

**RECOVERING MEMORIES AND RECONSTRUCTING REALITIES:
MAGICAL REALISM AND KAZUO ISHIGURO'S *THE BURIED GIANT***

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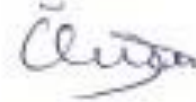
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To my son, Yağızalp

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ÖZET

HATIRALARI YENİDEN KURTARMAK VE GERÇEKLERİ YENİDEN İNŞAA ETMEK: BÜYÜLÜ GERÇEKÇİLİK VE KAZUO ISHIGURO'NUN *GÖMÜLÜ DEVİ*

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Bu çalışmanın amacı Kazuo Ishiguro'nun *Gömülü Dev*'indeki büyülü gerçekçi özellikleri irdelemek ve büyülü gerçekçi unsurların sebep olduğu bellek yitimini incelemektir. Büyülü gerçekçilik dünyanın çeşitli bölgelerinde birçok yazar tarafından kullanılan edebi bir türdür ve kısaca fantastik öğelerin mümkün olmakla birlikte gerçekçi bir şekilde sunulduğu bir anlatı tarzıdır. Büyülü gerçekçi özellik gösteren metinlerde tüm doğaüstü öğeler gerçekmiş gibi ya da sıradan bir günde karşılaşılabilirmiş gibi aktarılır. Böylelikle, büyülü gerçekçilik bellek gibi tartışmalı temaları işlemek isteyen yazarlar için kullanışlı bir edebi tür haline geldi çünkü bu yazarlar doğaüstü unsurların yardımıyla bu temaların tartışmalı doğalarını sarsabildiler. Ishiguro da *Gömülü Dev*'de insanların belleklerinin büyülü bir sis ile silindiği bir dünya kurgulayarak belleğin tartışmalı dünyasını ele almıştır. Romanda, Ishiguro oğullarını bulmak için yollara düşen yaşlı çift Axl ve Beatrice'in hikâyelerini anlatır. Yaşlı çift dişi ejderha Querig'in nefesine yapılan büyü yüzünden oğullarının nereye ve neden gittiğini hatırlayamazlar. Bu büyü sadece Axl ve Beatrice gibi bireyleri etkilemenin yanı sıra önceki düşmanlığı ve nefreti silerek iki etnik grubu da etkisi altına alır. Bu bağlamda, bu tez büyülü gerçekçiliğin teorik altyapısını vererek romandaki büyülü gerçekçi özellikleri incelemeyi ve büyülü gerçekçi unsurların sebep olduğu bellek yitiminin etkilerini irdelemeyi hedefler.

Anahtar Kelimeler: Kazuo Ishiguro, *Gömülü Dev*, bellek, hatıra, büyülü gerçekçilik.

ABSTRACT

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The aim of this study is to examine the magical realist features of Kazuo Ishiguro's *The Buried Giant* and to analyse the effects of memory loss caused by magical realist elements. Magical realism is a literary genre which has been used by many writers around the world and it can be defined shortly as a genre of narrative fiction in which fantastical things are treated not just as possible but also as realistic. In the texts featuring magical realism, all supernatural events are presented with a matter of fact tone or as if they could be encountered on an ordinary day. Thus, it has become a convenient genre for the writers who aim to focus on problematic themes such as memory since those writers can easily undermine their problematic nature with the help of supernatural elements. In *The Buried Giant*, Ishiguro touches upon this problematic nature of memory by fictionalising a world where people's memories are erased by a magical mist, which is magical. In the novel, Ishiguro tells the reader the journey of an old couple, Axl and Beatrice, who set out on their journey to find their son. The old couple cannot remember where and why their son has gone because of the magic which is casted over Querig's breath. This magic exercises control over not only individuals such as Axl and Beatrice, but also the two ethnic groups, the Saxons and the Britons, by erasing the former enmity and hatred between them. In this regard, containing theoretical background of magical realism, this study aims to analyse the magical realist elements of the novel and to examine the effects of memory loss, caused by magical realist elements, on individuals and societies.

Key Words: Kazuo Ishiguro, *The Buried Giant*, magical realism, memory.

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INTRODUCTION

Memory can be defined as a mental capacity or faculty of retaining and reviving facts, occurrences, knowledge and abilities pertaining to past. This capacity has had an enigmatic influence over people and it has always been problematic sometimes deceptive and delusive. It concurrently alleviates and unnerves people by connecting them to their past and histories while maintaining the competency to dominate the future. This duality in the nature of memory can be asserted to be the reason of its being problematic and deceptive. Memory is not an issue just capturing modern man's interest, it can also be claimed to have drawn people's attention since ancient times. To illustrate, Mnemosyne, a goddess of memory, can be mentioned to suggest their interest for memory. Having been very thought-provoking for people since ancient times, memory has also become a kind of source for literature. Like many writers, memory has been very inspiring for Kazuo Ishiguro, who has produced many books directly related to the concept of memory. He also confesses his interest in memory:

"I have always been interested in memory, because it is the filter through which people read their past. It is always tinted- with self deception, guilt, pride, nostalgia, whatever. I find memory endlessly fascinating, not so much from a neurological or philosophical viewpoint, but as this tool by which people tell themselves things about the lives they have led and about whom they have become" (Web 1).

In his latest novel, *The Buried Giant*, he also deals with memory and struggles to lay its problematic nature bare. However, what makes his last novel different from his other novels is the way he handles memory. That is to say, he questions the effect of memory on people's lives in a way that he has not conducted before. His approach reminds the reader of magical realism because he erases people's memory with magical realist elements and focuses on the probable consequences of lives without memory. Therefore, the purpose of this thesis is to analyse the magical realist world of Ishiguro's book in which the natural and the supernatural occur together and to examine the

magical realist elements which enable him to erase people's memory and make them live without memories. Another point that will be focused on in this thesis is to shed light on the potential individual and social effects of memory loss affecting the characters in *The Buried Giant*.

Magical realism is a literary mode which is also known as magic realism or marvellous realism. The first coinage of the term dates back to Franz Roh when he used the terms in his essay, "Nach-Expressionismus – Magischer Realismus: Probleme der neuesten europaischen Malerei" (1925), and listed twenty two principles to detect magical realist paintings. Then Massimo Bontempelli applied the term to both art and literature in his magazine, *900*, published in 1926 (Bowers, 2004:12). Since then, it has become a controversial literary mode because it has been assigned different meanings and features by various writers. Even though magical realism is a literary mode that critics have not reached a consensus regarding its definition and features, it can be defined shortly as a literary mode in which extraordinary and supernatural elements are presented as if they were ordinary in the text. However, it should firstly be stated that magical realism is a kind of realism since it also focuses on the daily life like traditional realism. To clarify, with reference to the empirical and positivist understanding of the era that it appears, a realist writer, by ignoring the individual emotions and subjective thoughts, aims at reflecting the real life, which s/he handles under the guidance of method and techniques of science, neutrally as if it is seen in the mirror. Therefore, the writer fictionalizes a world which leaves the impression of reality with the events, characters and space resembling the physical world. Furthermore, s/he sometimes integrates real events and characters into his/ her fiction so as to increase this impression. However, even though a realist work mirrors the real events and people as they are in real life, it is ultimately fiction and the reader is aware of it. Hence a realist writer struggles to draw the reader's attention from the fictionality of the work to the narration with the reality impression that s/he creates. Similarly, magical realism also focuses on the real world and all the events in the narration take place in the daily life. The narrator attempts to convince the reader of the ordinariness of the supernatural with the reality impression that s/he provides with detailed and realistic descriptions. In other words, in magical realism, fantastic and magical events take place genuinely in the daily life in an ordinary setting. Thus, it will not be inaccurate to suggest that magical realism is a kind of realism combining the natural and the supernatural.

Magical realist works describe the periods of crisis and wartime when reason cannot solve the conflicts as if magic could solve it. Although magical realism does not offer explicit solution to the conflict, the magical element is not the source of conflict but reconciliation and it can be defined as a remedy to the injuries caused by widespread reign of reason in the world. Like realism, magical realism also focuses on the events that can be experienced in the daily life. However, while realism touches on those that can be explained with reason and empirical understanding, magical realism presents those that cannot be explained with reason. That is to say, magical realism centres upon the parts of the life that Realism ignores or cannot see. In *The Buried Giant*, Ishiguro uses magical realism to supply peace between two archenemies, Britons and Saxons who have decimated each other for ages. As the hostility between them is so strong and deep, it is difficult to establish peace. Therefore, Ishiguro uses magic to erase all their memories enabling them to live peacefully until a warrior emerges to kill the dragon. Ishiguro is aware that it will be very difficult to make peace when miseries are so fresh. As there is no solution with the use of reason, he finds a way of reconciliation with magical realism. Magical realism does not claim that extraordinary and fantastic elements are real but it deals with the nature and presentation of the reality.

The existence of supernatural and extraordinary elements is one of the requirements of magical realism, but this combination is not problematic because the narrator portrays these elements as if they were ordinary circumstances of daily life with ordinary language. One of the most important features of magical realism that should not be ignored is that a magical realist writer does not comment on the reality of those elements. In *The Buried Giant*, the thing which enables critics to analyse this novel from a magical realist perspective is that Ishiguro fictionalises a world consisting of ordinary and extraordinary elements together and he does not explain or comment on their sense of reality. He describes the period when the Romans have just left Britain and he gives the details of physical nature of those times when the Saxons and the Britons, who lived there in the real history of the world, had difficulty in living at the heart of harsh nature. He also combines these realistic elements with fantastic and extraordinary ones like a dragon, cannibal ogres, sprites, creatures. Abstaining from commenting on these fantastic elements, Ishiguro represents those as if they were parts of ordinary life at those times. To illustrate, in the course of the narration, the reader does not encounter any character who questions the presence of the dragon or the magic

done to it, or a character comes across sprites and fights against them. The narrator intentionally avoids clarifying or commenting on the supernatural, because the supernatural should not lose its extraordinariness in a magical realist text. As such an explanation about the supernatural may destroy its strangeness, the narrator depicts the supernatural as if it was a part of the phenomenal world of the novel without any explanation. Thus, it will be fair to point out that the occurrence of the natural and supernatural in the text is one of the features on which critics have built consensus.

Therefore, in the first chapter of this thesis, a general definition of magical realism will be given and an outline of it will be drawn by referring to some critics having produced works to outline magical realist texts. As magical realism does not have a regular development process, its development will be examined within three periods. The first period starts with Franz Roh's article, "Nach-Expressionismus – Magischer Realismus: Probleme der neuesten europaischen Malerei" (1925) where he used to term, magic realism, for the first time in painting. In this part of the thesis, theoretical features of magic realist paintings suggested by Roh will be probed and the reflections of his ideas on literature will also be analysed with the works of Massimo Bontempelli. Then, the second period in the development process of magical realism will be reviewed with the arrival of magical realism in Latin America. In this phase, the new meanings and features that magical realism obtained while crossing the continent will be pointed out. Besides, the efforts of some writers such as Miguel Angel Asturias, Alejo Carpentier and Arturo Uslar Pietri to differentiate magical realism from surrealism and to label it as a Latin American mode of writing will be indicated. Lastly, the third period in the development process of magical realism will be mentioned with the publication of Angel Flores' essay, "Magical Realism in Spanish American Fiction" in which he combined Roh's magic realism and Carpentier's marvellous realism. In this section of the thesis, theoretical framework of magical realism suggested by various critics will be examined and magical realism will also be studied within two versions: ontological and epistemological. Moreover, the approaches of some Latin American writers to imprison magical realism into the continent will be denied by placing the ideas and works of some writers all around the world. In this chapter, magical realism will also be analysed from postcolonial and postmodern perspectives since critics cannot agree whether it is postcolonial or postmodern. While the former group states that magical realism has become the voice of the colonized, the latter expresses that it

should not be narrowed down to postcolonial conditions, but magical realist elements can be found in any culture in the world. Furthermore, as it will be asserted in this thesis that magical realism does not belong to any culture or geographical part of the world, development of magical realism in Europe, Latin America and in English Speaking World will be traced by giving magical realist examples from those parts of the world. Lastly, since magical realism does not have a fixed definition and common features accepted by all critics, Amarly Chanady and Wend Faris' ideas on magical realism will be mentioned briefly in the last section of the first chapter.

In the second chapter of the thesis, *The Buried Giant* will be analysed by referring to the criteria suggested by Chanady and Faris. In the novel, Ishiguro tells the reader the story of the old couple who set out a journey to find their missing son. However, the narrator states that nobody can remember the past because of the mist descending over the country. In the course of the novel, it becomes clear that the reason of the mist is the magic done to Querig, the she-dragon, by King Arthur. Meanwhile a Saxon warrior, Master Wistan, comes to the Briton country to kill Querig and meets the old couple in a Saxon village where the old couple spend a night. That night the ogres attack some villagers and kidnap a boy, Edwin, who is later saved by Master Wistan. However, it becomes obvious that Edwin is injured by an infant dragon and undergoes a metamorphosis with the help of which he develops some skills. Then, the old couple, Edwin and Master Wistan go on their journey and arrive in the monastery where they plan to spend the night, but the Briton soldiers assault the monastery to capture the Saxon warrior. The old couple and Edwin escape from the monastery through a tunnel where they encounter another supernatural creature and manage to kill it in the tunnel. Then, Master Wistan is able to find the place where Querig is hidden with the help of Edwin, having developed some skills with metamorphosis, and the mist disappears.

As seen above, Ishiguro creates a fictitious world where the natural and the supernatural occur together and in the first part of the second chapter, these supernatural and extraordinary elements will be analysed by referring to the definitions suggested by Chanady and Faris. In this part, the ogres, Edwin's metamorphosis, Querig, the mist, the pixies, the infant dragon and the wolf-like creature will be examined as the supernatural elements of the novel. In magical realist texts, the world of the book and the supernatural elements should be depicted in a detailed way. In this respect, the fictitious

world that Ishiguro creates will be probed and it will also be indicated how the world of the book comes closer to the real world with detailed and realistic descriptions provided by Ishiguro. Moreover, the attitude of the narrator towards the supernatural element will also be considered because in magical realist texts the narrator should avoid explaining or commenting on the supernatural in order not to spoil its extraordinariness. Thus, it will also be focused on how Ishiguro depicts these supernatural elements without making any explanation about their strangeness. Furthermore, in magical realist texts the fictitious worlds are the places where the realms of the living and the dead merge and it becomes possible to go between these worlds. In this chapter, it will also be remarked how these realms merge and how it becomes possible to go between these realms. Also, traditional understanding of time, space and identity can be disrupted in magical realist texts and although this criterion remains weak in *The Buried Giant*, disruption of time and identity will be indicated by giving some examples from the novel. Additionally, in the last part of the second chapter, the effect of memory, which is erased with magical realist elements, will be discussed from individual and social perspectives because memory loss not only influences people individually by making them forget their personal past, but also affects the two archenemies, the Saxons and the Britons, socially by enabling them to live in peace. Eventually, in the conclusion part, providing the essential information about the criteria suggested by Faris and Chanady, the magical realist structure of *The Buried Giant* will be discussed and the probable consequence of life without memory will be examined by referring to the novel.

