into this building again. Never!'" (*Fatma*, p. 1) Immediately we are informed that Fatma has been living with Sajir for twenty years: "Twenty years a wife...twenty years of marriage, twenty years in prison... she had no idea where to go or what to do. She had no one to turn to" (*Fatma*, p.2). The next chapter shows Fatma when she is 16 on the day of her marriage, with the novel continuing its process and it returns to the event happening at the beginning of the novel: Fatma is wandering the streets of Mecca and the intense feeling that tells her she will die makes her return to her house and inform Sajir:

Fatma made her way to her husband's apartment and knocked softly on the door. He answered and stood there blocking the entrance.

"I'm dying," she said.

"Well...?" He did not close the door.

Though he showed no reaction, Fatma could tell he believed her. He continued to stand there, covered only by a sarong draped around his waist. Beneath the garment she could see his emerald blade and the violent sword fringed with violent death. Sajir was death-in-life.

She staggered to the stone bench, covered herself with the exquisitely embroidered abaya, crumpled, and died. (*Fatma*, p. 147)

In the remaining pages of the novel, we read about Fatma's life in the hereafter or the book of eternity. If the process of the novel were structured along such lines, we would call it circular. But within the development of the novel, we see Fatma's journey many years earlier in the time her grandmother was the seducer in the deserts of Najran. It even moves so far to the tree of Toba, a tree in heaven, which Noor tells her she is a descendant from.

3.1.2. Mise-en-Abyme (Chinese Boxing Effect of Narrative)

The term Chinese boxing effect of narrative refers to a story inside a story quality in fiction, a term we are familiar with primarily as a result of modern and postmodern fiction. The novel consists of one dominant narrative with smaller stories and subplots taking pace within it, like Chinese boxes. When you see one box and open it there is another one, and so on and so forth will each box. Some critics compared it with Russian Babushka dolls that have at their center another. This process continues until we come to the seventh doll inside the others. This technique, known as a *mise-en-abyme* in a painting, involved small paintings within the wider framework of the major painting.

Sim (2001) defines *mise-en-abyme* as “a heraldic term denoting an escutcheon bearing in its centre a miniature replica of itself, *mise-en-abyme* was used by Andre Gide to describe the same technique in literary narratives. In contemporary criticism, it has been used since the 1950 in a more general sense to describe self-reflexivity or self-consciousness in fiction” (p. 318). He states the term first became known with the descriptions of *nouveau roman* in the criticism put forward by Lucian Dallenbach and Jean Ricardou. Sim refers to John Barth’s collection *Lost in the Funhouse* as a good example of this technique in action. In *Lost in the Funhouse*, there is a story titled “Lost in the Funhouse”. In that story, Ambrose, the narrator, refers to the difficulty of writing a story called “Lost in the Funhouse”, about a character called Ambrose who is lost in the funhouse. Other examples Sim refers to are Nabokov’s *The Real Life of Sebastian Knight*, the novels-within-novels of Flann O’Brien’s *At Swim-Two-Birds* and Italo Calvino’s *If on a Winter’s Night a Traveller*. We can see *mise-en-abyme* not only in 20th Century fiction, but also in Cervantes’ and Sterne’s works including early uses of the *mise-en-abyme*. Sim finds the importance of *mise-en-abyme* in postmodernism in it being “a way of denoting the self-reflexive nature of representation in general, as this is taken accurately or otherwise - to be a central tenet of deconstruction and postmodern philosophy” (p.318).

Similarly, magical realist narratives include instances of *mise-en-abyme*. Faris (2004) includes a discussion in her book called “Narrative Distances and Chinese Boxes”. According to Faris, Chinese Boxes in magical realist fictions are caused by the

narrative distances. She mentions that “the two-way streets that run between the uncanny and the marvelous in magical realism, together with its juxtaposition of different worlds, encourage frequent—and diverse kinds of—play with narrative distances” (p.122). Repeating endings in the *Palace of the Peacock*, interlaced stories in *Beloved*, the text being consumed by a whirlwind in *One Hundred Years of Solitude*, the letters at the ending and beginning of the novel in *The White Hotel* and the connecting stories in *Distant Relations* are all examples she uses to explain the various deployments of this narrative style.

Besides, Faris (2004) considers the shift of viewpoints such as direct speaking with the reader in *Pedro Páramo*, *That Voice*, *Aura*, *Song of Solomon*, *Beloved*, and plural viewpoints in *The White Hotel* as the Chinese boxing effect because of the narrative distances caused by these shifts. She refers to Thomas’s Chinese boxing of narrative in *The White Hotel* in which he uses fictionalized letters between and about Freud and some of his colleagues, a poem, memoirs, and reports about one of Freud’s patients, calling it “a semi-historical reality” (p. 124). She mentions the Chinese boxing in Maxine Hong Kingston’s *The Woman Warrior* is where Brave Orchid, the narrator’s mother, is telling her daughter about meeting a ghost in her Chinese medical school and different voices (Brave Orchid and her classmates) who tell the story (p. 125).

Reading *Indigo*, at first it seems we see only one story concerning Miranda’s life development, but there are other stories such as the stories Serafine (Feeny) tells to Miranda, Xanthe, and Astrid. These stories include the golden girl, Amadu and Amados, and the tigress’ tale. Besides, we read other stories like the islanders’ lives (Sycorax, Ariel and Caliban’s). They are separate stories but they become connected and interwoven with Miranda’s. The golden girl’s story, which is the myth of King Midas (*Indigo*, pp. 3-12) forecasts Xanthe or Goldie’s life. Xanthe after being drowned, at the bottom of the sea, changes to a pearl of rare size. Serafine in Amadu and Amados’ story is telling the story of Manjiku (the sea monster) to Miranda and Xanthe (*Indigo*, pp. 217-24) and it is also connected to Feeny’s homeland. Sycorax’s tale is related to Miranda’s forefather, as Kit Everard in the 17th Century invades and then colonizes Liamuiga. In the same way, Williams-Wanquet (2005) considers the stories in *Indigo* to “function as *mise en abyme*, reflecting the totality of the main narrative to throw moral light on it” (p. 279). In addition, the novel includes letters Kit Everard sent to England,

including a letter he sent to his fiancé (*Indigo*, pp. 151-3), to his patron (*Indigo*, pp. 199-202) and a letter he received from King James (*Indigo*, pp. 205-6).

Li (2005), discussing the structure of *Indigo*, highlights the significance of colour. The novel starts from “Lilac/Pink” telling the story of the Everards in post-war London, and in the second part “Indigo/Blue” rebuilds the story of Sycorax and her matriarchy. At the end, the colour is “Maroon/Black” where we read about Miranda (Maroon) and Caliban/Shaka (Black). Li quotes Patrick Parrinder in discussing that the novel contains “a narrative continuum and a changing spectrum,” producing different colours on history (p.74). He also quotes Warner: “Since indigo is the original colour used in blueprints, it invites the reader to ‘look for the story and scheme that lay beneath the visible layers’ and suggests that ‘there is always another story beyond the story,’ and that ‘there is always as it were another deep blueprint’ [...]” (p. 74).

In *The House of the Spirits*, we read a novel but besides the events that hover around Clara’s life, at the end of the novel we notice that what we were reading was Clara’s dairy with no reference to date from the time she was ten years old. Besides Clara’s notebooks which were witness to life, we also then read the account of events through the eyes of Esteban, Clara’s husband. The events are not written from Clara’s perspective, but her diary is used to tell the family history. Our main story is Alba’s reading and writing from Clara’s notebooks, but we read Esteban’s retelling of the events after each event in Clara’s life. As the reader, we are given two perspectives of the events which are moving parallel to each other.

Fatma tells Fatma’s life story, her married life under patriarchy and her growth as a powerful woman until her death. But this story includes many more stories. These stories are told to Fatma by Noor, an androgynous shadow on the wall which speaks with her. They include King Molkshah the Khawarizmi’s story and his meeting with Shumla, Fatma’s historical grandmother (*Fatma*, pp. 32-5), Fatma’s grandmother’s kidnapping by Satan (*Fatma*, pp. 42-5) and the story of a leaf from The Tree of Toba (*Fatma*, pp.126-8). Besides these, Noor takes Fatma to the realms of books like *The Book of Dreams* by Ibn Seren (*Fatma*, p. 86). We read her dreams too, like her dream about Prince Taray (*Fatma*, pp. 83-5).

3.2. POLYVOCALITY (POLYPHONY)

Another characteristic of a postmodern novel, which is also observed in *Indigo*, *The House of the Spirits*, and *Fatma*, is polyvocality (polyphony). Whereas in the classic and modern novels we see one dominant narrative voice in the novel, telling the story, in the postmodern novel there can be different narrators telling one story or we can say there is a shift from one narrator to another.

