

Magical Realism in Amitav Ghosh's The Circle of Reason

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Abstract:

Magical realism is often considered an outcome of Post-modernism. There are several features such as metafiction, erasure of boundaries, intertextuality, self-reflexiveness, eclecticism, redundancy, parody and multiplicity which are typically attributed to post-modernism but they can also be used to describe literary magicalism. Much like post-modernism it tends to work against dichotomies such as ancient verses modern in favor of pluralism. It flourishes on being eternally in the present by distorting time and space. Moreover, both postmodernism and magical realism share the themes of displacement, fragmentation and disorientation along with postcolonial discourse in which jumps in time and focus cannot really be explained with scientific but

rather with magical reasoning. Amitav Ghosh has been credited for successfully mastering the genre known as 'magical realism' which was largely developed in India by Salman Rushdie. Amitav Ghosh has used magical realism very tactfully in his first novel 'The Circle of Reason'. He has combined fact and fiction rightly with magical realism. In accordance with the tenets of magical realism which presume that the individual requires a bond with the traditions and faith of the community, that he is historically constructed and connected. He has reconceptualized society and history from a different perception to formulate a fictionalized history.

Keywords: Post-modernism, metafiction, intertextuality, self-reflexiveness, eclecticism, redundancy, displacement.