CHAPTER I

1.1. The Birth and Development of Magical Realism

Magical realism, which is also known as magic realism or marvellous realism with some differing meanings and features, can be defined as a literary mode consisting of two oxymoronic concepts, magic and real, thereby creating a concept which cannot be easily defined. First of all, magical realism is a kind of realism because as traditional realism does, magical realism also focuses on the real world. In magical realism fantastic and extraordinary elements are presented as if they were happening in the daily life. This is the most significant feature of magical realism which separates it from fantastic literature presenting the other worlds as a settling or from surrealism in which events happen in dreams or depths of the minds of the characters (Arargüç, 2017:98).

Even though it is counted as a kind of realism, there some differences between magical realism and traditional realism. In traditional realism, there is a tendency to reflect the world like a mirror and a realist text “surely attempts to portray all varieties of human experiences” (Watt, 2000:11). Traditional realism also focuses on the real world but it reflects the events that can be explained with reason while magical realism presents the events that cannot be explained with empirical thinking. Thus, one of the functions of magical realism is that it violates the notion of reality and offers alternatives for the explanation of reality concept. In short, by using the same strategies, magical realism endeavours to present the aspects ignored by traditional realism. That is to say, while traditional realism presents the fictional world as if it were real, magical realism presents the supernatural and extraordinary elements as if they were real.

Although it seems easy to define magical realism, it has become problematic to draw an outline because of its complicated history and unaccountable features. As Anne Hegerfeldt suggests, “the term has not congealed into a clearly outlined concept; in fact, quite the opposite is the case” and she also states that “instead of growing more rigorously defined and restricted in application, the term has evaded critical demarcation...” (2005:11). The reason of this disordinance can be explained with the three periods, propounded by Maggie Ann Bowers in her *Magic(al) Realism*, in each of

which magical realism had and still has had differing meanings from each other. The beginning of the first period corresponded to the coinage of the term by German art critic Franz Roh who used the term for the first time in his “Nach-Expressionismus – Magischer Realismus: Probleme der neuesten europäischen Malerei” (1925). Analysing the works of painters such as Otto Dix, George Schrimpf and Alexander Kanoldt in his essay, Roh introduced “magic realist” paintings and itemized twenty two criteria to differentiate it from expressionism (Roh, 1995:15-31). Although the concept of magic realism was firstly used in his essay, Hegerfeldt claimed that the criteria that Roh listed were just the technical details of a new style of painting and “the list therefore does not help to elucidate today’s literary concept” (2005: 11). That is to say, magic realism demarcated by Roh and its contemporary version are not similar because the meanings ascribed to “magic” by them are totally different. While Roh characterizes magic realism as a new style of painting in which everyday reality is presented in a clear and detailed way, magic, today, is used as an antinomy of realistic. To show the difference explicitly, Hegerfeldt writes:

“Unlike magic realist writers, Roh’s postexpressionists do not portray fantastic, that is to say non-realistic, objects; after expressionism’s rejection of the observable world, a renewed focus on reality can be made out. However, this does not entail a return to nineteenth-century realism. Rather, the new style seeks to recreate the ordinary object in such a manner that it would be seen in a new, unfamiliar way, thereby imparting a sense of the mystery inhering in the world, of the ‘magic of being’”(2005:11).

The reason why ordinary objects are presented in an unfamiliar way can be explained with one of the most significant facets of magic realist painting. Citing Roh, Bowers discloses this facet suggesting that “the most important aspect of magic realist painting was that the mystery of the concrete object needed to be caught through painting realistically” (2004:11). His aim is to stipulate his followers to welcome psychoanalytical traces of surrealism showing the objects plainly with all its astonishing meaning. Surrealist idea submits that art is inadequate to show the exterior and material world in a realistic way because, in such a way, the effects of inner world cannot be emphasized. Bowers summarizes Roh’s strategy of magic realist painting:

“For Roh, magic realist painting needed to incorporate these ideas about the interior life of humans into painting whilst expressing it through depictions of the material world.

Roh considered the mystery of life and the complexities of the inner-life of humans to be perceivable through the close observation of objects” (2004:11).

Roh identifies a return to the world in the expressionist paintings which have strong influence of fantastic elements as they have a tendency to reflect interior reality by breaking away from material reality in the world becoming meaningless with the World War I. Thus, the concept defined by Roh as magic realism resembles surrealism and the main difference between them is that while oneiric side of reality is significant in surrealism, there is a balance in magic realism. There is also a vital difference between the concept of magic realism defined by Roh and today’s magical realism and this difference lies in the attitude of his magic realism in which ordinary objects and events are presented as if they were extraordinary or fantastic. Although this is one of the strategies that present day magical realism uses, it also presents extraordinary things and events as if they were parts of the daily life.

The theoretical implications of Roh about pictorial art also found reflections in other fields and one of the first literary figures influenced by Roh is the Italian writer Massimo Bontempelli (1878–1960). Bowers indicates that Bontempelli was “influenced initially by surrealism and then by German magic realism at the time of Mussolini’s fascist rule in Italy, founded the bilingual magazine *900*” (2004:12). Following the ideas of Roh, he tried to write magic realist short stories in order to shed light on “the mysterious and fantastic quality of reality” (Dombroski, 1996:522). Influenced from Roh, who listed those criteria for painting, Bontempelli implements those criteria to his writing to focus on the mysterious side of reality. To explain his contribution to the development of magical realism Bowers advocates:

“His writing was sometimes more fantastical than magic(al) realist and was often close to the surreal, but he has been cited as the first magic realist creative writer, and the fact that his magazine was bilingual meant that its influence was Europe-wide” (2004:13).

The influence of Roh is not limited to Bontempelli in the first period of the development of magical realism. When Roh’s essay was translated into Spanish and published in Madrid, it became easy to spread among Latin American writers like Jorge Luis Borges and Miguel Angel Asturias. Hence, even though there are big differences between

Roh's definition of magic realism and today's magical realism, it is undeniable that Roh contributed much to the development of magical realism.

The second period in the development of magical realism can be exemplified with three Latin writers, Miguel Angel Asturias, Alejo Carpentier and Arturo Usler Pietri, who were influenced by surrealism which was very influential in the 1920s and the 1930s. Among these, Alejo Carpentier, as Bowers asserts, "has become most widely acknowledged as the originator of Latin American magic(al) realism" (2004:13) and he published an essay titled "*lo real maravilloso*" in 1948. Alejo Carpentier, who tried to label magical realism as Latin American mode of writing, focused on post-expressionism and surrealism in Paris, and when he returned to Cuba, he realised that there were some differences between the European and Latin American understanding of reality. Bowers clarifies his effort as follows:

"Having been witness to European surrealism, he recognized a need for art to express the non-material aspects of life but also recognized the differences between his European and his Latin American contexts. He used the term 'marvellous realism' to describe a concept that could represent for him the mixture of differing cultural systems and the variety of experiences that create an extraordinary atmosphere, alternative attitude and differing appreciation of reality in Latin America" (2004:13).

Having been influenced by surrealism and taking into consideration the attitude towards reality in Latin America, as Hegerfeldt states, "he argues that in European surrealist painting and literature, the marvellous is evoked inadequately through the artificial juxtaposition of unlikely objects and the mere use of cliché" (2005:17). Carpentier believes that the magic realism created by European writers was inauthentic and Latin American writers were privileged to write magic realist stories because there was a lack of faith in European writers while Latin American writers were living at the centre of the marvellous reality. To clarify the concept of reality in Latin America, Carpentier asserts that he "found the marvellous real at every turn" and "the presence and vitality of this marvellous real was not the unique privilege of Haiti but the heritage of all America" (1995:87). Because of his effort to claim that magical realism is the best way to express the concept of reality in Latin America, he can be claimed to be the one because of whom magical realism is associated with Latin America. However, to locate magic realism in the borders of a culture or geography can be problematic because such a tendency will label the writers as magical realists. On the other hand, this idea can be rejected because it can be easily speculated that a writer can use different techniques,

approaches or aims in his different works, while the text, not the author, should be considered as magic realist. Even though Carpentier struggled to label the Latin American writers as magic realist, which is not correct in terms of modern usage of magical realism, he, as Hegerfeldt remarks, “became something of a father figure for younger Latin American writers, encouraging them to look to their own continent for inspiration and identity rather than emulating European traditions” (2005:19).

For surrealists, what is magical pertains to imagination. However, Asturias, Carpentier and Pietri mention the ontological magic of Latin America with special sides like geography, races, and beliefs. In this way, they endeavoured to alienate themselves from the reality quest of the surrealists by emphasizing the culture and reality of Latin America. This attempt, at the same time, means a search for identity. Thus, by writing about their own countries, people and culture, they identified a Latin American identity and introduced it to the West. Because of this, Pietri and Carpentier mentioned hybrid cultures and the blacks in Latin America while Asturias wrote about the Mayan culture. When Carpentier and Pietri moved back to Latin America, there was a tendency to migrate to Latin America to turn over a new leaf. To clarify the attempt to create a new identity, Bowers indicates:

“The 1940s also became a time of maturation for many Latin American countries and consequently they sought to create and express a consciousness distinct from that of Europe...Carpentier’s artistic enterprise in the forties became a search for origins, the recovery of history and tradition, the foundation of an autonomous American consciousness serving as the basis for a literature faithful to the New World” (2004:14).

It can be concluded that the efforts of these writers to narrow down magical realism into a region has brought about the labelling of magic realism as a Latin American mode, which can be counted as the second period of development on magical realism under the name of “marvellous realism” (Bowers, 2004:13).

The third period can be claimed to have started with the publication of an essay named “Magical Realism in Spanish American Fiction” by Angel Flores who combined magic realism by Roh and marvellous realism by Carpentier. In his essay, Flores suggested that Latin American literature has been studied from an autobiographic perspective by being subjected to only geographical and historical classifications and

this was not enough for literary criticism (Flores, 1955:187). As the artistic and aesthetic dimensions of the works had not been analysed, a common ground between the Latin American writers and works had not been able to be found until then. Flores scrutinized the Latin American literature within the context of literary traditions and remarked that in that literature many literary traditions had intertwined especially romantic and realist movements (Flores, 1955:187). According to Flores, since the Spanish conquerors arrived the continent, the fantastic and romantic elements as expressions of astonishment that they felt for the events they experienced had been on the carpet and the letters, stories and travel books of explorers such as Columbus and Cabeza de Vaca were the proofs of the condition (Flores, 1955:189). The fact that these stories written in realistic tradition consists of fantastic and romantic elements indicates that romantic and realist traditions have interlocked from the very beginning. The blending of these two traditions in Latin American literature was named as “magical realism” by Flores who, like Carpentier, claimed that it is intrinsic to Latin America (Flores, 1955:189).

By referring to some Latin American writers such as Arqueles Vela, Pablo Palacio, Roberto Arlt and Martin Adan who plunged into a quest to find a literary identity for Latin America and who developed completely experimental narrative strategies by ignoring the traditional writing styles to understand reality and to reveal its relationship with literature, Flores asserts that magical realism is an aesthetic attempt based on the technique and mode that the writers use by emphasizing that those writers narrate the daily events in an extraordinary way and he also declares that magical realism is the amalgamation of fantasy and reality by associating it with Franz Kafka who is an expert at fusing the delusive world of the nightmares into the gloomy reality of his works (Flores, 1955:188). As mentioned before, Flores, like Carpentier, is one of those who claimed that magical realism is a Latin American mode by ignoring the European roots of magical realism and used the term magical realism as if he had coined it. That is to say, he did not mention Roh or Bontempelli in his essay and suggested that Jorge Luis Borges is the first writer to use magical realism. However, Flores ran into a contradiction by claiming that Borges, who he claimed to be the first user of magical realism, had been influenced by Kafka whose name is mentioned in magical realist discussions and from European romantic and realist movements. Hegerfeldt also touches on the paradoxical assertion of Flores:

“Flores’ ‘territorialization’ of magic realism is rendered problematic by the first part of his essay, where he discussed the mode as a universal reaction against photographic realism and, paradoxically enough, provides the new Latin American trend with illustrious European heritage” (2005:19).

Another paradoxical point in Flores’ ideas is that he identified Borges, who is a significant name in fantastic literature and whose works are multilayered, as a magical realist writer (Flores, 1955:189). His such a classification has become problematic because in his later essays, he preferred to identify such works as fantastic, which causes magical realist and fantastic literature to be confused even today. Flores, who identified magical realism as a literary movement and associated it with fantastic literature, which is a kind of escape literature, came in for criticism by some critics especially Luis Leal. Objecting to Flores assertions that Borges was the precursor of magical realism, Leal grounded his understanding of magical realism on Roh’s ideas (Arargüç, 2017:45). Although he did not supply a satisfactory definition of magical realism in his essay in “Magical Realism in American Fiction”, Leal tried to clarify which features magical realist works should not have:

“Magical realism cannot be identified either with fantastic literature or with psychological literature, or with surrealist or hermetic literature that Ortega describes. Unlike superrealism, magical realism does not use dream motifs; neither does it distort reality or create imagined worlds, as writers of fantastic literature or science fiction do; nor does it emphasize psychological aspects of characters since it doesn’t try to find reasons for their actions or their inability to express themselves. Magical realism is not an aesthetic movement either, as was modernism, which was interested in creating works dominated by a refined style” (Leal, 1995:121).

For Leal, magical realism is a kind of attitude to be struck for reality. Unlike fantastic literature, it does not create imaginary worlds to get rid of daily realities. In his essay, he states that “in magical realism the writer confronts reality and tries to untangle it, to discover what is mysterious in things, in life, in human acts” (1995:121). Although Flores and Leal did not become determinative about the definition of magical realism or even they caused some confusion, they have had an important position in the development of magical realism because they were those who analysed Spanish literature in terms of magical realism academically. In addition, their efforts enabled magical realism to be brought in the area of literature and to be theorized.