Polyvocality (polyphony) was initially used in music and refers to a type of music in which several tunes or notes are played or sung at the same time. In literature, it was used by Mikhail Bakhtin, the Russian philosopher and literary critic. Studying Fyodor Dostoyevsky, his favorite writer, he writes about a polyphonic novel. In *Problems of Dostoyevsky's Poetics*, Bakhtin (1984) considers that in a polyphonic novel such as Dostoyevsky's we can hear the challenging voices of characters that are not subjected to the author's point of view. Whilst the characters are determined to be independent, their voices are connected intimately to those of each other (p. 22).

Bakhtin (1984) appreciates the mixture of many voices in literature, which is especially prevalent in prose fiction. It is in the novel, he thinks, that we can hear the voices of different characters and he calls it a 'dialogic characteristic' of the novel. Mikics (2007) quotes Bakhtin, noting, "the novel can be defined as a diversity of social speech types, but this diversity also puts individual voices in conjunction" (p. 85). In *The Dialogic Imagination*, Bakhtin (1981) discusses that a self is constructed from the *heteroglossia* (polyphony of voices). We are individuals, but we are the result of an unending uproar of social life (p. 269). He finds the novel to be a genre through which the reader can see the double-voicedness in the best way (p. 325).

Polyphony is one of the most prominent issues in the critical studies of magical realism. Faris (2004), in discussing realism, says that it is a European or 'First World' export. Realism, with its claim on representing the world accurately, has been an ally of imperialism, she writes. Therefore, writers in colonized positions have often considered it as a "hegemonic discourse" (p. 144). But in magical realism, she notes, we can see the "discourse of plurality, of disagreement" (p. 144). She quotes from Chanady that magical realism "deconstructs the dichotomy Bakhtin articulated between Menippean satire in which dominant systems lead to polyphonic discourses and the epic, which was

a foundational narrative affirming official values, because it is one of those postcolonial forms whose foundational fictions are often ‘critical of dominant paradigms’” (p. 144).

Faris (2004) writes about polyphony in magical realist fiction when studying the role of women in these fictions. She calls the matter of gender problematical in magical realist narrative as it is in modern and postmodern discussions. Faris notes that the “dialogical, polyphonic, decentered forms that characterize postmodernism as it grows out of modernism correspond to what are often imagined to be female ways of being and knowing” (p. 170). She writes that magical realism shares in that female module of postmodernism.

Faris (2004) tries to compare magical realism with a female voice under the discussion of polyvocality because she identifies a feminine thread in magical realism. She says that suggesting such a connection between magical realism and a female feeling is because of magical realism being a hybrid mode (realism and fantasy). Faris quotes Showalter’s idea that “female discourse is double-voiced because it encodes both the ‘dominant’ mode and the ‘muted’ group within it and aligns it with the polyvocal nature of magical realism” (p. 173).

In another case, Faris refers to polyvocality in magical realism by pointing to the implied author in the text. She posits that when readers of magical realism try to build the implied author of a text (implied author is not a person but signifies the norms conveyed in that text), they find a complication and recurrent contradictions that produce a polyvocal implied author (p. 133).

Furthermore, she discusses that magical realism, through questioning realism’s right in representation and the diverse messages of a polyvocal implied author, “creates a space in which emergent literatures that reflect non-European traditions mature and replenish dominant forms” (p. 133). She refers to other magical realist texts such as *The House of the Spirits* and Rushdie’s fiction as polyvocal texts because of the many points of views present in these texts (p. 168).

In *Indigo* we see there are different voices to be heard, all telling us stories. The novel begins with the voice of Serafine telling a story to Miranda. The novel goes on with a limited third person point of view (Miranda’s). In Part II, the limited third person point of view becomes that of Sycorax. In Part III, we read the story from Ariel and

Kit's perspective. And in Part IV, again we have an unlimited point of view on Miranda along with her father and mother. Part V is full of voices: Miranda, Xanthe, Sycorax, and Atala Seacole all take on a narrative lead. Presley (2012) believes that in *Indigo*, giving a voice to the silenced women of *The Tempest* is "creating a space for Bakhtinian heteroglossia" (p. 270).

In some parts of the novel, the voices are heard through the letters. For example, Part 13 (*Indigo*, pp. 151-3) and Part 17 (*Indigo*, pp. 199-202) bring letters Kit wrote to his fiancé and his patron respectively, Part 18 (*Indigo*, pp. 205-6) contains letters from King James to Kit (Christopher Everard), Part 31 shows Kit Everard's (Miranda's father's) letter to her (*Indigo*, pp. 379-382) and Part 28 contains Gillian's letter to Xanthe (*Indigo*, pp. 339-340).

In *The House of the Spirits*, we do not have one narrative voice. Alongside the unlimited third person point of view that tells the story, after each part we hear Esteban's voice telling his version of events. In "Chapter One, Rosa the Beautiful", we can see the shift of the narrative regarding Rosa's death:

The mysterious decanter had been found outside the service door to the del Valle house on the same day and at the same time that the roast pig was delivered. The cook had simply assumed that it was part of the same gift. Neither the zeal of the police nor Severo's own investigation, which was carried out with the help of a private detective he engaged, shed any light on the identity of the assassin, and the shadow of suspended vengeance has continued to hang over succeeding generations. It was the first of many acts of violence that marked the fate of the del Valle family.

I remember perfectly. It had been a very happy day for me, because a new lode had appeared, the thick, magnificent seam that had eluded me throughout that time of sacrifice, absence, and hope, and that might represent the wealth I had been seeking for so long. I was sure that within six months I would have enough money to get married, and that by the time the year was out I would be able to call myself a wealthy man. I was very lucky, because in the mines there were more men who lost the little that they had than those who made a fortune, which is just what I was writing to Rosa that evening as I sat there so euphoric and so impatient that my fingers locked on the old typewriter and all the words came out jammed together. I was in the middle of the letter when I heard the pounding at the door that would cut off my inspiration forever. It was a peasant, with a team of mules, who had brought a telegram from town, sent by my sister Férula, telling me of Rosa's death. (*Spirits*, p. 32)

The novel consists of 14 parts plus an epilogue and in each part, this shift happens. Each chapter has one character as a focal point, with more focus on Clara. In the last chapter, Alba's voice is heard. McNeese (2006) writes that:

There is, then, a shift in narrative style in Allende's book, as the narrator's sources change. In the first portion of the novel, Alba's narrative is driven by family tales and oral tradition that lend a mystical quality to the story. However, through the final third of the fiction narrative, she tells the tale with the nearly detached eye of a journalist, detailing the military coup perpetrated on the country's leader, who is also a member of the Trueba family. (p. 80)

The style of the novel which tells the stories by the Grandfather and Granddaughter is called "a double-voiced discourse" by Doris Meyer (qtd. in Faris, 2004: p. 172). She says while the Grandfather symbolizes the adopted patriarchal culture, the Granddaughter signifies a new born feminist, and Allende's text represents the appearance of "a polyvocal feminist text which expresses the hope of an ethically transformed community" (p. 172).

This heteroglossia is observed in *Fatma*, too. *Fatma* has the unlimited third person point of view. Beside the focalizer's voice in the novel, we hear Noor's voice reading books or telling stories to her (*Fatma*, pp. 32-5, 42-5, 86, 126-8) and in Najran, Ibn Madhy tells her stories (*Fatma*, pp. 95-7). In Part 7, "Her Body Rebels", it immediately starts with Fatma's voice: "My husband is a very tidy man. He eats beautifully –never a crump on those beautiful lips of his. But he's neatest of all when it comes to my body. He positions himself between my wide-open legs without touching my skin at all [...]" (*Fatma*, p. 90). Following a paragraph of Fatma's voice, we read the novel from the third person unlimited point of view: "Relaxed by the sun and the sand, Fatma had gotten into the habit of revealing all her thoughts to Noor. She needed more of the dark understanding she had experienced while sitting by the stone wash basin" (*Fatma*, p. 90).

Concerning the three novels, we see that in all of them there is no dominant voice telling a story. But there are many voices; polyphony of the women's voices with the men's, telling us their stories.

3.3. CARNIVALESQUE SPECTACLE

Carnavalesque is one of the key concepts in Bakhtin's studies about the novel. He wrote his idea on carnivalesque in the novel in *Rabelais and His World* (a work written in 1930s and 1940s, published in 1965). It is written on *Gargantua and Pantagruel* (1532-52), a grotesque and hilarious narrative by François Rabelais, a French Renaissance monk. As Mikics (2007) mentions, Bakhtin "named the jostling excesses of Rabelais 'carnavalesque,' and saw in Rabelais's exultant and scurrilous prose style a connection to the exuberant passions of the human body" (p. 85).