As some critics, like Carpentier and Flores, usually endeavoured to imprison magical realism in the boundaries of Latin America, a debated question appeared: Who can produce magical realist works? To be able to answer the question, Hegerfeldt predicated that although Americanist critics assert that “the writing springs directly from the continent's supposedly marvellous nature, history and culture, and is characterized by specific elements and motifs that derive mainly from autochthonous myth and legend”. Moreover, he questioned the marvellous nature of Latin America and those writers who identify themselves with its culture by arguing that “it may be asked in how far these writers are really part of the tradition they are presenting, for much of their interest in and knowledge of Latin American myths derives from European studies in anthropology” (2005:27). As mentioned above, Latin America is claimed to have marvellous nature, history and culture, which explains the reason why Latin American writers are seen inherently as magical realists. Nonetheless, it is not logical to assert that only Latin America has such a feature because it is effortless to find similar traits in some cultures. In this regard, Danow indicates that “Indians, as well as those of the transplanted Africans and Europeans absorbed into that world of prolific cultural hybridization, allows for a seemingly inevitable portrayal of the fantastic as factual and realistic” (1995:71). As one can assume from above, it is not meaningful to claim that Latin American writers are inherently magical realist writers because they live in Latin America which is abundant in terms of fantastic elements. To shed lights on this issue, Hegerfeldt explains this issue as follows:

“If magic realism indeed were an exclusively Latin American mode, it must be based on certain elements unique to Latin America, such as particular historical events or indigenous myths. But why should the incorporation of Latin American myth into a realistic setting make a text magic realist, whereas the incorporation of, say, African or Asian myth does not?” (2005:27).

The reason of this condition can also be indicated with the existence of mythological and fantastic beliefs, which are not accepted by the Western empirical understanding, in other societies of the world.

To corroborate the idea that magical realism is an international mode which can be used by the societies that believe in fantastic and mythological elements, Hancock denies Carpentier's assertion that the marvellous is Latin American:

“As a western Canadian, whose home town was New Westminster, B.C., I experienced the improbable on a daily basis. You might expect logging, fishing, mining, but you would be amazed by the magic, myth and metaphor in the midst of such everyday occurrence” (1986:30).

His idea is that life in Canada also consists of fantastic elements and the marvellous reality is also a way to describe the reality of Canada. Moreover, he also argues that the works about Latin America and written by Latin American writers are not the only ones to reach the marvellous by stressing that:

“I did not have to read Miguel Angel Asturias to find the marvellous. I had been living in Guatemala all along. There was no difference between the Colombia of Gabriel García Márquez and the British Columbia of my experience” (1986: 32).

The similarities between geographical and mental structures between Canada and Latin America can be pointed out as the reason for the mutual appearance of magical realism. That is to say, in addition to the similarity with regards to spectacular view, which, as Hegerfeldt stresses, “lends itself to the flamboyant rhetorical devices of magical realism” (2005:27), mythological figures used to create magical realist writings have their equivalent versions in Canadian culture. These two cultures also reflect the structure of magical realism, blend of the realistic and fantastic because these societies have been formed by two kinds of thinking: The first is the Western empirical thinking having moved to the continent from Europe with immigrants and the second is a kind of native thinking in which extraordinary and mythological elements are accepted.

However, what makes Hancock's claim dubious is his gratuitous endeavour to label magical realism as Canadian marvellous realism because the way both he and the critics like Carpentier and Flores use it is quite similar. By attempting to imprison magical realism into a geography, Canada, he makes the same mistake. As the source of magical realism can be stated to be the co-existence of distinctive ideas together, a magical realist idea can also be found in the West where diversified ideas can exist together. Hegerfeldt proclaims that “magic realism can indeed be seen to arise in response to the co-postcolonial literatures, for such circumstances most decidedly obtain also in Western societies” (2005:31).

Furthermore, it sounds pointless to defend that Western thinking consists of just scientific and rational explanations although they are preeminent. Similar to postcolonial societies, Western societies can also be mentioned with ways of thinking contrary to empirical thinking. This can also be proved with the existence of superstitions in the Western societies claiming to be rational and empirical. Such kinds of explanations to understand the world which are not accepted by empirical and rational thought can be attached to the area of magical realist understanding because it can be defined as a way of thought in which the world is tried to be interpreted with inscrutable forces beyond the empirical reality. To disclose the attitude of people who try to understand the world with magical thought, Hegerfeldt suggested: “in the Western world, magical beliefs are frequently thought of as illogical and irrational”, yet “it has been argued that, within their cultural context, apparently irrational beliefs can seem quite rational” (2005:32). Even though magic, in contrast to rational and scientific thought, has a disadvantageous position to interpret the world, Hegerfeldt declares the significance of magic in Western societies referring to a book named, *Religion and the Decline of Magic*, in which Keith Thomas points out the existence and significance of “the occult and various forms of mysticism” hinting that:

“as a fundamental strategy of explaining the world, magic plays an important role also in Western societies. Regardless of whether they are valid or not, these magical beliefs are relevant to everyday life; as social scientists have pointed out, magic can be said to “work” insofar as it has very real effects indeed on a psychological and social level. It has therefore been proposed that, in trying to understand human thought and behaviour, magic must be taken seriously – not in the sense of believing in it, but as a cultural phenomenon that needs to be investigated from a rational scientific perspective” (2005:32).

Therefore, it is clear for the quotation above that to interpret the world and human nature, magic should be taken into consideration. However, this does not require a complete faith in magic since it can just be analysed as a cultural phenomenon and it can be concluded that if magic is rejected, the chance to penetrate into distinctive interpretations of human nature is lost. Thus, it can also be claimed that, as Carpentier suggested, faith in mystics thought is not requisite for a writer to write as a magical realist because a writer, by using his knowledge of mythology or superstitions, can write a magic realist story as if he were a strict believer of those. Briefly, as those extraordinary elements do not exist in just Latin American cultures which were

exploited by imperialist European colonizers and as a writer can produce magical realist texts without being obliged to believe in them, Hegerfeldt indicates that “while postcolonial writers may write in a magic realist mode more frequently or more consistently than Western writers because the opposing world-views clash more sharply within their cultures, this does not exclude other writers from using similar techniques” (2005:33). This is also pointed out by Amaryll Chanady whose assertions on magical realism are mostly accepted and will be applied in this study by uttering that “If magical realism is the amalgamation of a rational and an irrational world view, then we can include in this category works such as Bulgakov’s *The Master and Margarita*, in which the devil makes his appearance in twentieth century Moscow” (1985: 21). That is to say, she points out that as magical realism is the mixture of realism and magical, it can be found in any culture, which makes it pointless to imprison magical realism within the borders of a region or a society.

The fact that not only the spatial borders but also the lexical borders of magical realism have enlarged makes it more complicated to define. Because of this, some theorists endeavoured to classify magical realism to put it into a frame. As a result of such an attempt, Roberto Gonzalez Echevarria, who was influenced by Roh and Carpentier, divided magical realism into two: Epistemological and ontological. Echevarria evaluates magical realism within literary context and classifies it according to the ontology of the worlds reflected in the works (2012:149). While epistemological magical realism is an expression of astonishment of the observer for an extraordinary event, at the source of ontological magical realism, like Carpentier's marvellous reality, lies faith to the belief that the text is based on. That is to say, an extraordinary reality has a counterpart in the non-textual world (Arargüç, 2017:50).

Bowers, in his *Magic(al) Realism*, mentions Echevarria’s division and expresses that “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” (2004:86). To exemplify ontological magical realism, Bowers analyses Carpentier’s *The Kingdom of this World*, which has a character named Mackandal. One of his magical features is that he has the ability to change his shape and, then, Bowers states that Mackandal is also a real person, who was believed to have the same magical ability to

change his shape in the history of Latin America. A supernatural element in ontological magical realist text coincides with a belief in the culture that text is based on.

To define Echevarria's concept of epistemological magical realism, Bowers remarks that "epistemological magical realism takes its inspiration for its magical realist elements from sources which do not necessarily coincide with the cultural context of the fiction, or that matter, of the writer" (2004:86), and then he exemplifies *The Coming of Joachim Stiller* by Flemish writer Hubert Lampo who uses magical realist elements taken not only from the culture that the text is based on but also but also from different cultures and mythologies. Magical realist text formed by taking the magical realist elements from many cultures and mythologies are called epistemological magical realism. After defining and explaining ontological and epistemological magical realism, Bowers states that such a classification is problematic for magical realism because "it gives the impression that ontological realist writers produce magical realist fiction that is what they automatically write, and that they cannot take a distanced intellectual view of their writing" (2004:86).

On the other hand, Echevarria has not been the only one who classifies the concept of magical realism. Faris, in his work, writes that Jean Weisgerber is also one of those making such a similar classification in which he divides magical realism into two and names them folkloric magical realism, which is very similar to ontological realism, and scholarly magical realism, which is similar to epistemological magical realism (2004:27). Faris clarifies this classification as "the scholarly type, which loses itself in art and conjecture to illuminate or construct a speculative universe and which is mainly the province of European writers, and the mythic or folkloric type, found mainly in Latin America" (2004:27).

Another theorist, William Spindler, declares that the former classifications are not enough, because folkloric magical realism of Weisgerber and ontological magical realism of Echevarria match up to marvellous reality of Carpentier and this means confinement of magical realism into Latin America. Hence, to be able to make an effective distinction, Spindler distinguishes magical realism into three (1993:75-80). The first of them is metaphysical magical realism reminding Roh's definition. In this type of magical realism, supernatural or fantastic elements do not exist but some

techniques to break habit are used. More clearly, common and ordinary things and events are presented in an unaccustomed way thereby creating extraordinary and mysterious atmosphere and arousing a feeling of unreality at the reader. Metaphysical magical realism of Splinder strives to show the mystery in reality. As this mystery is created with different narrative techniques and strategies, it, in a sense, presents an explanation of the daily events (Splinder, 1993:78).

Splinder's second type is anthropological magical realism. In the texts that can be described as magical realist, there is a narrator having two voices and the events are presented sometimes from a realist perspective and sometimes from a perspective of the one believing in magic. The contradiction between these perspectives is resolved by associating with mythologies and cultural structure of a specific social and cultural group (Splinder, 1993:79). It can be suggested that binding of supernatural with a culture means that the attitude towards supernatural is the reflection of the cultural perspective. Therefore, according to Splinder, this type often appears in the postcolonial or developing countries and it is appertaining to a search for national identity because, in these societies, their belief systems and cultures are as important as the empirical Western thought (1993:80).

Splinder's last type is ontological magical realism, which consists of mysterious, extraordinary or fantastic elements going against the laws of nature. Unlike anthropological magical realism, in Splinder's ontological magical realism, the supernatural or extraordinary elements are not attributed to a cultural perspective. In this type, the narrator is significant because those fantastic and extraordinary elements are narrated as if they were ordinary and daily events. While presenting them, the narrator does not struggle to convince the reader to believe in the reality of them because of the fact that they are narrated in a realistic way as if they were ordinary and not conflicting with reason help them gain ontological reality in the text (Splinder, 1993:83). For Splinder, metaphysical magical realism and ontological magical realism are very similar in terms of functioning; while the former presents the ordinary in an unaccustomed way, the latter presents the extraordinary elements as if they were ordinary elements of daily life (1993:83).

As can be seen from the stages of development of magical realism, there has been no consensus on what magical realism is, or on the features of magical realism, or even on the first coinage of the term. Although Roh is accepted to have coined the term, some critics associate magical realism with Novalis, who was a German romantic poet and used the concept of magical realism within religious terms. This disagreement goes on with the content. Briefly, while Roh uses the term to present the daily events and elements in an unusual way to create mystery, Carpentier and his followers employ the term to present supernatural and extraordinary things as if they were daily events. Even though it has become an accepted feature of magical realism, Carpentier's magical realism, which limits magical realism with Latin America, has not been accepted by some critics mentioned above. This has given rise to the classifications of magical realism by those who do not wish to restrict magical realism within the borders of Latin America. The same disagreement is also seen when magical realism is wished to be placed in any schools of criticism.

1.2. Magical Realism: Postcolonial or Postmodern?

Magical realism lets the irreconcilable worlds penetrate into each other and as it does not aim to compromise the contradictions of them while combining the political, religious and cultural diversities, it has awakened the postcolonial writer's interest because of its political dimension and destructive potential. Hence, as magical realism enables to present all kinds of discrepancies and diversities without hierarchical discrimination, it has become a type of mode that the writers of the Boom of Latin America focus on the economical, social, cultural and political realities of their countries from different perspectives. Furthermore, Latin American literature has been associated with post-colonialism as those writers tried to create a literary identity peculiar to the continent.

At this point, it is essential to stress that except Cuba and Puerto Rico, all Latin American countries gained their independence until the half of 19th century. Thus, it can be claimed that to define Latin American magical realism as completely postcolonial is problematic because magical realism existed before the appearance of postcolonial theory (Arargüç, 2017:58). Despite the fact that Latin American countries

gained their independence with riots and revolts, they could not organize themselves as nation states and were being ruled by dictators or military leaders. On the other hand, the newly-founded countries were deprived of central authority and accordingly, conflicting interests of the landowners and the other dominants in Latin America resulted in political polarization and even bloody civil wars. As a consequence of these, Latin American countries could not keep pace with the requirements of modernity such as contemporary technology, universal economic structures and values. Thus, they were defined as Third World countries. Hence, it would be more appropriate to evaluate the condition of Latin America as neo-colonial rather than postcolonial (Arargüç, 2017:58).

It should also be stressed that, in the world, colonialism started and finished in different times in different forms and features in different regions. It did not finish in some parts of the world or at least it finished as “de jure” but continued as “de facto” in different forms (Arargüç, 2017:58). Thence, in such a condition where colonialism continues in different forms or at least its influence goes on, to define post-colonialism as a period after colonialism becomes problematic. Linda Hutcheon also touches on the issue and stresses that colonialism has still its influence in post-colonialism by writing “post-colonialism holds within it its own contamination by colonialism” (1995:135). Jean-Pierre Durix also mentions the issue and prefers to use the prefix, post, in the meaning of ‘beyond’ by suggesting that “this prefix need not be taken only in its historical sense but rather in the meaning of ‘beyond’” (1998:1).

The reasons why these spaces were taken into the post-colonial studies is explained by Fikret Arargüç with two factors: The first is the fact that the political, cultural and economical conditions in the Third World countries were identical to those in post-colonial countries and the second is that the theorists had a tendency to label the cultures, exploited by colonial and imperial powers and affected by them in one way or the other, as postcolonial (2017:58). Thus, as magical realism was taken into the postcolonial studies, the tendency to imprison magical realism into the borders of Latin America sounds to be pointless because magical realism has become a suitable mode to depict the cultures having diversity and hybridity.

In general terms, post-colonialism aims at the colonial and imperial discourse as it generalizes those who are different from itself as ‘the other’. By shedding lights on the discursive dynamics between the colonizer and the colonized, post-colonialism tries to define their conceptions from a postcolonial perspective. It also tries to find ways to build a postcolonial culture and identity, which is not labelled as “the other” (Arargüç, 2017:59). As Latin American writers and those living in the countries having gained independence from colonial powers did, post-colonial literature became a tool to form a new identity and to protest the colonial ideas. Bowers also suggests:

“the effects of colonialism were not just the imposition of one nation’s rule over another, but it included attempts to change the colonized people’s ways of thinking and belief to accept the cultural attitudes and definitions of the colonial power. This often involved the attempt by colonial rulers to define the colonized people and their nation from the colonizers’ perspective and to impose a homogeneous, authoritative historical and cultural identity on the colonized nation” (2004:92).

Thus post-colonialism is not just a revolt against the rule of the colonizer but it is also a resistance to the definitions of the colonizers. Post-colonial literature assumes a political pose to perceive and oppose the influence of colonialism within the structure of the text. Although many works do not mention the effects of colonialism directly, the ideas in those works can be related to the political functions of post-colonialism. When this function of post-colonialism is taken into consideration, some mutual points can be perceived between post-colonialism and magical realism. This fellowship is suggested well by Elleke Boehmer who stresses the functional relation between them:

“Drawing on the special effects of magic realism, postcolonial writers in English are able to express their view of a world fissured, distorted, and made incredible by cultural displacement... They combine the supernatural with local legend and imagery derived from colonialist cultures to represent societies which have been repeatedly unsettled by invasion, occupation, and political corruption. Magic effects, therefore, are used to indict the follies of both empire and its aftermath” (1995:409).

Additionally, another theorist who suggests the closeness of magical realism to post-colonialism is Beatrice Amarly Chanady most of whose ideas are accepted to recognize the features of magical realism. Chanady defines magical realism by comparing it with fantastic literature and according to her, events, in both kinds, should take place in the world where the same natural rules are valid (1985:17). In other words,

the events, in both fantastic and magical realist work, should take place in this world not in an imaginary world. Another significant feature which is mutual in both kinds is the existence of two contrasting worldviews and of natural and supernatural elements together in the context of the novel (Chanady, 1985:42). Because of these features, there appear two different forms of realities in the narration. The reader of fantastic literature becomes hesitant to believe in which forms of reality and with the help of the rational explanation of the narrator, the reader overcomes this hesitance thereby causing supernatural to lose its sense of reality. Thus, in fantastic literature, two forms of realities are degraded into one form which is rational (Chanady, 1985:10). However, in magical realism, the forms of realities are not degraded into one form because, as Chanady claims, “although critics do not agree on which characteristics are essential to magical realism, certain traits are mentioned frequently” and she gives one of the significant features by writing that “one of these is the occurrence of the supernatural, or anything that is contrary to our conventional view of reality” (1985: 18). Thus what makes magical realism different from fantastic literature is that the reader should accept both realities on the same level within the context of the novel.

In a magical realist writing, these contrasting realities should go on till the end of the novel because one of the criteria to label a work as a magical realist is the fact that it should include a supernatural element which cannot be explained with reason. That is to say, it is compulsory, in a magical realist work, to present these contrasting viewpoints, which consist of a point of view based on reason and a perspective in which supernatural events are seen as parts of daily life. Chanady claims that the supernatural should be seen as a part of daily life in order to be accepted by the reader and clarifies this feature of magical realism by comparing it with fantastic literature:

“In contrast to the fantastic, the supernatural in magical realism does not disconcert the reader, and this is the fundamental difference between the two modes. The same phenomena that are portrayed as problematical by the author of a fantastic narrative are presented in a matter-of-fact manner by the magical realist. Since the supernatural is not perceived as unacceptable because it is antinomious, the characters and reader do not try to find a natural explanation, as is frequently the case with fantastic” (1985: 24).

The main aim of the magical realist writer in presenting the supernatural as if they were real is to create an atmosphere where they are seen as daily events. Moreover, the

magical realist writer does not comment on and explain those elements which neither the reader nor the writer can explain rationally in order not to shake their senses of realities. The reader does not react to the supernatural in the context even though s/he considers that the rational and irrational viewpoints are contrasting because the perception norms of the narrator and characters become integrated within the fictional world of the work (Chanady, 1985:21-22). Briefly, the viewpoint perceived as supernatural or the cultural world-view becomes natural within the text since it is presented in the daily reality, which makes magical realism suitable for post-colonial goals.

Another critic who identifies magical realism as a suitable discourse to express post-colonial aims is Stephan Slemon who emphasizes the function of the contrasting world-views in his ideas. In his *Magical Realism*, Bowers asserts that Slemon attempts to combine the postmodernist attitude and the ideas of Bakhtin on novel and Bowers also points out three postcolonial elements that magical realism can state:

“First, due to its dual narrative structure, magical realism is able to present the postcolonial context from both the colonized peoples’ and the colonizers’ perspectives through its narrative structure as well as its themes. Second, it is able to produce a text which reveals the tensions and gaps of representation in such a context. Third, it provides a means to fill in the gaps of cultural representation in a postcolonial context by recuperating the fragments and voices of forgotten or subsumed histories from the point of view of the colonized” (2005:92).

Slemon embraces the dialogic discourse of Bakhtin to clarify the ways the contrasting viewpoints function in a magical realist work. In a magical realist text, the existence of two disparate discourses, the magical and the real, is the key point that he focuses on and he suggests that there are “two opposing discursive systems, with neither managing to subordinate or contain the other” (1995:410). The tendency of magical realism to these different perspectives in it is similar to the tendency of post-colonialism to the ideas, beliefs or cultures of the colonized. As post-colonial attitude requires, magical realism neither praises nor vilifies any perspectives in the novel. Thus, Slemon suggests “the texts recapitulate a post-colonial account the historical relations of the culture in which they are set in” (1995:409). It is apparent that, for Slemon, the conflicts of contrary perspectives and the social heteroglossia of magical realism reflect the relationship between the colonizer and the colonized allegorically. Accordingly, to

indicate the link between post-colonialism and magical realism, Slemon indicates that “the magic realist text can be read as reflecting in its language of narration real conditions of speech and cognition within the social relations of a postcolonial culture” (1995:411).

While Slemon regards magical realism as a war between individual voices, Christopher Warns associates it with post-colonialism by defining it:

“as a mode of narration that naturalises or normalises the supernatural; that is to say, a mode in which real and fantastic, natural and supernatural, are coherently represented in a state of equivalence. On the level of the text neither has a greater claim to truth or referentiality” (2009:3).

By making such a clear definition, Warn complains about the discrepancies of the definitions of magical realism and he asserts that magnum opus magical realist novels should be inspected in order to draw the outline of magical realism in a detailed way. That is to say, he is against the idea to write a theory and then to adapt the novels to the theory. In his *Magical Realism and the Postcolonial Novel*, Warns provides a genealogy of magical realism by claiming that it has always tried to analyse the contradictions between the contrasts (2009:28). To illustrate his idea, he mentions the contrasts in the ideas of Roh, who pays attention to the contrast between the visible and invisible and Bontempelli, who focuses on the contrast of continuity between the past and now. Moreover, by pointing out that Bontempelli used magical realism to create myths for his fascist ideology, Warns claims that magical realism, associated with left or revolutionary ideologies, can be used by any ideology to make up a myth for the benefit of it (2009:28).

Warn also suggests that magical realism is not destructive and postmodern but post-colonial because it is a phenomenon to recognize the position of postcolonial subject in the modernity by declaring that magical realism is a “historical conjunction of literary and cultural tendencies that speaks powerfully to our need for literature to explore the limits of definition, and to provide models of identity that confirm or contest notions about the nature of modernity and the place of the postcolonial subject in it” (2009:154). To intensify his idea, he complains about the association of magical realism with postmodernism by stressing the ignorance recuperative and realist sides of magical

realism. He is aware of the postmodern potential of magical realism but he emphasizes that “the over-hasty alignment of magical realism with post-structuralist thinking obstructs the recognition of that strand in magical realist writing which does not seek as much to deconstruct as to explore and affirm” (2009:152).

Additionally, Hegerfeldt, in his *Lies that Tell the Truth*, touches on this controversial point and argues that magical realism is easily associated with post-colonialism because it is a literary mode which challenges the dominant western worldview (2005:2-3). Hegerfeldt also suggests that some critics define magical realism as a backward colonialism which attempts to exhilarate metropolitan literature by focusing on the politically, culturally and economically marginal sides (2005:2-3). In addition to his implication on the postmodern tendency of magical realism, he also indicates:

“Magic realist fiction is very much a literature of the real insofar as it scrutinizes and recreates the experience of living in a complex and frequently confusing world. Functioning almost as a fictional counterpart to anthropological or sociological studies, works of magic realism investigate the various strategies by which individuals and communities try, and always have tried, to make sense of reality” (2005:7).

Moreover, he clearly states that science and reason are not enough to explain the behaviours and experiences of human and in Western cultures, similar to post-colonial cultures, people also need alternative sources to explain human experiences and to complete the parts that empirical and rational thinking cannot clarify. On alternative knowledge sources, Hegerfeldt writes:

“Alternative modes of knowledge production, so frequently rejected as mere fictions, must be acknowledged as useful complements to Western paradigms. However, in making human acts of meaning-making transparent, magic realist fiction at the same time emphasizes the extent to which all knowledge is based on acts of construction” (2005:7).

Building a bridge between postmodernism and magical realism, Hegerfeldt emphasizes the constructed nature of knowledge and states, as one can understand from the quotation above, the postmodern function of magical realism.

Accepting that it is a suitable mode to object to the dominant viewpoint of the West, Hegerfeldt states that magical realism should not be labelled with just one movement because magic realism “is global in that it suggests modes of knowledge production as different and even incompatible as science, narrative and magic to exist in all cultures” (2005:345). Furthermore she attempts to emphasize that these do not belong to just Latin America by writing “as cardinal strategies of meaning-making, these are generally employed in human attempts to deal with reality, be it in a postcolonial or a Western context” (2005:345).

Hegerfeldt is not the only one who recognizes the relation between magical realism and postmodernism. By using Geert Lernout’s determination that “what is postmodern in the rest of the world used to be called magic realist in South America and still goes by the name in Canada” (1992:65), Theo D’hean puts forward that postmodernism and magical realism emerged in the same period by remarking that “like magical realism, the term postmodernism has gained much recognition and acceptance only since the 1960s, and particularly so in the 80s in which it has come to stand for a general movement in the arts” (2005:192). Then he criticizes the attitude of the critics who preferred the term postmodernism on behalf of magical realism and he also indicated “the reason why U.S. scholarship seems the most resistant to applying the term magic realism to its own literary products is perhaps that the United States has been the most privileged centre of all in our post-war world” (2005, 201). Those critics identify magical realism, with its myths and magic, as literature of the ex-centric while evaluating postmodernism in terms of literary techniques. This condition is seen ironic by D’hean because those critics cannot recognize the fact that the most significant opposition in postmodernism is conducted by magical realism. By stressing the political function of magical realism, D’hean suggests that magical realism is postmodern by stating that “the cutting edge of postmodernism is magic realism” (2005:192).

Another critic who mentions magical realism within the borders of postmodernism is Wendy Faris who studies magical realism in a detailed way in his book, *Ordinary Enchantments of Magical Realism and the Remystification of Narrative*. In his book, by approving that magical realism has a “decolonizing force”, he expresses that magical realism is a “hybrid narrative genre” (2004:169). Faris signifies that “magical realism combines realism and the fantastic so that the marvellous seems to

grow organically within the ordinary, blurring the distinction between them” (2004:1). The combination of realist and fantastic elements and the encapsulating of different cultural traditions imply its hybrid nature. Faris clarifies the postcolonial function of it by expressing that “magical realism occupies a pivotal position, both reflecting the cultural moment of postcolonialism and achieving substantial work in it” (2004:1). Then, he pays attention to discursive heterogeneity of magical realism and asserts that “magical realism has also contributed to the growth of a postmodern literary sensibility” (2004:1). For him, magical realism is “not just a postcolonial style” but also it is postmodern because it also “represents innovation and the re-emergence of submerged narrative traditions in metropolitan centres” (2004:2). As one can comprehend from his ideas, his understanding of magical realism does not have rigid borders imprisoning magical realism in postcolonialism. On the other hand, he declares that magical realism “constitutes a point of convergence between postmodernism and postcolonialism” (2004:2) and he also evaluates magical realism within postmodern grounds in order to explain the international usage of magical realism.

In addition to the fact that Faris locates magical realism in place between postcolonialism and postmodernism, he also suggests that the roots of magical realism come from modernism. In this regard, Faris states that:

“in articulating the position of magical realism as growing out of modernism into postmodernism, it is useful to consider Brian McHale’s idea that modernism is epistemological, concerned with questions of knowledge, while postmodernism is ontological, concerned with questions of being” (2004:30).

When magical realism is perused particularly in terms of time, space and identity, Faris enunciates that “it is possible to see how magical realism has its roots in modernism and its branches and leaves in postmodernism” (2004:30). While the presentations of time and space are hidden in the voice of the narrator in modernism, those are conjured into concrete existences in magical realism. That is to say, in a modernist work, different spatial and temporal dimensions like historical, mythic and individual pasts are perceived by mental tunnelling process in the text, whereas in a magical realist text, readers perceive them as if they had concrete existences within the reality concept of the text. To put it simply, while epistemological interests with mythic elements, primitivism and psychological inner worlds associate magical realism with modernism, the political

sharpness and the ontological problems which appear with the existence of magical events and with the encounter of different worlds and discourses make it familiar with postmodernism (Faris, 2004: 2).