The term carnivalesque refers to a boisterous and immodest atmosphere at a festival in which, Mikics notes, the "crowd loudly mocks various pieties, trumpeting an enthusiastic, disorderly solidarity" (pp. 49-50). He believes that Bakhtin's *Rabelais and His World* brought the term into the critical lexicon of literature, putting an emphasis on the disrupting, ludicrous body as a feature in celebration.

Carnivalization is a term Bakhtin uses to explain the outcome of carnival on literary genres. For the first carnivalized literary forms, the Socratic dialogue and the Menippean satire are referred. Socratic dialogue is an argument or arguments in which the question-and-answer method employed by Socrates in Plato's *Dialogues* is used. In this case, instead of an authoritative monologue we can hear the dialogues that lead us to discover the truth. From Bakhtin's view, while in the first dialogues we can see the hierarchy in the dialogues, in the last Platonic dialogues he argues that "the later image of Socrates as the 'teacher' begins to emerge and to replace the carnivalistic image of Socrates as the grotesque hen-pecked provoker of argument, who was midwife to rather than author of truth" (Selden, Widdowson and Brooker, 2005: p. 41).

Menippean satire, that is similar to the novel in structure and length, attacks mental attitudes and criticizes the myth in traditional cultures. Selden and et al. (2005) note that in "Menippean satire, the three planes of Heaven (Olympus), the Underworld, and Earth are all treated to the logic of Carnival. For example, in the underworld, earthly inequalities are dissolved; emperors lose their crowns and meet on equal terms with beggars" (p. 41). Bakhtin (1984) notes in *Problems of Dostoyevsky's Poetics*, that in Dostoyevsky's works we can see the numerous traditions of carnivalized literature. He refers to Dostoyevsky's *Bobok* (1873) which he calls a "fantastic tale" and it is

Menippean satire (p. 70). Meanwhile, he calls it a polyphonic novel because the voices are free to speak subversively and the writer is not between a character and a reader (p. 77).

In carnival, the social hierarchies become defiled and the repressed voices claim for an equal position in dialogue. The concept of carnival was used by critics examining the magical realist novels. For instance, Bowers (2005) calls Angela Carter a writer who wrote carnivalesque, enthusiastic magical realist narratives under the influence of Shakespeare's comedies and Bakhtin's literary theories. She refers to Carter's *Nights at the Circus* and *Wise Children* and explains that both novels are set in Britain in the middle of the 20th century and at the end of the British Empire when imperialist ideas of the presumed superiority of British patriarchy still held a strong influence in society. In a chapter of her book, in detail Carter examines how magical realism, in unity with the carnivalesque and the literary theories of Bakhtin, affords her "a weapon with which to attack and overturn accepted gender and social roles, and particularly those associated with imperialism"(p. 46).

The Ventriloquist's Tale by Pauline Melville is another work Bowers (2005) refers to as containing a carnivalesque character. The prologue imitates oral storytelling and gives an introduction to the narrator's disproportionately carnivalesque character, who even before his own birth was unusually gifted and that allowed him to give help to his mother (p. 57).

Bowers (2005) notes that Bakhtin studied the revolutionary consequences of the traditional form of carnival in which those dispossessed of power perform the roles of those with power i.e. a donkey in the role of a priest. This, combined with the lack of control and exhilaration of a festive atmosphere, offers the chance for those deprived from power to show their disagreement to the system under which they live. She concludes that by transposing the binary oppositions and permitting her characters to show such a festal excitement, Carter's work exemplifies Bakhtin's idea of the carnivalesque in literature. Meanwhile, she writes that Carter's magical realism creates the atmosphere of carnival as it depends on a reverse of classifications in which the magical becomes real and the real becomes magical (p. 67). It might be worth mentioning that the literal name of carnival translates as freedom from the flesh.

Bowers (2005) notes that Bakhtin studied polyphony or multiple and conflicting voices which he called “heteroglossia” in the modern novel (p. 67). She states that this can be seen as the expression of both magical and realist outlooks in magical realist texts. She says that when we compare the definitions of magical realism mentioned in the introduction of her book with the description of Bakhtin’s carnivalesque in Peter Stallybrass and Allon White’s *The Politics and Poetics of Transgression* (1986), it becomes clear that there is a close relationship between magical realism and carnivalesque, because it is “a world of topsy-turvy, of heteroglot exuberance, of ceaseless overrunning and excess, where all is mixed, hybrid, ritually degraded and defiled[...]” (p. 67).

Similar to Bowers, Cooper (2004) compares magical realism with Bakhtin’s carnivalesque and she devotes a part of her book to this matter. She discusses magical realist writers by rejecting the conventions of classical realism, use many devices and techniques related to postmodernism (p. 25). She believes the “embrace of magic, and of the improbable and the blasphemous, has led to the excavation of Mikhail Bakhtin and the carnivalesque, of the cacophony of discordant voices and the profane body” (p. 23). Discussing *One Hundred Years of Solitude*, Cooper shows how the novel starts with carnival. It begins with the gypsies, their dances and music, joy in the streets, a painted parrot, and a hen that laid golden eggs to the sound of a tambourine (p. 25).

Similar to the above mentioned critics, Hegerfeldt (2005) connects magic realist fiction to the concepts of carnival and the carnivalesque (p. 132). Hegerfeldt mentions that “carnival-like festivities themselves are plentiful in magic realist texts” (p. 135). She refers to the gypsies’ fairs and carnivals in *One Hundred Years of Solitude*, country fairs in Robert Nye’s novels, a Venetian celebration ball in *The Passion*, night-time balls in *Wild Nights*, the time of Halloween and the carnival of the dead in *Wild Nights* and *Ironweed*, fairs in *The Invention of the World*, parties and costume balls in *Wise Children* and a political coup of an Islamic movement in *Indigo*. Besides the instances of carnival, Hegerfeldt refers to the carnival-derived settings such as the circus in *Nights at the Circus*, the music hall and the comedy act in *Wise Children* and *The Late Mr Shakespeare*, the magicians’ neighborhood in *Midnight’s Children* and the travelling show in *Illywhacker*. She mentions that in the settings mentioned, we are able to observe

the elements or equipment of carnival such as clowns, fools, magicians, masks and costumes (p. 136).

Hegerfeldt (2005) believes that the “elements of carnival culture are used not only to exemplify, but also explicitly to address the upheaval of established order” (p. 136). She refers to X versus Y where opposites meet; in nature and culture, animal and human, or primitive versus civilized, savage versus noble in the circus area of Carter’s *Nights at the Circus*. She also discusses the “subversive function of carnival elements” in *The Late Mr Shakespeare* (pp. 136-7).

Hegerfeldt (2005) comparing magical realism and carnivalesque states that:

Magic realism’s insistence on the simultaneity of different worldviews does not conflict with linking the mode to the upside-down world of carnival, but in fact ties right in with that tradition. Far from being completely isolated from everyday life in time and space, the alternative order of carnival remained present in society even in non-carnival times, most obviously in the figures of clowns and fools, whom Bakhtin describes as ‘the constant, accredited representatives of the carnival spirit in everyday life out of carnival season’[...] The literature and arts of the European Middle Ages and the Renaissance bear witness to conceptions of carnival as a complement to the established order, the inverted perspective affording a kind of knowledge missing from the dominant outlook. (p. 141)

She believes that magic realist fiction acts purposefully in raising and then disrupting existing conventions: in this case, it is basically dialogic in nature (p. 140).

In *Indigo*, *The House of the Spirits* and *Fatma* we can observe how carnivals lead to the shift of power.