To conclude, some critics have a tendency to label magical realism with postcolonialism and this postcolonial function of magical realism is an undeniable truth. On the other hand, it is not correct to claim that magical realism just serves for postcolonial purposes because the physical and psychological oppression having been experienced by postcolonial societies may also be encountered in any part of the world. Thus it can be accurate to claim that magical realism has a potential of criticizing any dominant discourse without taking the historical or spatial borders into consideration. For example, *The Buried Giant*, which will be analysed in this study, does not have postcolonial features while it meets the criteria of being magical realist suggested by some critics like Chanady and Faris. It does not seem logical to claim that a text cannot be identified magical realist unless it has postcolonial features because the tendency to believe in these supernatural elements and the struggle between the dominant and the subordinate are not limited to colonized communities. As a consequence, although magical realism is mostly associated with postcolonialism, it may not be wrong to claim that modernism, postmodernism and postcolonialism are the chief pillars of magical realism and while a magical realist text has postcolonial features, another one may have postmodern features

1.3. Development of Magical Realism in Latin America

Although it is acceptable that some regions and countries have been associated with magical realism, to claim that magical realist works are recognized only in specific regions could be deceptive because of the reasons mentioned in the previous chapter. As Bowers indicates “it is a common misconception that all magical realism is Latin American and that it originated particularly in tropical regions of Central America” (2004:32). The reason why Latin America has been associated with magical realism could be explained with significant worldwide famous magical realist works which have been produced in Latin America. One of the most prominent Latin American authors who has a world-embracing fame is Gabriel Garcia Marquez who, Bowers suggests,

“has influenced many writers to adopt the mode due to his innovative use of technique and has reinforced the connection between magical realism and Latin American literature” (2004:32).

Tommaso Scarano expresses the starting point of magical realism in Latin America with three Latin American authors, Guatemalan Miguel Angel Asturias, Cuban Alejo Carpentier and Venezuelan Arturo Uslar Pietri, and identifies them as the Latin American forerunners of magical realism in Latin America (1999:10). He also mentions that although they were influenced by European surrealism, they also tried to detach themselves from European surrealists by focusing on the realities of magical Latin America (Scarano, 1999:10). Then, he indicates that Latin America, which has variety of cultures and societies, became a significant location for the surrealists who believed in the reality beyond the concrete reality. To do this, instead of focusing on rational Western thinking which domineers the man and his unconscious, they preferred the primitive societies that have organic ties with the world with their mystic lives (Scarano, 1999:11). At this point Scarano points out that these three writers are different from the other surrealists because while what is magical is related to imagination for the surrealists, these writers mentioned the ontological magic of Latin America with their specific features such as their geographies, races or belief systems (Scarano, 1999:11). Thus, these writers tried to detach themselves from European surrealists’ artificial search for reality by focusing on the culture and reality of Latin America (Scarano, 1999:11).

Their tendency to focus on the values of the continent, which has a postcolonial relationship with Europe, can also be evaluated as a search for identity. This tendency can be supported with their efforts because, as Scarano suggests, while “Asturias gave expression, in an almost obsessive manner to the vanished world of the Maya culture, Carpentier was fascinated by the negro elements of Cuban culture” (1999:11). Magical realism can be seen as a chance for those who are sensitive for their own culture. Within this context, it is reasonable for magical realism to attract attention in Latin America which is famous for its togetherness of ethnical, social and cultural diversity. Another reason of this attraction can also be disclosed with the fact that Latin America is presented too little or misrepresented by European writers (Arargüç, 2017:52). On the other hand, since Latin American writers focused on regional issues and could not build

a Latin American soul, as Swanson indicates, “the rise of the Latin American New Novel and the Boom of 1960s represent the most significant developments ever in Latin America” (2005:2). The success of the Boom coincided with the period when the Cuban revolution caught the world's attention, which ascribed a political meaning to Latin American literature. Despite the fact that the writers of the Boom were not admirer of an organized flow, they were associated with such a political function when their works attained success all over the world. Their works were quite political because by combining the history of their own country and Latin America, they mentioned political and historical issues of Latin America (Swanson, 2005, 2).

Asturias, one of these three forerunners, focuses on the Mayan culture, its myths and belief system in his works. To illustrate, in *Men in Maize*, his most significant novel, he mentions the Mayan belief system and the struggles of Guatemalan natives with the Spanish. Even though his work has magical realist features, as Arargüç points out, in the book, there is a tendency to protect the native culture from the Western perspective, which means that the native culture is evaluated from the Western perspective (2017:37). Thus, it becomes open to discuss whether his work to be magical realist or not since the native culture is not internalized and remains marginal.

Alejo Carpentier, another forerunner of magical realism in Latin America, can be claimed to be responsible for imprisoning magical realism into the continent because he, as Bowers states, “created a distinction between European magical realist writing and Latin American magical realist writing that he defined and named as American marvellous realism” (2004:33). Carpentier defines magical realism as a literary expression of Latin American reality and he differentiates his marvellous reality from Roh's magical realism by writing: “what he [Roh] called magical realism was simply painting where real forms are combined in a way that does not conform to daily reality” (1995:102). Pointing out that “the phenomenon of the marvellous presupposes faith” (1995:86), Carpentier believes that to be able to write a magical realist text requires faith in the marvellous and he also adds that “it seems that the marvellous invoked in disbelief- the case of the Surrealists for many years- was never anything more than a literary ruse, just as boring in the end as the literature that is oneiric” (1995:86). With his effort and assertions on magical realism, Carpentier became a key figure stimulating

the writers to focus on the continent and he can be claimed to be the one who contributed much to label magical realism as a Latin American mode.

Like Carpentier, Arturo Usler Pietri, in his works, also mentions “mestizo” culture which is the harmony of the worldviews of many ethnic groups including Europeans, Africans and the natives of Latin America (Arargüç, 2017:42). On the other hand what distinguishes him from Carpentier is that he uses Roh's definition of magical realism. This also shows that Latin American understanding of reality is seen through European reality understanding.

Another significant name who contributed much to the development of magical realism in Latin America is Angel Flores who was critical of former studies on magical realism as they had not been conducted from a literary perspective. The most significant thing that he did for the development of magical realism is that he pointed out the interwoven realist and romantic narration of Latin American literature. As mentioned before he may be one of those who mistakenly believes in uniqueness of Latin American reality. Hegerfeldt remarks on his attitude that “like Alejo Carpentier, he seeks to correct a myopic concentration on Europe and the USA by ascribing to Latin American fiction a unique mode of expression equal or even superior to that of the colonizer” (2005:25). Although he contributed much to magical realism from a literary perspective, his assumption that magical realism is Latin American is not supported by many critics like Chanady who indicted that Flores' paper itself does not adequately justify why magical realism should be regarded as inherently Latin American (1995:131).

The most outstanding name in Latin American literature can be claimed to be Gabriel Garcia Marquez whose name has gained worldwide fame in the world literature. By means of his spectacular novels such as *One Hundred Years of Solitude*, *Love in the Time of Cholera*, *A Very Old Man with Enormous Wings*, Gabriel Garcia Marquez has become an icon of magical realism and has affected many writers all over the world. Some critics like Bowers assert that Marquez has given a new impulse to magical realism and Bowers also implies his difference from the former ones by comparing him with Carpentier:

“Carpentier’s writing is predominantly realist with some magical happenings that are treated with awe such as a slave rebel flying away from his prospective killers witnessed by his amazed and delighted followers, whereas García Márquez’s writing has an overwhelming atmosphere of nostalgia, and magical happenings such as the birth of a child with a tail occur as a matter of everyday reality” (2004:37).

In contrast to Carpentier who admires the diversity of the native cultures with reference to the Western perspective, Marquez praises Latin America’s own cultures with the oral storytelling techniques that he learnt from his grandmother (Bowers, 2004:38). Furthermore, Marquez’s magical realism is not just an admiration of local cultures and worldviews of the natives, but he also does not stay silent about the violence committed to the Latin Americans. To illustrate, as Bowers suggests, his *One Hundred Years of Solitude* “includes an account of banana workers’ strike in Garcia Marquez’s coastal region during the civil war when the army shot and killed many strikers” (2004:39).

As a consequence, the endeavours of these writers contributed much to the fame of magical realism all over the world. Among these writers, the name of Gabriel Garcia Marquez has become a synonym for magical realism. Moreover, with his success, the magical realist works of other Latin American writers were read again and they have come into more prominence. Thus, it can be claimed that getting inspiration from the European roots of magical realism, Latin American writers have contributed much to designate the features of magical realism. Furthermore, Latin America has generated several writers who have produced many works which are optimal to the features of magical realism and this condition has led to such a misconception that magical realism is a Latin American mode.

1.4. Development of Magical Realism in Europe and the English-Speaking World

It is not inaccurate to assert that magical realism was born in Europe, travelled through the depth of Latin America and then improved into a global mode which is ready to be used by any culture. In Europe, although, as Bowers states, literary magical realism is closely associated with the original ideas of Franz Roh's post-expressionism and is best discussed under the term magic realism (2004:58), Echevarria, in his *Alejo Carpentier: The Pilgrim at Home*, predicates that a German romantic poet Georg Philipp Friedrich von Hardenberg mentioned magical realist men in the 18th century

under the penname, Novalis (1977:127). Arargüç defines the magical realist man Novalis describes as the ecumenist one who can combine the worldviews of the Enlightenment and Romantic movements to build universal unity (2017:25). Arargüç also asserts that it is clear that Roh was influenced by Novalis because there are many similarities between their ideas such as their struggle to build a consensus between man and nature. Besides, the fact that Roh endeavoured to evoke religious meaning by choosing the name magical realism shows that Roh is aware of Novalis' philosophy (2017:25). Roh's book, *Nach-Expressionismus – Magischer Realismus: Probleme der neuesten europäischen Malerei* (1925), in which he explains the concept of magical realism by exemplifying it with paintings was the first book associated with the appearance of magical realism in Europe.

Taking magical realism from Roh, Massimo Bontempelli was the first one who used the term in both art and literature. Like the surrealists, Bontempelli gives importance to imagination; however, to create new myths, he foresees imagination which does not break away from conscious because with such kind of imagination, everyday reality which is full of mystery and adventure is embraced. Therefore, by using their imagination, the writers focus on the daily life and struggle to show and discover the unpredictable and unknown sides of daily life by means of literature (Arargüç, 2017:32). After Roh and Bontempelli, magical realism lost favour in Europe for a long time but returned to Europe in the 1940s after it gained new meanings, usages and functions in Latin America. Nevertheless the writings of Bontempelli were influential for some European writers such as Johan Daisne and Hubert Lampo. To explain the influence of Bontempelli on these writers, Bowers remarks that

“in the 1940s, Johan Daisne regarded Bontempelli's magical realist writing as a form that offered a means to express the distortion of the perception of reality which was the result of devastation, both physically and psychologically, of Belgium in the wake of two world wars” (2004:58).

Another Flemish writer using magical realism in the 1960s is Hubert Lampo. In his novels like *The Coming of Joachim Stiller* and *Kasper in the Underworld*, Lampo “includes dream-like narratives but also increases the magic realist aspect by including

extraordinary plot coincidences and magical happenings from European myths and fairy tales” (Bowers, 2004:59).

One of the most famous magical realist novels written in Europe is *The Tin Drum* (1959) by Günter Grass who won the Nobel Prize in 1999. The book tells the distortion of reality after the fall of Nazi regime from a magical realist perspective of a child and Bowers declares that:

“his magical realism can be seen to have arisen from the same source as Garcia Marquez; that is, the distortion of truth through the effects of extremely horrific violence, which Grass has witnessed during and immediately after the Second World War” (2004:60).

Analysing *The Tin Drum* within magical realism, it can be suggested that what makes it successful in literature is its postmodern attitude in rejecting the concept of absolute truth with the help of magical realism and its matter of fact narration without explanatory comments.

Another remarkable European writer who produced magical realist texts is Patrick Süskind whose novel, *Perfume* (1985), drew much attention in European literature. The novel consists of a child with magical talents such as extraordinary smelling ability and also the extraordinary events, such as murdering people to distil their scent, are narrated as if they were parts of daily life with the help of the matter of fact tone, which makes the book a successful magical realist one.

In contrast to the development of magical realism in Latin America, it does not have a traceable development process in Europe and the English-speaking countries. Different names in different countries have produced magical realist works. Bowers remarks that “magical realism in literature in the English language appeared first in the early 1970s in Canada, West Africa and the United States and now spans many locations across the globe” and then, in contrast to the assertions of some Latin American writers, he adds that “notable locations of magical realism are Canada, the Caribbean, West Africa, South Africa, India, the United States and England with acknowledged magical realist writing also being produced in Australia and New Zealand” (2004:45).

One of the most remarkable of them is Salman Rushdie whose magical realism was influenced much from Gabriel Garcia Marquez. Bowers alleges that magical realism of the works written in English-speaking world could not break their ties with surrealism by indicating that “it is apparent from the history of magical realism outlined earlier that Rushdie’s English language form of magical realism straddles both the surrealist tradition of magical realism as it developed in Europe and the mythic tradition of magical realism as it developed in Latin America” (2004: 45).

Although there are some differences in the tradition of magical realism used by the writers of English-speaking world, one of the main functions of magical realism which is to object to the dominant powers is a common feature that most of them have used. Salman Rushdie, who has built a political literary career, has produced political works drawing the attention of the world. To exemplify, in *Midnight’s Children*, Rushdie created a character, Saleem, who was born in 1947 when India was founded as an independent country. What makes the book magical realist is the children who were born in that year have many magical features and additionally, the book is not just about a family but also it is a political one telling the history of three countries. Furthermore, in his *Shame*, he also fictionalizes a story the setting of which is Pakistan ruled by a dictator. In the book, he not only tells the story of the people oppressed by a dictator, but he also mentions the women oppressed by patriarch.

Rushdie is not the only Indian writer using magical realism in his works. Several Indian writers such as Amitav Ghosh and Arundhati Roy also adopted magical realism in their works. In *The Calcutta Chromosome*, Ghosh combines high technology and mystic elements and Bowers comments on his two forms of magical realism:

“The first source verges on science fiction, as Ghosh’s novel includes extremely advanced computer technology which allows the computer to have its own personality and the ability to seek out globally the smallest fact in seconds. The second source is more mystical, and follows the story of a religious sect who are endowed with the capacity for metempsychosis in that they are able to transfer their souls from one body to another across generations” (2004:52).

On the other hand, Arundhati who, unlike Ghosh, did not migrate from India, focused on her country’s political conditions like the caste system. In her *The God of Small*

Things, she focuses on the problems of the caste system from a perspective of a child and “her narrative allows the expansive and exuberant imagination of the child to be the measure of reality” (Bowers, 2004:53).

As a continent which was exploited by European imperialists, West and South Africa are also appropriate locations for magical realism. This condition of the continent has caused magical realism to be conducted for postcolonial aims. Another reason for the continent to be a suitable location for magical realism can also be explained with the abundance of the mythologies in the continent. Bowers suggests that the writers such as Ben Okri and Amos Tutuola combined the local cultures and postcolonial elements successfully “in addition to drawing on the western novel form and upon themes such as colonialism, religion and internationalism, West African magical realism often incorporates local influences to produce a cross-cultural literature that emulates the situation of many West Africans today” (2004:53). On the other hand, there are some recognizable differences between the magical realism of West and South Africa since their colonial history varies. As the colonial history of South Africa is more powerful “the need to reconsider its history and its mythologies in the light of the nation’s new post-apartheid political conditions provides a motivation for Afrikaner writers to employ magical realist techniques” (2004:54). One of these writers is Andre Brink who reconsidered the history of his country and struggled to build a new African identity for the local people. Citing his works such as *Imagining of Sand* (1996) and *Devils Valley* (1999), Bowers asserts that “South Africans have to reinvent the real and reconsider the past from an alternative perspective when trying to imagine a new South Africa” (2004: 54) and this alternative perspective has been magical realism in South Africa.