In *Indigo*, Liamuiga in the second half of the 20th Century suffers from neo-colonialism in the island created by foreign investment in the form of tourism. As it was discussed in Chapter 2 of the present study, the island has been under the power of European, English and French colonizers since the 17th century. They cultivated tobacco and sugar there. But with the fall of demand in sugar, the English colonizers such as Sy and Xanthe by making gambling hotels in the island intended to use the natural beauty of the island for investment. But it was at the time of carnival, when everybody was trying to prepare for the feast (*Indigo*, p. 366), Abdul Malik took the prime minister and some of the parliament members, hostages. He was the former police named Jimmy Dunn the African rebel and head of Shining Purity who was living with his family and

men in another part of the island (*Indigo*, p. 349) and had his version of Islam. Abdul Malik put his gun on the head of the parliament members and cried out the island's needs. On the fourth day of the coup, he shot the Prime Minister in the lavatory. Then he left the building, waving his gun and was shot in his head instead of the leg. In total, 9 people died and 23 people were wounded or shocked after the incidents (*Indigo*, p. 365). But the carnival took place:

Within five days, the coup was over, and carnival still took place, as arranged, though the atmosphere was less uproarious than it would otherwise have been. Independence Day on August 1, the same date as the traditional Emancipation Day commemorating the end of slavery, was celebrated without further bloodshed; calypsos were composed, and the steelpans rang out. But the route had to make a circuit through Jamieston, avoiding the main street, where the Shining Purity section who had seized the post office had burned it down and unleashed a bout of frenzied window smashing, battering and looting. (*Indigo*, p. 366)

Coincidentally, it was during carnival days that we see Atala Seacole became the first woman Prime Minister of Liamuiga (*Indigo*, p. 366) and her voice was heard all over the island when she invited the islanders for a new life free from any outsider interference or investment (*Indigo*, pp. 372-6).

In *The House of The Spirits* we can see the power shifting in the carnival which happened under agrarian reform, and the tenants of Tres Marías who were exploited by the landowners now hold control the Tres Marías: “The same peasants who had been born there and had farmed the land for generations formed a cooperative and took title to the property,[...] They divided up the pastureland and each grew whatever he wanted,[...] [They]opened the sacred wine cellar of their former patron, sacking his aged wines, and slaughtering his breeding bulls[...].[...] they also ate the imported cows and all the brood hens” (*Spirits*, p.355). When Esteban was informed about this, he left for Tres Marías. Upon seeing him, a guard started shooting at him and the next thing he understood was his imprisonment in the dining room. One of the tenants asked “How do you feel, compañero?” and Esteban shouted in rage, “Sons of bitches! I’m nobody’s compañero” (*Spirits*, p.356). The tenants took him hostage and television showed Senator Truba in the tenants’ hands. Meanwhile, Blanca, Esteban’s daughter, wore her best clothes and took Alba, her daughter by Pedro Tercero. She went to visit Pedro Tercero, her lover, against the promise she had made herself not to visit him again.

Pedro Tercero was a socialist singer and his father was Pedro, the previous foreman in Tres Marías. He grew up there and all knew him. That is why Blanca asked him to interfere. When Pedro Tercero, Blanca, and Alba reached Tres Marías in the evening:

In front of the gate they met a large crowd gathered in amiable conversation around a bonfire on which a pig was roasting. It was the guardsmen, the journalists, and the peasants, who were finishing off the last of the senator's bottles. A few dogs and several children were playing in the glow of the flames, waiting for the shiny pink suckling pig to be served. The members of the press recognized Pedro Tercero Garcia immediately because they had interviewed him many times, then guardsmen recognized his unmistakable face as that of the popular singer, and the peasants knew him because they had seen him born on this land. They welcomed him home with great affection.

“What brings you here, compañero?” someone asked.

“I’ve come to see the old man,” Pedro Tercero said, smiling.

“You can go through, compañero, but alone. Dofia Blanca and the senorita Alba will join us in a glass of wine. (p. 359)

This part shows a carnival scene with Blanca and Alba, the landowner's daughter and Granddaughter, sitting by the fire with the others talking about the past. Blanca knew all the tenants because she had taught many of them to read in the schoolhouse of Tres Marías. They talked about the time “the Sanchez brothers imposed their law on the region, when old Pedro Garcia had ended the plague of ants, and when the President had been an eternal candidate, standing in the station to harangue them from the train of his defeat” (*Spirits*, p. 359). There, when somebody said: “And to think that one day he would be our President!” another one laughing said: “And that one day the patron would have less say at Tres Marías than us!” (*Spirits*, p. 359). This sitting together, and laughing together of the powerful and ordinary people, is often seen in carnivals where social norms and normal graces often go out of the window.

In the kitchen of the main house, Pedro Tercero drank a glass of wine with the tenants and together they remembered the past. These were the days when Pedro Tercero “was not a legend in the peasants' memory but a rebellious boy in love with the daughter of his patron” (*Spirits*, p. 360). After that, Pedro Tercero picked up his guitar and sang the song about the foxes and the hens. The old people repeated the refrain with him and he then asked the tenants to make Esteban free and they did so. Sometime after

that event, Esteban fired all the tenants from his land and they left Tres Marías (p. 386). That carnival show was the end of Esteban's supremacy: after he lost his power he was unable to regain it. Without the tenants, he was nobody's patron.

In *Fatma*, when the reputation of Sajir's rare snakes reached the Prince of southwest, he was invited to bring his collection of snakes to the Prince. On his way from Mecca to southwest, Sajir was supposed to conduct performances with the acrobatic snakes for the people in the villages. He told Fatma about this but he was worried: "out in the open, would they obey me?" (*Fatma*, p. 69), although Fatma's look reassured him. In their stops in the village, the snakes did not have to do very much to entertain the people, they just lay. In a few occasions when they stretched out or turned a little, everyone gasped and gazed. Sometimes the village sheiks asked for a special performance. On these rare circumstances, the acrobats were supposed to do something remarkable. When Sajir put his acrobats through sheiks' paces, Fatma sat in a side performing like a veiled fakir, but the snakes "kept their eyes on Fatma, turning their secret sense to her every whim and shift of feeling, ready to obey her unspoken commands" (*Fatma*, p. 72). These carnivals of snake shows transfer all the power to Fatma and she is now a queen that can rule in her queendom of snakes.

Traveling in the snake truck held a significant advantage for Fatma: it was the time when Sajir left her alone. Fatma travelled in disguise as a boy and Sajir seemingly came to think of her as such. He also appeared to have put aside his anger and desire to destroy her body and soul. Because the truck driver stayed with them and Sajir stayed with him, Fatma was left to tend to her reptiles. Or maybe he was scared of entering her bed while it was encircled by the snakes. For more than a month, Fatma was left to herself to heal (*Fatma*, pp. 90-1).

Cooke (2007), after mentioning the prince invitation to southwest and how Sajir was fearful whether the snakes will obey him in the open field, states: "Disguised as a snake shepherd boy, Fatma travels to the snake kingdom about which she dreamt as a child, a place where women do not live with men against their will (p. 101). The carnivalesque in Fatma's dimorphism empowers her to reject Sajir's control and violence" (p. 20).

On the way home, Fatma maintained a silence that contributed to Sajir feeling a threatening aura about her. She devoted herself to the snakes and her body changed: in her movements she looked like a snake, with glimmering skin and the cast of her eyes. What really frightened Sajir was the silent way she moved: He mumbled “You can’t hear her coming [...] It’s like she’s a shadow or a flickering light. Or an actual snake” (*Fatma*, p.107). One night he peeped into the cage and he could hardly distinguish her from the snakes. They were all curved together in one great ball of skin, with Fatma’s skin shining green. Sajir was nervous to get home as fast as possible as he thought Fatma would forget this and begin to obey him once more. When they returned from Najran, Sajir was helpless because both the snakes and Fatma were not under his dominance.

The carnival show of snakes has taken Sajir’s power, rendering him no longer in charge of the world of snakes. He finds thousands of new species among the usual group (*Fatma*, p. 112) and is surprised by the constant temperature in the room being that of an optimum environment for a snake habitat (*Fatma*, p. 115). Sajir wonders where his wife had acquired such knowledge, and at such speed, regarding the snakes when he had taught her none of these things himself. The losing of power within the dynamic of his own relationships is unbearable for him so he tries to humiliate Fatma through his words (*Fatma*, pp. 113& 129), sexual attacks or accusing her of things that he knows are not true (*Fatma*, p. 113).

The presence of carnivalesque spectacles - Abdulmalik’s coup in *Indigo*, the peasants’ revolt in *The House of the Spirits*, and snake shows in *Fatma* - all take the powerful masters’ supremacy and let those who were previously subservient reclaim power for themselves.

3.4. STORYTELLING AS A STRATEGY FOR SURVIVAL

Storytelling as a strategy for survival was used by Scheherazade, the legendary Persian Queen considered to be the mother of postmodern novel. Scheherazade was a daughter of a vizier to the Sultan Shahryar. When Shahryar found his first wife unfaithful, he began marrying with virgins for a night before ordering their death the next morning. Scheherazade became part of his harem, but in order to avoid the fate of

his previous wives, began telling stories to the king. Each night she would begin a story to him, leaving the story unfinished and telling her husband that it would continue the next night. Her art of storytelling survived her, because after listening to her stories for a thousand and one nights, the Sultan did not intend to order her execution.

Oral storytelling and lullabies have historically been associated with women, while the written form is more commonly allied with men. Storytelling, especially by females, is seen in several works of magical realist fiction. Faris(2004) studies storytelling in her discussion under shamanistic healing in her book, considering that the fictional houses in magical realist narratives “lend their female narrative spaces for the task of shamanistic healing that frequently forms part of magical realism’s program” (p. 184). There are two specific works she mentions for this: *The White Hotel* and *The House of the Spirits*. Both of the novels end with similar renewing settings. In *The White Hotel* the white hotel changes into a refugee camp in a promised land where the dead are resuscitated and we see a mother meeting the daughter and telling her “wonderful healing goes on over here” (p. 184). In *The House of the Spirits* Alba, the granddaughter reading her grandmother’s notebooks, considers the documentation of events taking place “so they would help me now to reclaim the past and overcome terrors of my own” (p. 184). Faris believes: “Perhaps these disturbingly complicit scenarios are best understood as emotional survival strategies, countering public terror with private faith in the face of otherwise hopeless situations” (p. 184). She notes that *The House of the Spirits* ends with Alba who tries not to think about revenge on the people who raped her in the prisoner’s camp. Because she was raped by the person whose grandmother was raped by her grandfather, “it would be very difficult for me to avenge all those who should be avenged, because my revenge would be just another part of the same inexorable rite. I have to break that terrible chain” (p. 368). Faris notes Alba attains a narrative healing and links it with a world of spirits and a matriarchal line of succession (p. 185) quoting from the novel:

My grandmother wrote in her notebooks that bore witness to life for fifty years. Smuggled out by certain friendly spirits, they miraculously escaped the infamous pyre in which so many other family papers perished. I have them here at my feet, bound with colored ribbons, divided according to events and not in chronological order, just as she arranged them before she left (*Spirits*, p. 368).

She says the chain of revenge that Alba feels is so strong that she needs magic to break it. In this case, due to its limited detachment from empirical indication, combined with the record of historical violence, magical realism arranges the escape from history to fantasy and moves it toward both conflict and healing (p. 185).

Faris (2004) refers to *Beloved*'s persistence in asking Sethe to tell her stories. She notes *Beloved* also seems to create stories, asking Sethe repetitively to "tell me your diamonds," and it looks like she is concerned with producing narratives in Sethe's mind (p. 191). Faris, considering the healing power of narration in *Beloved* and *Distant Relations*, mentions that in *Beloved* the healing power of narration is distinguished in the lyrical parts where Sethe, Denver, and Beloved say their own histories. Similarly, in *Distant Relations*, the incomprehensibly intertwined stories require the reader's active contribution (p.203).

Oral storytelling is used by women in *Indigo*, *The House of The Spirits* and *Fatma* as a strategy for survival. It means that stories whether narrated, drawn, or sewn by women in these fictions have acted as a life giving force to them.

Indigo begins with a chapter called Serafine I. The novel has three parts named "Serafine I", "Serafine II" and "Serafine III" which appear at the beginning, middle and end of the novel. In each of these parts, Serafine is telling stories. Serafine is the old nanny in Everard's house from the island, and is called Feeny by Miranda and Xanthe. In "Serafine I", she is telling a story to Miranda in the garden of the square where Miranda's grandfather lived when she is five years old. In "Serafine II", she is telling a story to the nine-year-old Miranda and three year old Xanthe when they are taking a bath in Kensington. In "Serafine III", she is telling a story to Astrid in the detoxification clinic in London.

Propst (2009), discussing the "Disruptive Narrative Strategies in Marina Warner's *Indigo* and the *Leto Bundle*", considers how both novels draw the reader's attention to the lives of the silenced characters. She says *Indigo* opens and closes with Serafine who is telling stories, and the 17th century section of the novel begins and ends with Sycorax. This structure emphasizes the importance of the two women.

Serafine's role is significant in the Everard family. She has been with the family since she was a young girl. She was older than Miranda's grandfather (*Indigo*, p. 4) and

she had been with the Everards from Anthony's (Miranda's grandfather's) time. She was "so young when she replaced Ant's dead mother that she hadn't stood in loco parentis exactly, but-what would be the word? –she'd been a kind of first wife, an island wife, a sort of concubine. Though of course nobody knew what exactly, if anything, had taken place between them; no one had any right to inquire" (*Indigo*, p. 55). She came to England when Anthony's wife died young and Kit was thirteen years old. What differentiates Serafine from others for Miranda is her ability to tell stories. Even when Gillian, Anthony's second wife, quarrels on taking an English maid instead of this "savage", a five-year-old Miranda is very happy because she can have Feeny to herself: "Inside as Miranda listened, the warmth grew stronger, she hugged herself with glee, she'd have Feeny to herself, her voice, her words, her treats, her lap, her soft hair, her warm face, her hard dry palms, her toasty smell" (*Indigo*, p. 55). The role of Feeny is more important than the drunken mother for Miranda because at the end of the novel we see Serafine knows everything about Miranda: Astrid is in hospital and gets all her news about her daughter and granddaughter from Serafine. Miranda, out of love for her nanny, names her daughter Serafine too (*Indigo*, p. 401).

Miranda remembers her stories well. Serafine tells the story with the movements of her hand and body gestures:

Serafine dabbed behind her ears and wriggled her long neck on her shoulders, closing her eyes in mock abandon; she had soft, full lids and high eyebrows, so even shut, her eyes expressed a certain rueful humor. Serafine used to tell Miranda alarming stories and Miranda remembered this one, later; she remembered how they were sitting, in the garden of the square where Miranda's grandfather lived, before Xanthe was born, when Miranda was still the only little Everard. (*Indigo*, p. 3)

In "Serafine I", she tells the story of a king and her daughter. Several critics such as Presley (2012: p. 271), Bonnici (2003: p. 8) and Li (2005: p. 82) believe that this is a retelling of the story of King Midas. In Ovid's *Metamorphoses*, Midas was a legendary king of Phrygia, and Dionysus gave him the power of changing to gold all the things he touched. He received this reward as a prize for his hospitality when Silenus, Dionysus's missing old school master and foster father, was with him. Silenus, for the ten days that was staying with them, told Midas and his men stories and songs. Midas did not enjoy

the reward very much as soon as he touched his daughter and she turned to gold. Midas hated the gift and prayed to Dionysus.

In the version Serafine tells Miranda, we see a fat man who tells King Midas and his men stories about a land, Serafine's homeland, and the Princess wishes to go there.

Serafine II shows Serafine telling the stories about the islands to Miranda and Xanthe, the story of Amado and Amadé, Adesange; the god of the island, and Manjiku; the sea monster. Serafine II starts with:

'CRIK!'
'CRAK!'
'TRIK!'
'TRAK!'
'COCORICO!'

This is what Miranda remembers, how Serafine begins a story, and how at the age of nine or so, she would answer, more quietly, in chorus with Xanthe, both wanting to hear Feeny:

'Cocorico!'

And this is a story that Serafine Killebree tells:

– On the leeward side of my island, the water's often calm and heavy as syrup, the breath of the wind sweet and shallow like a young girl sleeping, aiah!
(*Indigo*, p. 217)

In this story, Serafine tells a story about a sea monster Manjiku who likes to eat women, especially those who are pregnant or menstruating, because he cannot have a child for himself. But Serafine adapts this story to make it suitable for children. Korkmaz (2010) mentions that Serafine's "excellent storytelling ability with the use of her body language and with the way she transforms bad endings into good ones- she is associated with change in the very beginning of the novel by Miranda-, relates her to the act of changing the positioning of women in society" (p. 93). Williams-Wanquet (2005) notes that "Serafine's stories are also fables that create a new feminine myth, calling out for change" (p. 278). Serafine tells a story about the islanders; Amadou the fisherman and Amadé, his wife. One day, Amadou catches a beautiful silver starfish in his trap. He falls in love with the white star woman and does not tell his wife anything about her. Amadé discovers her husband's secret but pretends she knows nothing about it. The starwoman dies and Amadé from her husband's behavior finds his sadness. Amadé by the power of the red flower of Adesange, the islanders' god of fire and life, revives the starwoman. After this, when her sadness coincides with a full moon, she goes to the

seashore to be swallowed by Manjiku. Manjiku swallows her but casts her onto the seashore. His spell is broken and when Amadé opens her eyes, she sees a gentleman standing by her side.