As it is expected, magical realism has been used by the members of the society who have been oppressed or under the influence of dominant cultures. Similarly, in the United States, magical realism has been applied in the same direction by marginal groups and Bowers clarifies how magical realism has been used in the United States by indicating that “the predominant and increasingly frequent form of magical realism in the United States tends to be written by cross-cultural women with a political agenda relating to gender and the marginalization of cultures” (2004: 54). When the demographic structure of the United States is considered, it is clear that there are many marginal groups in American society and Bowers also touches the development of

magical realism in the United States from this perspective and remarks that “due to the dominantly Anglo-European culture of the United States and its predominantly immigrant society, there are many cross-cultural groups which, like the African Americans, sense that they are marginalized and under-or misrepresented in Anglo-European American life” (2004: 54). One of the most outstanding of these writers in the United States is Toni Morrison who won the Nobel Prize in 1993. As an African American, she has benefited from the oral culture and mythologies of the continent and in her *Song of Solomon* (1977), *Beloved* (1987) and *Jazz* (1992) and she includes many magical realist elements such as women with unusual powers, ghosts or magical children. She uses magical realism “in order to create a specifically cross-cultural African American cultural memory with which to rebuild a sense of an African American community at a time of crisis” (Bowers, 2004: 54). Another American writer using magical realism in her novels is Maxine Hong Kingston who has jammed into dominant Anglo American culture and patriarchal Chinese roots of her community. In her *The Woman Warrior: A Memoir of a Girlhood among Ghosts* (1976), she adopted magical realism “in order to express the misrepresented history of Chinese America from an insider position in a community where discussion of the past is taboo” (2004: 55).

As a consequence, magical realism was born on the mainland but it can be asserted that it could not have attained the success it succeeded if it had not travelled through the abundance of Latin America. On the other hand, it is not accurate to assert that magical realism is a Latin American mode because, as Bowers hints the success of writers of the English-speaking world by uttering that “postcolonial and cross-cultural contexts, particularly those in the English-speaking world, are producing writers who adopt magical realism in order to express their non-Western mythological and cultural traditions” (2004:61). Finally one can conclude that magical realism is a mode that can be adopted by those who are keen on mentioning marginalized, oppressed or postcolonial conditions of the locations anywhere on the world by referring their mythologies or belief systems.

1.5. Major Principles of Magical Realism

Magical realism seems to be troublesome to reach a consensus on its definition and features. Because of its disperse developmental progress, magical realism has gained renewed traits and diverse definitions. Nevertheless, two writers, Amarly B. Chanady and Wendy B. Faris, have become the most cited writers when analysing a book from a magical realist perspective. Chanady, in her *Magical Realism and the Fantastic: Resolved Versus Unresolved Antinomy* (1985), attempts to list the characteristics of magical realism by making a comparison between magical realism and the fantastic. Unlike Faris, Chanady supplies three essential features of magical realism: The presence of the supernatural and natural, antinomy and authorial reticence. Although Chanady identifies three characteristics in the book, they involve the five features suggested by Faris or it can also be asserted that Faris enlarges the features that Chanady provides and identifies those features under five definitions. To illustrate, Faris divides one of Chanady's concepts, the presence of the supernatural and natural, into two and describes them as: the irreducible element and the phenomenal world. Moreover, while Chanady's concept antinomy corresponds to Faris' merging realms, authorial reticence equals to unsettling doubts.

In *Ordinary Enchantments Magical Realism and the Remystification of Narrative* (2004), Faris identifies five features that magical realist works should have: The irreducible element, the phenomenal world, unsettling doubts, merging realms and disruption of time, space and identity. She defines the irreducible element as "something we cannot explain according to the laws of universe" (Faris, 2004:7). Then she suggests that there should be detailed realistic descriptions in a magical realist work, which she calls the phenomenal world. She also points out that "a third quality of magical realism is that before categorising the irreducible element as irreducible, the reader may hesitate between two contradictory understandings of events, and hence experience unsettling doubts" (Faris, 2004:17). The fourth quality is merging realms which means the closeness or near-merging of two realms or two worlds (Faris, 2004:21). The last feature of magical realism is disruption of time, space and identity. She asserts that magical realist texts have a tendency to "disturb received ideas of time,

space and identity” (Faris, 2004: 23). It can be claimed that the ideas of these two writers are similar and their identifications of magical realist characteristics support each other. As these characteristics are consistent and they clarify each other well, this study will be conducted within the light of Chanady’s and Faris’ definition of magical realism.

1.6. Major Themes of Magical Realism

Magical realism is not an escape literature which is defined as a kind of fiction detracting the reader from the real world and supplying pleasure for the reader from the reading process. On the contrary, magical realism shows a direct interest to the real world and its problems because it is based on life in spite of negativity of the world. Magical realist texts are generally about the war or crisis periods when everything becomes extraordinary. For instance, Gabriel Garcia Marquez's *One Hundred Years of Solitude* is about the chaotic history of Colombia, Salman Rushdie's *Midnight's Children* is about the political, social and economic problems of India after independence and Günter Grass' *The Tin Drum* is about the cruel Nazi regime. However, while dealing with the problems of the world, magical realism does not tend to escape from the realities of the world and take shelter in a fantastic world. Because nothing happens in the dream world as in surrealist texts or in other worlds as in fantastic literature (Faris, 2004; 83). Hence, it can be claimed that magical realism endeavours to offer alternative ways to clutch onto life whose problems cannot be solved with the Western empirical understanding. Accordingly, memory and its unreliable nature, identity, racism, exploitation and history have become major themes of magical realism. More or less all magical realist novels deal with such problems in the society.

In *The Buried Giant*, which will be analysed in this study, Kazuo Ishiguro also touches upon these themes. He attempts to reveal the effect of memory on people both individually and socially by wiping it off with magical realism. He uses historical and mythological characters such as King Arthur, Sir Gawain, Merlin and deconstructs their features to offer alternative realities for the reader. Furthermore, by focusing on the effect of memory loss, he deals with the relationship between two ethnic groups, Saxons and Britons, who are archenemies and he encourages the reader to question the

exploitation which will be carried out by those who were exploited previously. This study will analyse how magical realism is applied and how these themes, such as memory, exploitation, racism, are handled with the help of magical realist elements.

CHAPTER II

2.1. Kazuo Ishiguro

Being one of the most prolific British writers, Kazuo Ishiguro won the Nobel Prize in 2017. He produced many novels, such as *A Pale View of Hills* (1982), *An Artist of the Floating World* (1986), *The Remains of the Day* (1989), *The Unconsoled* (1995), *Never Let Me Go* (2005) and *The Buried Giant* (2015), which have aroused curiosity all over the world. In each of his novels, Ishiguro embraces different themes. To illustrate, in *A Pale View of Hills*, he focuses on the themes such as alcohol addiction and child cruelty, in *An Artist of the Floating World*, he questions the function of the art whether to be aesthetic or social. In *The Remains of the Day*, he exhibits the life of a butler who is keen on greatness and expresses regret for the losses he has experienced. Similarly, *The Unconsoled* is also a widely read novel in which he lays the themes such as lost opportunities and disappointment bare. In *Never Let Me Go*, he portrays up-and-down relationship of friends by referring the themes such as freedom and confinement. In *The Buried Giant*, he includes a great variety of themes such as war and peace, loyalty and forgiveness. In spite of the fact that he applies a wide array of themes in his novels, it can also be claimed that there is one theme that he implies in more or less all of his novels: Memory.

Memory has always been an intriguing and attractive theme for Ishiguro who confesses to his interest in memory:

“I’ve always been interested in memory, because it is the filter through which we read our past. It is always tinted- with self deception, guilt, pride, nostalgia, whatever. I find memory endlessly fascinating, not so much from a neurological or philosophical viewpoint, but as this tool by which people tell themselves things about the lives they’ve led and about who they’ve become” (Web.1).

Clearly, Ishiguro considers memory as a means of examination of the past which is full of regrets. To clarify, in his novels, he depicts characters who review their past so as to overcome the remorse that gives them the hump. In *Kazuo Ishiguro and Memory*, Yugin Teo remarks that “the need to return to the past in Ishiguro's novels is often a melancholic type of return” and he also expresses that the main character whose life is under the heavy influence of the memories “experiences a transition from a state of

melancholia to one of mourning as he or she identifies the main source of melancholia as a lost object and begins to come to terms with that sense of loss” (2014:8). The tendency to revisit the memories which are full of regretful moments can be claimed to be adopted by Ishiguro's protagonists, especially, in his *A Pale View of Hills*, *An Artist of the Floating World* and *The Remains of the Day*. In these novels, Ishiguro gives places to protagonists who re-conceive their memories in their elderliness. Teo comes up with an explanation on the attitudes of the protagonists in these novels that they “delve into the past and re-examine the significant moments of their personal histories, including their successes and failures” (2014:8). In *The Unconsoled*, Ishiguro depicts the experiences of the protagonist whose memories are effaced and who begins to remember his past which unsettles him. Ishiguro tells the process of remembering with a journey to an unnamed city, which is also a journey to his memories. In *Never Let Me Go*, unlike the other novels, memory can be claimed to have a positive function. Yeung, in “Mortality and Memory in Kazuo Ishiguro's *Never Let Me Go*”, suggests that Ishiguro reveals “how one uses memory for one's own purposes” and Yeung also indicates that “unlike its role in his other novels, memory in *Never Let Me Go* is not used as a means of self deception, denial or suppression” but “it serves a pathetic and yet worthwhile function of being soothing and consolatory” (2017:9).

One of the features of memory that Ishiguro lays emphasis on is its subjectivity. Ishiguro underlines the subjective nature of memory by telling the memories from the eyes of the protagonists. Teo specifies that “this subjectivity is often experienced through characters that are under immense personal pressure, and they become inconsistent and unreliable in their function as narrators” (2014:8). Therefore, it can be claimed that subjective nature of memory is a common feature of memory in Ishiguro’s novels and in *The Buried Giant*, he emphasizes this feature of memory. In the novel, the reader hears the alternative versions of the same memories in the course of the novel with the narrations of the different characters. However, what makes *The Buried Giant* different from his other novels is that he deals with memory with a peculiar way; he erases characters’ memory with magical realism. In the novel, Ishiguro tells us the journey of an old couple, Axl and Beatrice, who hope to find their son who is claimed to have left the village short time ago and to be living in a nearby village. The journey they set to find their son becomes a journey through the depth of their memory because the

mist which is a kind magic done to people to forget the past begins to lose its effect and the memories are begun to be remembered. To clarify, Ishiguro erases memory of the characters with magical realism and lets the reader get stuck in the subjectivity of the memories. He also drags the reader into dilemma because the reader becomes hesitant to prefer to remember or to forget the past.

2.2. Magical Realist Elements in Kazuo Ishiguro's *The Buried Giant*

2.2.1. The Irreducible Element- the Occurrence of Supernatural

One of the foremost criteria of magical realism is named as the irreducible element by Faris who seems to have been inspired by Chanady's principle, the occurrence of natural and supernatural. Even though these principles have different names, their definitions are more or less the same. By referring to the other critics, Chanady suggests that there are some certain features which are often identified to recognise magical realist works and she indicates that "one of these is the occurrence of the supernatural, or anything that is contrary to conventional view of reality" (1985: 18). Similarly, Faris points out that "the irreducible element is something we cannot explain according to the laws of the universe as they have been formulated in Western empirically based discourse, that is, according to logic, familiar knowledge or received belief" (2004:7). Thus, it will not be wrong to state that the first and the most significant feature of magical realism is the existence of things and events which cannot be explained by conventional understanding of reality.

The occurrence of the supernatural in a text is of primary importance, but just having supernatural elements in the text is not enough to be marked as a magical realist text. In this respect, Chanady states 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. 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" (1985:57).

As Chanady does, Faris also describes how these elements, which are extraordinary or supernatural, should be narrated. She remarks that these irreducible elements should be told as if they were ordinary or they really happened by indicating that “the account often involves concretely detailed description of phenomena that are not articulated in such detail or so completely integrated into everyday reality” (2004:7). Another mutual point in their ideas on the narration of these supernatural or extraordinary elements is that the author should not make any explanation or comment on the extraordinary condition of the element. To clarify, while Faris asserts that “these irreducible elements are well assimilated into realistic textual environment, rarely causing any comment by narrator or characters, who model such an acceptance for their readers” (2004:8), Chanady remarks that “the supernatural, as most contemporary readers perceive it, is presented without any explanation, as if it were part of our everyday world” (1985: 45).

In this regard, *The Buried Giant* seems to be a suitable work to be analysed from a magical realist perspective because the book is full of magical events and elements. Even in the first paragraph of the book, the reader encounters the existence of extraordinary creatures when Ishiguro states that “icy fogs hung over rivers and marshes, serving all too well the ogres that were then still native to this land” (Ishiguro, 2015: 3). With the first sentence about the ogres, the reader perceives that these creatures are native to the environment of the novel. To be able to convince the reader that these ogres are parts of daily life, Ishiguro declares that these ogres “were not cause for astonishment” (Ishiguro, 2015:3) for the villagers and he also labels violent actions of the ogres such as kidnapping children from the villages or attacking the villagers as “everyday hazards” (Ishiguro, 2015:3). Then, Ishiguro exemplifies an ogre’s brutal behaviours, which are seen as a risk of daily life, by characterizing their attacks to the villagers who fish by the river as usual. Moreover, to be able to persuade the reader about the mundaneness of the ogres in the world of the book, Ishiguro describes the ogres attacking the villagers as fiercer than the ordinary ones by alleging that they were “no ordinary ogres” (Ishiguro, 2015:59). Besides, the villager who has been able to survive their attack utters that those ogres are “monstrous and able to move faster and with greater cunning than any ogre he'd ever seen” (Ishiguro, 2015:59), which makes the ogres a part of ordinary life in the novel.