In *Serafine I and II*, we see that Serafine talks about her island and brings images of the island in her stories to Miranda and Xanthe. Talking about the island as a place where she was born, lived and left her daughter behind to come with Anthony Everard and Kit to England, acts as a life force for her. Moreover, it empowers her in the family. Serafine reminds us Sycorax, with Korkmaz (2010) believing that Serafine's voice is actually "the continuum of Sycorax's" (p. 61). If Sycorax was the shaman and healer, Serafine with her story telling power is a modern shaman. Presley (2012) also writes that Serafine is the present day Sycorax (p. 272) and is also associated with witchcraft:

Gillian was forever making up to Xanthe the maternal inadequacy she had discovered in herself, to her shame, from the time her baby was born, and Serafine's comfortable and assured expertise only sharpened her anxieties. Besides, she wished that the woman would call her "your Ladyship," as she should do, or "my Lady," or at least "Lady Everard," instead of that "Miss Gillian," which sounded so coarse and was anyway so incorrect, almost insulting. They really should get a proper English nanny. It was too bad of Anthony to land her with that old witch. (*Indigo*, p. 69)

The novel ends with Serafine telling a story to Astrid involving a mirror ball and a tigress:

Serafine begins her story: 'This happened now a long time ago, before the days of guns, you know, when every human creature on the earth was a savage –' (She croaks a laugh.) 'And who's to say much has changed?

'Some hunters were out after big creatures one day, and they soon picked up the tracks of a beauty of a tigress... Oh, springy and wide her step, glossy and deep her fur! . . . (*Indigo*, p. 401)

Serafine tells the story about a tigress whom hunters with a cunning trick captured: they put a mirror ball in her path and when she finds the ball, she looks at it thinking what she sees in the mirror is actually her cub playing with it and then she is caught by hunters.

The novel starts with Serafine telling a story to little Miranda and ends with her telling a story to Astrid, Miranda's mother. She is an islander belonging to the

colonized generation but she is telling stories to the colonizer's descendants. She is the storyteller and is powerful because the process of colonizing is changed. While on the surface of the novel she is a maid to the Everard family, she is one of the most powerful figures in the novel as a result of her story telling abilities.

Al-Hadi (2010), considering that Warner starts the tradition of oral storytelling by women again, (p. 163) notes, "Warner uses myths and fairy tales to rewrite traditional narratives of romantic and maternal love to demythologize cultural myths of female passivity and inferiority" (p. 167). Commenting on Serafine's character, she quotes from Warner that she "wanted *Indigo* [...] to pay tribute to the oral culture of women, to all pre-Gutenberg female voices, including the storytellers of the Caribbean" (pp. 167-8). At the same time, she brings the motivation for Warner's own interests in women storytellers: "I have altered my focus from great figures (empresses, geniuses) to the ordinary stratagems women have used to survive or perhaps exercise influence, such as story-telling and singing lullabies" (p. 168).

Bonnici (2003) considers that the way Serafine tells the story to Miranda is not only the straightforward narration of a story. She imitates the deeds of the characters such as dabbing behind the ears, wriggling her long neck and moving her hands. Miranda becomes fascinated with these acts and these acts are part of orature and the traditional pre-colonial way of storytelling. Orature, which is the oral transmission of narratives, customs, and legends, in non-writing, colonized communities is equal to the European literature (p. 8).

Serafine tells stories to Miranda at every opportunity, in places such as the kitchen or the nursery. These oral stories, Presley (2012) quotes Cakebread, become an alternate family history in *Indigo* and suggests "voicing the silenced and also a possible return to the matriarchal ordering of Sycorax's world before the arrival of Miranda's ancestor" (p. 272). Similarly, Williams-Wanquet (2005) refers to Serafine's stories as representing the oral tradition of the natives, demonstrating the voices silenced by history (p. 278). Being a colonized subject, Serafine is able to speak. Warner is optimistic both about Serafine and that the experience of colonization need not stop storytellers from telling their stories, Li notes (2005: p. 84).

The House of The Spirits, as discussed in previous Chapters, includes reading the journals Clara wrote about events in her family from the time she was 10 years old until her death. In response to Alba's retelling of stories at the end of the novel, McNeese (2006) writes that she "comes to know of events that precede her through the stories she is told orally and with the help of several journals kept by her grandmother. Once she arrives in the family, she is able to serve as an eyewitness to events that take place both within her life and that of her family" (p. 80).

Clara does not write the events chronologically. Before her death, she separates her notebooks with ribbons. Concerning this issue, Kovach (1994) writes that Clara's notebooks are ordered according to events and "not chronologically to emphasize that the process of remembering in life often makes exact dates secondary to powerfully remembered personal experiences, events that can only be mirrored experientially rather than categorized systematically" (p. 78). Through this informal writing, Clara survives for us and storytelling as a strategy for survival is observed when we see Alba was being tortured in a prison camp. What connects her to life in the death cell was telling the stories to herself. Alba, after being persecuted due to her association with boyfriend Miguel the guerilla leader, was placed in a death cell. In the death cell, or doghouse, which was "a small, sealed cell like a dark, frozen, airless tomb" (*Spirits*, p. 413) she stopped breathing and waited for death when she could no longer stand the maddening situation. She had almost reached her goal that she saw her grandmother Clara:

with the novel idea that the point was not to die, since death came anyway, but to survive, which would be a miracle. With her white linen dress, her winter gloves, her sweet toothless smile, and the mischievous gleam in her hazel eyes, she looked exactly as she had when Alba was a child. Clara also brought the saving idea of writing in her mind, without paper or pencil, to keep her thoughts occupied and to escape from the doghouse and live. She suggested that she write a testimony that might one day call attention to the terrible secret she was living through, so that the world would know about this horror that was taking place parallel to the peaceful existence of those who did not want to know, who could afford the illusion of a normal life, and of those who could deny that they were on a raft adrift in a sea of sorrow, ignoring, despite all evidence, that only blocks away from their happy world there were others, these others who live or die on the dark side. "You have a lot to do, so stop feeling sorry for yourself, drink some water, and start writing," Clara told her granddaughter before disappearing the same way she had come. (*Spirits*, p. 414)

Alba tried to obey her grandmother in writing in her mind to survive. But at the very moment that she started to take notes in her mind, the doghouse was filled with the characters of her story, “who rushed in, shoved each other out of the way to wrap her in their anecdotes, their vices, and their virtues, trampled on her intention to compose a documentary, and threw her testimony to the floor, pressing, insisting, and egging her on”(Spirits, p. 414). It was despairing at first because when she wrote a page, the one before that, was erased from her mind. Any fear or pain “caused her story to snarl like a ball of yarn” (Spirits, p. 414). But she invented a code for remembering things in order, and then she was able “to bury herself so deeply in her story that she stopped eating, scratching herself, smelling herself, and complaining, and overcame all her varied agonies” (Spirits, p. 414).

Then they heard that she was dying. The guards took her out of the doghouse and lifted her effortlessly due to her levels of physical emaciation. They took her back to Colonel Garcia, whose hatred had not abated, but she did not identify him because “she was beyond his power” (Spirits, pp. 414-5).

In the camp the women, took turns looking after her and suggested her not thinking about her loved ones outside because it was the only way to survive. Ana Diaz found a notebook and gave it to her, saying: “For you to write in, to see if you can get out whatever’s worrying you inside, so you’ll get better once and for all and join our singing and help us sew” (Spirits, p. 426). Alba showed Ana Diaz her hand and shook her head, but Ana Diaz put the pencil in her left hand and told her to write with it. Alba began slowly. She tried to start up the story she had begun in the doghouse and her companions helped her when she was impatient or the pencil began to shake in her hand. When she refused to talk with the other people, the woman made her tell stories to children. Whenever the women changed the bandage of her hands, they put her pencil and notebook in front of her.

At the time of eating, they gave her a little more because they said she was skin and bones. When she trembled, Ana Diaz reminded her that she was not the only woman who had been raped, as well as with many other things she had wished to forget. Beside the story telling which helps Alba survive, we see the women in the prisoners’ camp:

The women spent the whole day singing at the top of their lungs. The guards would pound on the wall.

‘Shut up, whores!’

‘Make us if you can, bastards! Let’s see if you dare!’ And they sang even stronger but the guards did not come in, for they had learned that there is no way to avoid the unavoidable. (*Spirits*, p. 427)

This singing together gave strength to the women. Alba wrote about the trivial events of the women’s section of the jail: the arrest of the President’s sister, the removal of their cigarettes, the arrival of the new prisoners, and Adriana, who had another one of her attacks when standing over her children, threatened to kill them. She wrote about how they pulled them away from her and she sat with a child in each of her arms and told them “magic stories from the enchanted trunks of my Great-Uncle Marcos” until they slept (*Spirits*, p. 427). Telling the stories to them, Alba thought about the fate of these children who were growing up in that place with their mother who became mad “cared for by other, unfamiliar mothers who had not lost their voice for lullabies, and I wondered, as I wrote, how Adriana’s children would be able to return the songs and the gestures to the children and grandchildren of the women who were rocking them to sleep” (*Spirits*, p. 427). In these parts, we can see the songs and lullabies, which along with storytelling are a female way of narrating, help both the teller and the listener stay alive.