Chanady also clarifies how this process, showing the supernatural as if it was natural, is carried out by referring to *The Metamorphosis* by Franz Kafka:

“The first sentence introduces the absurd subject of the story, which is told with great realistic detail. The introduction immediately sets the tone for the entire narrative... The description of the metamorphosis itself is so matter-of-fact and detailed that the reader unreservedly accepts the incredible” (1985:49).

When the descriptions of the ogres, one of the supernatural elements of the novel, are analysed, it can be easily recognized that Ishiguro also provides detailed descriptions of the supernatural elements. To clarify, narrating the existence of the ogres in a matter-of-fact tone, he depicts them in a long paragraph in a detailed way in order to convince the reader to admit them when Master Wistan brings the head of an ogre:

“Axl saw what appeared to be the head of a thick-necked creature severed just below the throat. Dark curls of hair hung down from the crown to frame an eerily featureless face: where the eyes, nose, and mouth should have been there was only pimpled flesh, like that of a goose, with a few tufts of down-like hair on the cheeks” (Ishiguro, 2015: 72).

As mentioned before the ogres are ordinary creatures. Ishiguro uses them again when Axl and Beatrice come across three children who have been forgotten by their parents. The children, who have learnt from a magician how to make a goat poisonous for the dragon which is the most significant irreducible element in the novel, capture and kill a giant with a goat that they have fed six times a day. Then, the reader perceives that the children are aware of the fact that the memories are erased by a magic done to the dragon, Querig, and they have fed the goat to kill the dragon. Adding such a detail which a dragon can be killed by a goat which reduces the supernatural to the level of natural, Ishiguro uses the naturalization which is a common feature used by magical realist writers. Chanady suggests that in magical realist texts, “the supernatural elements are reduced to the level of natural by the statement of the narrator” (1985:104). In *The Buried Giant*, all irreducible elements are seen as if they were real, natural or ordinary. In addition to the detailed description of them, the actions of such an extraordinary creature from the perspective of the children are depicted by the narrator as if it was a man or its actions belonged to an ordinary creature:

“We watched from our window while he pulled down our fence and took our best goat. Then he sat down just there, sir, where you are now, his legs dangling over like he’s an

infant, and happily eating the goat raw, the way ogres will. We knew not to unbar the door, and the sun getting lower, and the ogre still eating our goat, but we could see he's getting weaker, sir. Then at last he stands up, holding what's left of the goat, then he falls down, first to his knees, then onto his side. Next thing he rolls into the ditch, goat and all" (Ishiguro, 2015:276).

As one can recognize easily, there is no trace of extraordinary in the actions of the giant, he just breaks into the garden, steals a goat, swallows it and gets poisoned. Hence, all of these detailed realistic descriptions and ordinary actions of the ogres can be declared to serve to naturalize the giants.

The first irreducible element, the existence of the ogres, also contributes to one of the features of magical realism, which can be defined as unpredictability or accidentality. On this topic, while Faris suggests that "magical realism highlights life's surprises" (2004:93), Arargüç remarks that the events seeming to be trivial may lead to great consequences (2017:186). For example, the old couple, Axl and Beatrice, who set a journey to find their son have to spend the night in a Saxon village and when they arrive in the village, they realise that there are extraordinary conditions there. Coincidentally, the old couple meet the Saxon warrior Master Wistan in the village on that night and their paths cross with the warrior's throughout the novel. Ishiguro, in the novel, remarks that the warrior's dropping by the village is just a coincidence by uttering that "then as fortune would have it, here is this stranger come into the village seeking a night's shelter after his horse has hurt a foot" (Ishiguro, 2015:59). To put it simply, the old couple's and the warrior's visit to the Saxon village are just coincidences and as it happens in magical realist text, these coincidences lead to great consequences. For example, the old couple and the warrior drop by the village on the same day and coincidentally, the ogres attack the villager on the same day. Then, Master Wistan volunteers to rescue Edwin, who has been kidnapped by the ogres and bitten by a dragon, and kills the ogres. Besides, Master Wistan discovers that Edwin may help him to find the dragon, Querig, since he has been bitten by a dragon, which will lead to metamorphosis. Upon learning the fact that Master Wistan strives for killing the dragon, the old couple decide to help him as they believe that if Querig is killed, they will remember their son and they agree to take along Edwin to save his life because the villagers might kill him if they notice the injury on his body. Then, the party including Master Wistan, Edwin and the old couple go on the journey together to kill the dragon, Querig. It is obvious that if Master Wistan and the old couple arrived at the

village on the other day, they might not meet or see each other. They would just spend the night in the village and set out their journey in the morning, or if just Master Wistan dropped by the village on the other day, he might leave the village before the ogre's attack, might not rescue Edwin and benefit from him to find the dragon. Hence, such a trivial coincidence, as it usually does in magical realist texts, can be claimed to occasion great consequences.

In the course of the novel, the narrator implies the coincidental nature of magical realist novels again when the old couple and Master Wistan break up because of the attack by Lord Brennius' soldiers in the monastery where they stop by in order to ask for Beatrice's illness. Leaving Master Wistan behind in the monastery, the old couple escape from the monastery with the help of Sir Gawain and then the old couple go on their journey to find their son. On their way, they coincidentally notice a house which is "easy to miss" (Ishiguro, 2015:267) and since they are exhausted and Axl is dripping wet as he has been attacked by some pixies, they appeal for help from the children living in the house. The children become very happy on their arrival because they say that "[they] prayed to the God Jesus last night and now [they] have come!" (Ishiguro, 2015:268). In the next morning, the old couple learn that the children have been forgotten by their parents because of the mist and they have fed a goat which is poisonous for the dragon, Querig. This clarifies the significance of coincidences in magical realist texts because the old couple notice a house which is "hidden within a pocket of shadow at the foot of a looming cliff" (Ishiguro, 2015:268) and they also learn that the children have another goat to kill the dragon. Then, they take the goat to the cairn of the dragon where they meet Sir Gawain, Edwin and Master Wistan. In this regard, one can easily perceive that it is a coincidence that they recognize a hidden house and with the help of this coincidence, they are able to get a chance to kill the dragon.

The part that the reader sees the ogres for the last time also shows another feature of the supernatural elements that Chanady clarifies with the naturalization process. She asserts that "the supernatural events are not perceived as part of a dream, and thus belonging to a secondary level" and also implies the significance of realistic impression of the supernatural by suggesting that "they are just as valid as the realistic framework of the story" (1985:104). In the novel, when Edwin and Master Wistan come

closer to the dragon's cairn, Edwin sees three ogres by the frozen pond and this scene is narrated in a dream-like tone. To clarify, Edwin sees three ogres that have frozen when they are drinking water from the pond that "a large ogre was crouching down on its knees and elbows at the water's very edge, its head completely submerged. Perhaps the creature had been drinking-or searching beneath the surface-and had been overtaken by the sudden freeze" (Ishiguro, 2015:260). On the other hand, in the following lines the reader notices that Master Wistan does not see such creatures by the pond. As Chanady remarks

"the protagonist's and focalizer's point of view is never questioned. It is irrelevant to debate whether the characters actually have supernatural experiences or whether the story is merely an unmediated account of their fantasies and hallucinations" (1985:104).

Ishiguro neither comments on the reality of the ogres nor lets the reader question their existence. What he does is to describe the supernatural elements in a realistic way as if they were before the eyes Edwin.

Another significant irreducible element in the novel is the metamorphosis of Edwin after he has been kidnapped by the ogres and bitten by a dragon. Edwin and some villagers go fishing by a lake and, then, the ogres attack the villagers and kidnap Edwin. In spite of the fact that it is not mentioned explicitly, the reader comprehends that the ogres render service to dark forces which might probably be the monastery and priests. When the ogres kidnap Edwin, they do not harm him, but tie him in a cage and a creature, which will be analysed within the title of the irreducible element, attacks and injures him. Although the villagers suppose that an ogre must have bitten him, the reader, in the course of the novel, apprehends that not an ogre but a dragon injures him.

Thereupon, the narrator declares that all the villagers become anxious and frightened when a woman, Edwin's aunt, notices the wound and claims that it is a bite. Then, they wish him "to be slaughtered" (Ishiguro, 2015:81). Later, the reader learns that in spite of the fact that the villagers believe that an ogre has bitten him, Edwin confesses that "[he has] told no one" (Ishiguro, 2015:81). As Master Wistan warns Edwin to keep it a secret, Edwin does not make it public and prefers to escape from the village, become a warrior and find his mother. In contrast to the expectation that Edwin will metamorphose into a cannibal or monster, he metamorphoses into a man having

extraordinary and supernatural skills. One of his most significant skills is that he becomes an extraordinary compass, which will help Master Wistan find where Querig is.

Although it can be claimed that his metamorphosis is stressed with his extraordinary skills he has obtained after being bitten by a dragon, it is not explicitly declared until the party including the old couple, Master Wistan and Edwin drop by the monastery to ask for advice for Beatrice's illness. When Father Jonus, who is a wise monk at the monastery, examines the injury on Edwin's body, he comprehends that the boy has an extraordinary skill to direct Master Wistan to Querig and he also recommends him to listen to "what [he] says" as the boy provides "a unique chance the like of which may not come to [their] way" (Ishiguro, 2015:169). As one can suppose, the reader can conclude that Father Jonus is aware of the metamorphosis that Edwin has undergone and he also acknowledges that the boy is the unique man that will help Master Wistan find and kill Querig to break the spell.

The metamorphosis of Edwin can be firstly examined when the old couple and Edwin are obliged to flee because of the attack in the middle of the night by Lord Brenuss' soldiers to kill Master Wistan. A monk awakens them and declares that there is a secret tunnel in the monastery and, then, he encourages them to follow the secret tunnel to step out of the monastery. When they arrive at the entrance of the tunnel, his metamorphosis is realised by the others and the narrator describes his extraordinary condition that

"a change seemed to come over the boy. He kept staring at the hole in the floor, and eyes, caught in the moonlight, seemed to Axl at that moment to have something strange about them; as though he were steadily coming under a spell. Then... Edwin walked towards the trap-door and without looking back at them, stepped into blackness and vanished" (Ishiguro, 2015:176).

In the tunnel, Edwin's metamorphosis becomes clear when he starts to sing a song like a lullaby. Even though the old couple and Sir Gawain who accompanies the old couple to step out the tunnel suppose that there are some pixies near them, they realise that the source of the sound is not the pixies but Edwin who faces the wall and sings. Then his behaviours become stranger, he bends forward and acts like an animal while singing the

same lullaby again. At this part of the novel, it comes to light that not an ogre but a dragon has bitten Edwin and Sir Gawain claims that “the desire will be rising in his blood to seek congress with a she-dragon” (Ishiguro, 2015:189). Sir Gawain also clarifies Master Wistan’s fondness for Edwin by stating that “any she-dragon near enough to scent him will come seeking him. This is why Master Wistan is so fond of his protégé” (Ishiguro, 2015:189). From this point on, the reader becomes aware of Edwin’s metamorphosis and of the source of the skills that he has obtained.

His metamorphosis also has influence on the other creatures in the book. To clarify, when the party proceeds through the tunnel, they hear a voice of a creature, which will be analysed as an irreducible element. By describing the behaviours of Edwin, the narrator implies that the boy desires the creature and he loses his control. Sir Gawain expresses the reason why the creature is keen on the boy. By referring to the monster’s interest in the boy, he speculates that there might be “the dog hungers for the boy... It may be there’s dragon spawn within this monster” (Ishiguro, 2015:191). Herewith, Sir Gawain slaughters the creature by using the attractiveness of Edwin for it. Chanady asserts that the reader “never questions whether something is logically possible or not, since those phenomena which he would usually consider as supernatural are described as normal and plausible according to the textual code” (1985:42). Likewise, in this part of the novel, the creature's fondness for Edwin is seen normal and credible by the other characters. They do not hesitate about what Sir Gawain tells about the reason of Edwin's metamorphosis.

Another supernatural skill that Edwin has developed with his metamorphosis is that he is able to telepathise with his mother who has left him long ago. The first time that he hears his mother’s voice is when he is locked in the barn in order to be protected from the villagers. The villagers wish him be slaughtered as he has been bitten by an ogre. By throwing stones to the walls, the villagers gather in front of the barn to kill Edwin and at that moment, he hears “his real mother’s voice” (Ishiguro, 2015: 92). Besides, he does not just hear her voice but she also instructs his son how to control the stones. To illustrate, when Edwin becomes anxious and frightened that the stones may destroy the walls of the barn, his mother tells him not to worry reminding him that “stones are under [his] control” (Ishiguro, 2015:93). Then Edwin follows his mother’s instructions and the sound of the stones crashing to the walls of the barn fades out. As

one can perceive, Edwin's mother informs him about his extraordinary ability to control the people and events around him by stating that "they cannot continue unless [he turns] the wheel" (Ishiguro, 2015:94). It can also be indicated that Ishiguro uses "the wheel" for destiny and by this token he implies that it is probable for Edwin to achieve to control his destiny, which emphasizes the skill that he has developed after metamorphosis. As Chanady remarks "no rational focalizer invalidates the authenticity of the phenomena as perceived by the indigenous protagonists" (1985:42), Ishiguro, in the novel, does not trivialize the metamorphosis by explaining the extraordinary condition of it or he does not clarify how extraordinary it is. As it is a requirement in magical realist texts, he just describes the metamorphosis in a detailed way as if it was ordinary without letting the characters question the phenomenon of metamorphosis.

Another example about his metamorphosis after being bitten by a dragon is that he has developed extraordinary ability to call for somebody he wishes. In the novel, his ability is pointed out explicitly by the narrator that "to summon Wistan, he knew, would require immense effort. As he had the night before, he would have to will his coming from the very depths of his heart" (Ishiguro, 2015: 95). Ishiguro mentions the process in which Edwin begins to recognize his extraordinary skills when he is locked in the barn in order to be protected from the villagers by Master Wistan. In this regard, Ishiguro suggests that Edwin becomes aware of his supernatural skills "but somehow he found the strength, and once he was confident the warrior was on his way" (Ishiguro, 2015:95). The reader also perceives that Edwin makes the same supernatural wish when he is captured in a cage by the ogres on the previous night because the narrator mentions that Edwin wishes a warrior to rescue him from the ogres and his wish comes true with the arrival of Master Wistan. To explain his extraordinary skill, the narrator suggests that "he had made the request from the depths of his being, so it had been something almost like a prayer, and as soon as it had taken shape in his mind, he had felt certain it would be granted" (Ishiguro, 2015:95). Hence, it is obvious that after being bitten by a dragon, Edwin metamorphoses into a man who is able to call for a man if he wishes with all his heart and soul.