At the end of the novel, when we see Alba had been reading her grandmother’s diary, she thinks that her Grandmother wrote those notebooks “so they would help me now to reclaim the past and overcome terrors of my own” (*Spirits*, p. 433). Alba tells us that she is trying to solve this puzzle by assembling what her Grandfather said, “piecing things together from Clara’s notebooks, my mother’s letters, the ledgers of Tres Marías, and the many other documents spread before me on the table” (*Spirits*, p. 432). Alba thinks it would be very difficult for her to seek revenge on all those who should be punished, but she wants to think that her mission in life is not extending hatred as a result of her own suffering. Her mission is “simply to fill these pages” while she is waiting for Miguel, or she is burying her Grandfather whose body is in her room. She waits for better times to come while she is carrying her child in her womb; “the daughter of so many rapes or perhaps of Miguel, but above all, my own daughter” (*Spirits*, p. 432).

In *Fatma*, what give Fatma hope for life are the stories that Noor tells her. On the first day of her marriage, she finds herself isolated and in exile, even in her house, living with her bad tempered snake venom dealer husband who treats her solely as a sexual object.

Fatma loves listening to Noor's stories and this is the secret that helps her remain alive in Sajir's house. All her life she has been listening to stories: as a girl in her father's house, her grandmother Shumla told her stories about Najran, her homeland, such as the story of the mountains of Shummer, Aja and Sulma (*Fatma*, p. 9). In Sajir's house, Noor tells her stories; the story of King Molkshah the Khawarizme and Shumla, Satan's kidnapping of Shumla of Fatma as a leaf from the tree of Toba. He also lets her enter the realm of books through works such as *The Book of Dreams* and she receives stories during her journey to Najran where the poet Ibn Madhy tells her stories.

Storytelling and listening to stories help the women in *Indigo*, *The House of the Spirits* and *Fatma* survive, yet there are also other ways and means by which women in these novels express their stories such as drawing and sewing.

In *Indigo*, we read that Miranda started her work as a cartoonist. When she was working for a magazine called *Blot* "she'd doodled portraits out of multicolored curlicues and tendrils; Botticelli faces of wistful charm communicated messages of loving-kindness and collective communicated messages of loving kindness and collective endeavor" (*Indigo*, p. 383). But, now she worked for:

T- SHIRTS PROVIDED VELVET, an illustrators' agency, with a lot of business; Miranda was one of the artists the studio called on, especially for Christmas mail –order catalogues and the charities. She now drew with deliberately child-like sparseness and colored in crookedly too, though her observation was more jaundiced than it had been when she first started work as a cartoonist. [...] Now she preferred stick figures and her wit was dry. She'd draw short strips showing her standard female, with the board girth and the wire-rimmed glasses, doing humdrum things like shopping for 'A Happy Husband's Little Luxuries', buying him: a miniature travel iron, personalized keyrings which come when you call, a tool-kit for golf, a mahogany trouser press in Chippendale style.

Her 'Survival' T-shirt also seemed to meet the decade's appetite for irony, and went into several editions. It featured: item, a white sound conditioner, to lull the unconscious 'with a variety of rain and waterfall sounds';[....]. (*Indigo*, p. 383)

Miranda as a cartoonist, and later a strip illustrator, is telling her stories through her own personal form of artistic expression. De Leon (2010) says that by drawing pictures, Miranda is continuing Serafine's way of storytelling:

Like Feeny, Miranda will have to learn how to authorise herself through authorship; and plastic art proves a therapeutic means to renew representation politics. As author of new colours and new visual languages, Miranda reproduces the internal logic of the fairy tales she was told: the possibility of recovering the other in more transversal designs of subjectivity. From this perspective, Miranda's resemblance to Serafine does not lie in the colour of their dark skin: she is rather a textual reverberation of the Caribbean nanny and, by extension, of the dual principle Feeny incarnates. (p. 189)

In the novel, we read about her painting pictures on t-shirts for charity purposes. It was something that she believed in and cared about. Miranda designed images on T-shirts and they asked the celebrities to wear them for the charity catalogues. She used her art for helping South Africans survive by generating funds for famine relief, health education and skill development (*Indigo*, p. 384).

Concerning *The House of the Spirits*, we can observe that Rosa the beautiful, Clara's older sister, embroiders and sews pictures on the "endless tablecloth" of her dowry (*Spirits*, p. 20). She wanted it to be one of the biggest tablecloths of the world. Rosa the beautiful was forgetful and "immune to vanity", dreaming of "new beasts to embroider on her tablecloth, creatures that were half bird and half mammal, covered with iridescent feathers and endowed with horns and hooves, and so fat and with such stubby wings that they defied the laws of biology and aerodynamics" (*Spirits*, p. 5). She waited for her fiancé, Esteban Trueba, who had gone to work in the mines "unperturbed by the enormous task she had taken upon herself: to embroider the largest tablecloth in the world. She had begun with dogs, cats, and butterflies, but soon her imagination had taken over, and her needle had given birth to a whole paradise filled with impossible creatures that took shape beneath her father's worried eyes" (*Spirits*, p. 6). Her father Severo felt that it was time for his daughter to learn the domestic skills, which would prepare her for marriage, but Ni'vea, her mother, thought in a different way. She did not want to annoy her daughter with earthly burdens because she had a feeling that her daughter was heavenly and that she was not intended to last very long in this world. So, she left her alone with her embroidery. Kovach (1994) writes:

In recovering her own memories, Allende mirrors her own experiences and magically weaves a world in which women preserve their memories in various artistic forms, simultaneously breaking the silence of oppression and achieving solidarity. Clara's notebooks give witness to life; Blanca recounts the magic stories from her uncle Marcos's enchanted trunks; Alba cherishes the past in her own writing, succeeds in getting her grandfather to write his memories, and retrieves her grandmother's notebooks. Likewise, Rosa's fantastically embroidered tablecloth, Blanca's crèches of imaginary animals, and Alba's amazing frescoes record the "wishes, memories, sorrows, and joys" of their lives (270). (p. 78)

In common with other women of *The House of the Spirits*, Rosa had a way for storing her dreams by capturing her imagination on her dowry tablecloth through embroidery.

Similarly, in *Fatma* Fatma sewed the stories Noor told her onto her abaya. After she went to Sajir's house as a bride and Sajir told her that going to the east room was forbidden, she did not become curious about that room. She had no interest in other things and she only thought about her dreams. She thought about preparing her Grandmother's abaya, which was given to her as an only dowry, for embroidery. She circled the bedroom without purpose for some time "before taking refuge in the welcoming black silk" (*Fatma*, p. 15). Fatma opened her grandmother's ebony sewing box which had no scissors, but there were many dark threads. Seeing a flash of silver from the forbidden room, Fatma embroidered a silver circle on the cowl of her abaya. When she was thinking about working on the lower parts of abaya, she suddenly decided:

the best place to start would be the edges. She would define the borders between black and white and all the other colors. In this way she would limit the kingdom where black, and only black had reigned for so many years. She stitched a delicate border of letters on the hem, the cuffs and the neckline. The darkest thread she reserved for embroidering a mountainous world teeming with miniature life. (*Fatma*, pp. 15-6)

In this case, Fatma made a border for abaya, a place that would be her heaven afterwards. After the snakebite and her resurrection, Fatma stared at the shadows the snakes cast and tried to embroider their charming "twists and turns on the silk of her abaya" (*Fatma*, p.26).

Abaya acted as a book for Fatma in which she did not write but drew her stories. Cooke mentions it is "only in the texts she embroiders on the abaya that Fatma feels happy and unthreatened. There she can listen to Noor and his wonderful stories that

emerge out of the abaya/book and that she embroiders back into it” (p.21). Cooke (2007) writes that each time Fatma enters a book, she enters a “book which she may be writing herself in the patterns she embroiders on the edge of the magical abaya she inherited from her grandmother Shumla” (p. 28). After some time, the abaya found a magical power that was seen by Sajir also. For example, when Noor was telling her the story of a leaf from the tree of Toba and Fatma was sewing on the abaya, Sajir came and “stood there for several minutes, staring and trying to comprehend the invisible branches of Toba, the Mother Tree, whose black-green leaves were tumbling out of Fatma’s abaya. She scooped them up as quickly as they fell and returned them to the silk. Sajir tiptoed off to bed and fell fast asleep” (*Fatma*, p.132). In another case when Fatma was in Najran in the snake truck, Ibn Madhy, the person who was her guide in Najran, put the key on Fatma’s abaya and disappeared into the night. Fatma saw the key “dissolve into the black silk, puddling in a pool of silver liquid or snake venom, spreading across the breast of the garment” (*Fatma*, p. 111).

Similar to Fatma, in earlier years her Grandmother had drawn her stories on the caves and stones regarding Satan kidnapping her. People became excited by Shumla’s story and it “was immortalized in drawings on all rock faces of the mountains. The pictures were said to have been drawn by agents of Satan” (*Fatma*, p. 43). These pictures showed Shumla’s story in a weird scene: “Shumla dueling with Satan, Shumla baffling Satan with cryptic verses, Shumla overpowering Satan with the sharpness of his wit, Shumla forcing Satan to lose his temper, Satan ordering his demons to tie her up and carry her off to his throne room, where she was held captive for three years” (*Fatma*, p. 43). Shumla told her story many times, drawing pictures of it on every dune or rock that she passed (*Fatma*, p. 44).

While Fatma was listening to the story Noor told her, unconsciously she was embroidering pictures like those her grandmother Shumla had drawn on the rocks in the desert. All the pictures were in green, in her grandmother’s color. Noor was surprised how “vividly the drawings stood out against the pitch-black fabric of her abaya” (*Fatma*, p. 45).

Women in *Indigo*, *The House of the Spirits* and *Fatma* try to survive in the patriarchal societies they live by telling stories orally or through other means of artistic expression such as sewing and drawing.

CONCLUSIONS

The present study, discussing magical realism in three Chapters, has attempted to show how the British writer Marina Warner (1946-) in *Indigo* (1992), the Latin American writer Isabel Allende (1942-) in *The House of the Spirits* (1980), and the Saudi Arabian writer Raja Alem (1963-) in *Fatma* (2002) used magical realism and the techniques of a magical realist novel to present a clash with patriarchy and power.

Magical realism became known with the boom of the magical realist novel in the 1960s in Latin America. However, this study presented a discussion on how magical realism had started its journey from Europe in the field of art and, after transformation and formation, appeared in the novels as a popular mode first in Latin America and then worldwide. Besides, it was discussed that some critics viewed magical realism as a postcolonial mode because of its textual hybridity (magic plus realism) and cultural hybridity as well as its rise in postcolonial countries. Some critics find it postmodern, while others use the techniques of a postmodern novel to analyze magico-realist novels due to its time of flourishing and decentering realism. However, all critics agreed on the oxymoron characteristic of magical realism: the presence of both natural and supernatural in the text.

In addition, this study aimed to show how magical realism and feminism interact, as well as demonstrating the postmodern and postcolonial characteristics of magical realism. In the introduction, this study showed that magical realism, feminism and postcolonialism under the discussion of postmodernism have similar characteristics. What we could see in all three literary studies was the struggle for the equalization of issues that Western philosophies have favoured through creating binary oppositions.

Chapter 1 of the present study represented how the writers of the three novels of *Indigo*, *The House of the Spirits* and *Fatma* used the techniques of a magical realist fiction to empower women who were suffering from the patriarchal biases. To do this first the attributions of magical realist fictions in the novels were studied. These attributions were presented by Faris and included irreducible element, presence of the phenomenal world, merging realms, unsettling doubts and disruptions of time, space and identity.

After examining the attributions of a magical realist fiction in *Indigo*, *The House of the Spirits*, and *Fatma*, it was discussed how the writers of the three mentioned novels challenge the patriarchy with empowering women. One way of showing female superiority over male characters in these novels was through female magical power; magical power of Sycorax in *Indigo*, Clara in *The House of the Spirits*, and Fatma in *Fatma*. This magical power in women put the female characters ahead of, and above, the male characters.

One important relationship observed in the novels was the relationship between grandmothers and granddaughters. Grandmothers passed their inherited wisdom to their granddaughters. Being wise old women, Sycorax in *Indigo*, Clara in *The House of the Spirits*, and Shumla in *Fatma* gathered the community around them. They gave advice to people and were respected in their communities; they play the role of matriarchs in their societies or families.

Another issue studied in this part was men exploiting women. In the mentioned novels it was observed how women, Ariel in *Indigo*, Pancha and Alba in *The House of the Spirits*, and Fatma in *Fatma*, were exploited mostly sexually. These novels placed emphasis on this problem not to show men as weak but women as strong.

Women's silence and exile was another similar point found in these novels. The female characters- Sycorax in *Indigo*, Clara in *The House of the Spirits* and Fatma in *Fatma* accept the life of silence and exile. It was also discussed that another perspective of the silence of Ariel in *Indigo*, Clara in *The House of the Spirits* and Fatma in *Fatma* could be their resistance to the phallocentric language of patriarchy.

It was argued that death and disappearance of the magical character was one of the features of a magical realist narrative. The magical female characters at the end of these novels also disappear but it was death rather than magical disappearance.

In Chapter 2 of the present study, it was indicated that magical realist narratives are very apt for including historical events and in many of them we can see the trace of history. These kinds of fictions use history for several reasons such as for presenting the realistic description in magical realist fictions or showing the horrible image of the reality. It was debated that female writers used magical realism in their novels when

they were not able to show the truth of their histories owing to the repressive government and the patriarchal society they lived in.

Similar to the other magic realist novels mentioned in Chapter 2, *Indigo*, *The House of the Spirits*, and *Fatma* told the history in the frame of the novels. Respectively, the novels included British colonization in the Caribbean, 20th C. upheavals in Chile, and the events in ancient Saudi Arabia.

Magical realism's global booming in 1980s coincided with cultural poetics'. Like magical realism which resisted the dominance of white western's realism, cultural poetics resisted the dominance of old historicism. Similar to magical realism that denied the objective truth of realism, cultural poetics denied the objective truth of old historicism. Warner, Allende, and Alem, like cultural poetics' critics attempted to look at the hidden corners in history, or listen to the unheard voices. To do this, they all looked back at history giving chance for the margins. This looking back at past and correct the mistakes made in the past was the same as revisionary nostalgia, which was a type of nostalgia.

In the three novels, we observed how the writers created their versions of events. In *Indigo* Warner rewrote her colonizing ancestor's history along with the events in *The Tempest* with more emphasis on female characters active in the novel which were silent in Shakespeare's play and she changed the end of the play to the marriage of Miranda and Caliban. Allende told the untold stories of the women in the process of history in the 20th century's upheavals and Alem corrected the mistakes of the old Arabia with empowering Fatma. All these writers revisioned history to correct the past's mistakes, to show women active in the process of history-making creating her-stori(es).

Chapter 3 presented how these writers have applied the techniques of a postmodern novel in *Indigo*, *The House of the Spirits*, and *Fatma* in clash with patriarchy and power.

One feature of a postmodern and a magical realist novel observed in these novels was the nonlinear and non-circular form of time. It means these novels do not follow specific time pattern. The second quality of magical realist fiction studied in Chapter 3 was Chinese boxing effect of narrative or a story inside story quality in fiction. These novels did not include one story but there were several stories inside them.

Another characteristic of a postmodern novel, which was also observed in *Indigo*, *The House of the Spirits*, and *Fatma*, was polyvocality (polyphony). Concerning the three novels, we saw that in all of them there was no dominant voice telling a story. But there were many voices; polyphony of the women's voices with men's, telling us their stories.

The third technique of magical realist fictions studied in these novels was carnivalesque. The presence of carnivalesque spectacles; Abdulmalik's coup in *Indigo*, the peasants' revolt in *The House of the Spirits*, and snake shows in *Fatma*, took the powerful masters' supremacy and let the subservient ones claim for an equal position.

Storytelling as a strategy for survival was the fourth similar quality regarding the techniques examined. Oral storytelling was used by women in *Indigo*, *The House of The Spirits*, and *Fatma* as a strategy for survival in patriarchal societies. The stories whether narrated, drawn, or sewn by women in these fictions have acted as life giving force.

This study attempted to bring the similar themes in the works of three female writers. It showed how Warner, Allende and, Alem used the techniques of magical realist novel to empower women. One can say magical realism can act like a literary language for the females. Therefore, for further studies in the future the writer of this work suggests examining the ways magical realism is used by other female writers in different cultures to see if it performs as a way for enabling women to resist the patriarchal biases and create a new way for expressing their repressed identities.

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