In addition to the ogres and metamorphosis, the novel also includes another notable irreducible element, Querig, which is very crucial for the novel because it is responsible for the loss of memory in the novel. Querig is a she-dragon which has been

captured by King Arthur and his knights. After slaughtering Saxon children, women and old men, King Arthur casts a spell over the breath of the dragon, which erases the memory of the people. The reader firstly becomes aware of Querig when the old couple decide to visit the monastery to consult Beatrice's illness to Father Jonus. Ivor, who is a respectful monk in the village where the old couple spend a night, advises them to be careful about Querig which is notorious for attacking travellers. The reaction of the old couple upon hearing Querig is a typical for magical realist texts. Chanady remarks "the unmediated focalization of the supernatural events lead the reader to accept the preposterous situation described by the narrator" and she also emphasizes the requirement of the reader to admit what has been said; "he does not question its authenticity, and reconstructs the fusion of the real and the absurd as it is presented by the protagonist" (1985:42). Concordantly, in the book, the existence of Querig is accepted immediately by the characters and nobody questions the occurrence of the she-dragon. When Ivor warns the old couple about Querig, they do not even dispute to accept or deny her existence, but they just admit the supernatural element as if she was ordinary. In spite of his warnings, Ivor also struggles not to scare them much since he does not want to hinder them from reaching their son and he states "she rarely leaves the mountains now" (Ishiguro, 2015: 69). His sentence also proves how the existence of the she-dragon has been naturalized within the world of the book because it is clear that the she-dragon is seen like a wild animal that can attack the travellers. Besides, this naturalization process of the she-dragon is also clinched by Ivor's statement that "though she may on a whim attack a passing traveller, it is likely she's often blamed for the work of wild animals and bandits" (Ishiguro, 2015:69). As can be understood above, instead of denying the existence of she-dragon, he believes that she has often been blamed for what the bandits and wild animals have done, which implies that Ivor embraces and naturalizes Querig as a part of ordinary life.

In magical realism, one of the ways to naturalize the fantastic or supernatural element is to provide detailed realistic descriptions of that element. By means of these realistic descriptions, the fantastic or supernatural element is brought in empirical reality (Chanady, 1985: 132). How Ishiguro describes the she-dragon in the book meets the requirement of supernatural elements' realistic descriptions because when the old couple sees Querig for the first time, the narrator gives a blow by blow description of her. Firstly, the first impression that Querig makes is described by the narrator that

“it was hardly clear at first she was alive. Her posture-prone, head twisted to one side, limbs outspread- might easily have resulted from her corpse being hurled into the pit from a height. In fact it took a moment to ascertain this was a dragon at all: she was so emaciated she looked more some worm-like reptile accustomed to water that had mistakenly come aground and was in the process of dehydrating” (Ishiguro 2015: 310).

After drawing the condition of Querig in the pit, the narrator begins the description from her skin by likening it to the skin of a fish which is “yellowing white” and he also stresses that the colour of her body is “reminiscent of underside of certain fish” (Ishiguro, 2015:310). Then he depicts her wings and remarks that if a careless one glances through the pit, s/he supposes that her body is surrounded by dead leaves which are, in fact, “the remnants of her wings” (Ishiguro, 2015:310). Next, he focuses on her head which is “turned against the grey pebbles” and he states that only one of his eyes is visible and it is “hooded in the manner of a turtle’s” (Ishiguro, 2015:310). Lastly, to be able to lay emphasis on her senility, he emphasizes her difficulty in breathing by mentioning “the faintest rise and fall along the creature’s backbone” (Ishiguro, 2015:310), which indicates that she is alive. Thus, as Chanady suggests that it is a requirement for a magical realist text to have sufficient realistic details about the supernatural element (1985:57), Ishiguro succeeds in establishing a coherent code between the natural and supernatural by describing the supernatural in a detailed realistic way.

One of the main functions of magical realism is to reveal the consequences of believing in something without questioning. Therefore, in magical realist texts, there is a tendency to believe in gossips and stories told by others (Arargüç, 2017: 210). These gossips and stories are usually about the irreducible elements in magical realist texts. When Master Wistan uncloses his aim in coming to the Briton's country, he suggests that his king has heard “Lord Brennus’ ambitions to conquer this land and make war on all Saxons now living on it” (Ishiguro, 2015:134). Then Master Wistan goes on his tale that Brennus has a dangerous plan to capture Querig and cast a spell over her in order to include her to join his army to conquer Saxons’ lands. Upon hearing the rumour that “a Norseman said to possess the wisdom to tame dragons” (Ishiguro, 2015:134), each character believes in Master Wistan, who claims to arrive in the country to kill the dragon and to prevent Brennus from reaching his evil plans. However, as mentioned

before, magical realism aims to show the consequences of tendency to believe without questioning and the reader recognizes the mistake old couple has made by believing in what Master Wistan has said when they learn that Master Wistan comes to the country to kill the she-dragon and to help all Saxons remember the past massacres. They also learn that the Saxon king will benefit from the hatred that will rise with the death of the she-dragon. Thus, as one can perceive, Ishiguro implies the consequence of believing in something without questioning because while the old couple suppose that they help Master Wistan kill Querig in order to prevent Lord Brennus' evil plan to tame the dragons, the reader learns that they actually serve for a Saxon King in his aim to declare a war which will cause new massacres. On the other hand, it can also be remarked that with the help of the rumours about the she-dragon, the reader gets accustomed to the ordinariness of the she-dragon because it is implied in the novel that the she-dragon is so ordinary that she can be tamed to put to use in war like a horse or an elephant.

The extraordinary and supernatural side of the she-dragon, the most significant irreducible element of the book, is mentioned explicitly when Father Jonus and Master Wistan argue about the reason of the mist, which is the cause of the loss of memory in the book. The way the function of the she-dragon is explained can be claimed to be suitable to the criteria of the irreducible elements proposed by Faris. She submits that "in magical realism, ordinary people react to magical events in a recognizable and sometimes also in disturbing ways, a circumstance that normalizes the magical event" (2004: 13). The reaction of the old couple when they hear that the she-dragon is the reason of the memory erasure can be exemplified to Faris' idea mentioned above. When the old couple and Master Wistan meet Father Jonus in a dark room, Beatrice asks the reason of the memory erasure to which Master Wistan responds pointing the dragon (Ishiguro, 2015:168). Upon hearing that Father Jonus approves what Master Wistan has claimed, Beatrice remarks that

"the she-dragon is the cause of the mist! If Master Wistan, or anyone else, even that old knight met on the road, can slay the creature, [their] memories will be restored" (Ishiguro, 2015:168).

Beatrice's reaction to the reason of the mist can be claimed to function to naturalize the occurrence of the dragon because it is clear that such a function of Querig is so normal and natural that Beatrice does not become amazed to hear it.

The existence of the she-dragon is always an ordinary element and everybody has a tendency to believe in each rumour or story about her. To illustrate, in addition to the fact that nobody questions the existence of her, it is also narrated that dragon is such a normal and ordinary element that she can be tamed to go to war with an army, or she can be a creature against which warriors fight. In the book, when Sir Gawain encounters with the widows who blame him for being coward since he has not been able to kill the she-dragon, he feels compelled to tell the fight that he has experienced to capture the she-dragon. Even the widows, who accuse Sir Gawain of not killing Querig, do not show any hesitation to the anecdote in which Sir Gawain tells how to fight with Querig. It can also be suggested that in order to be able to increase the cogency of the fight, Sir Gawain gives the number of the knights participating in the mission to capture Querig and also the number of them who could return alive from the mission- "only three" (Ishiguro, 2015:227). That is to say, the she dragon, in the book, becomes an ordinary creature that can be captured with a few knights. Furthermore, the narrator tells the fight between the knights and Querig in a detailed way and while doing so he does not mention how extraordinary it is to fight with a dragon. He just describes the scene and how one of the knights has been injured by her by using banal rhetoric. When the injured knight asks Sir Gawain what has happened to him, Sir Gawain answers:

"it is the she-dragon's tail met you" and he goes on his speech by mentioning that they have achieved the mission that "but our task has done and you depart with pride and honour" (Ishiguro, 2015:227).

As can be seen above, it is clear that both knights see what has happened normal and ordinary because they do not mention the extraordinariness of the scene but continue speaking about the mission.

As mentioned before, the book has many irreducible elements. In addition to the existence of Querig as an irreducible element, another irreducible element related to Querig is the spell casted over Querig's breath. The reader is firstly informed when the narrator clarifies why the characters cannot remember their past:

“For in this community the past was rarely discussed. I do not mean that it was a taboo. I mean it had somehow faded into a mist as dense as that which hung over the marshes. It simply did not occur to these villagers to think about the past—even the recent one” (Ishiguro, 2015:7).

After informing the reader about the disability to remember the past, the narrator exemplifies the condition with the absence of Marta who is a naughty girl in the village and who disappears for a while. Then narrator, from the perspective of Axl, complains about her absence because everybody, including her mother, forgets about her when two shepherds arrive in the village. He also cannot construe the reason of this disability and calls it ‘mist’ (Ishiguro, 2015:7). It can be remarked that Ishiguro has chosen the ‘mist’ on purpose because the function of natural mist and the mist depicted in the novel is almost same. While mist blocks people’s vision by blurring the world, it, in the novel, blocks people’s memory by eliminating the ability of remembering and blurring the past. The novel is full of examples related to forgetting the past and one of the most significant of them is that neither Beatrice nor Axl remembers their son. Although Beatrice states that “some days [she remembers] him clear enough”, she suggests that she cannot remember who he is or where he has gone by indicating that “then the next day it’s as if a veil’s fallen over his memory” (Ishiguro, 2015:26). Like Beatrice, Axl cannot “recall his face” and he becomes sure that the reason of the forgetting “must be the work of the mist” (Ishiguro, 2015:32). To point out that the mist is effective not only on the old couple but also on the whole society, Ishiguro depicts the two societies who were archenemies but now live peacefully since they cannot remember their past that is full of violence and massacre. Throughout the novel, Ishiguro makes an effort to indicate the enmity and hatred of the two societies against each other in order to emphasize the function of the mist. He works through the two societies by narrating the memories that come to characters’ minds in fragments. Firstly, the narrator mentions a memory of Axl that he can remember blurrily about a raid to a Saxon village. In this memory, Axl recalls that one of the soldiers, Harvey, attacks the villagers who are “waiting to draw water from the well” (Ishiguro, 2015:148). With this memory, for the first time, the reader discovers that Axl is not an ordinary villager but an official in the Briton army because Axl remembers the soldier’s raid to the innocent Saxon villagers when they are on a duty. Then the narrator suggests Axl recalls “the cries of outrage, children crying, the looks of hatred” (Ishiguro, 2015:148). Moreover, when the old

couple and Sir Gawain move through the tunnel to escape from the monastery, they see a great number of skulls and bones there. They begin to argue about the past which is full of slaughters. In this part of the novel, Sir Gawain does not deny that “those are skulls of men” and he also acknowledges that “[their] whole country is this way” (Ishiguro, 2015:186). Here, Ishiguro likens the extraordinary function of the mist to the act of burying the dead because with the help of the mist, people are able to bury the memories of massacre and slaughter in their minds.

The parts named Gawain’s First Reverie and Gawain’s Second Reveries are of great significance in the novel because the reader can apprehend the hatred that both the Britons and the Saxons feel for each other with the help of the confession and envisagement of Sir Gawain. Ishiguro provides many examples to imply the significance of the mist and one of them is told by Sir Gawain in one of the parts mentioned above. Ishiguro depicts the hatred of a Briton girl whose family members have been slaughtered by a Saxon lord. Sir Gawain's memory about this girl has great importance for the novel because Ishiguro underlines the significance of the mist and its function by narrating a memory that has just happened before Querig’s captivity. To illustrate, Sir Gawain encounters a lady on the road to the war zone and she wishes to move forward to find the Saxon lord who has killed her family members. No matter how much Sir Gawain tries, he cannot dissuade her and at last promises to help her. Then the narrator expresses that the lady is so revengeful that she utters “[she] will have him die at [her] hands only, after what he did to [her] dear mother and sisters” (Ishiguro, 2015:228). The memory told by the narrator is vital to indicate the function of the mist because with the help of this memory, the reader can conclude that the hatred between two groups would go on if the mist had not fallen down on the country.

In addition to Sir Gawain, Master Wistan also takes a significant role to make the violent past of these two groups public. Master Wistan and Edwin have a mutual feature that their mothers have been taken by the Britons and they have grown up without their mothers. Through the end of the novel, Master Wistan explains all the violence covered by the mist that “it was Britons under Arthur slaughtered [their] kind. It was Britons took [Edwin’s] and [his]” (Ishiguro, 2015:264). Hence, it obvious that the reader recognizes the extraordinary function of the mist by means of Wistan’s explanations and Sir Gawain’s confessions.

One of the most crucial features of magical realism about the occurrence of the supernatural is the coherent code that must be established in order to prevent the text from being defined as a fairy tale or fantastic (Chanady, 1985:57). Within this context, it will not be groundless to suggest that Ishiguro succeeds in establishing a coherent code in the novel because the relationship among the irreducible elements mentioned until now sound to be coherent. To clarify, Ishiguro places a she-dragon in the novel and a magic is done to her breath. The ogres serving for the monastery protecting the she-dragon kidnap a boy to feed another dragon that might be used when Querig dies, but the boy bitten by the dragon metamorphoses into a talented one to find Querig because of the dragon blood in his veins. Then the boy is found by a warrior that has come to the country to kill Querig to remove the mist covering the memories and warrior manages to kill her, which will help old memories come to light. As is seen, the irreducible elements studied until here have a logical connection among themselves and each of them carries the reader to another one. In addition to these irreducible elements having cause and effect relationships with one another, the book also consists of some other ones that are irrelevant to each other but have the characteristics of the irreducible elements.

Magical realist texts, as mentioned above, consist of supernatural or extraordinary elements that cannot be explained with the Western empirical thinking. However, these elements are not produced by creating a fantastic world where everything is possible. Chanady clarifies the condition in magical realist texts that “the narrator transforms reality and estranges the reader from it by creating a world which cannot integrate within our normal codes of perception” (Chanady, 1985:27). In this world, the supernatural elements are presented as if they were ordinary and Chanady uncloses how this can be achieved that “beliefs are treated as objective reality” (1985:28). Hence, one can easily perceive that the strategy to present the supernatural as natural and ordinary depends on the belief systems which are taken into account as reality. In the book, Ishiguro includes some supernatural elements which are believed to be real or to be a part of daily life in the world of the book. Demons, elves, fiends, vicious creatures and pixies can be exemplified to these supernatural elements because these are believed to be ordinary in the book. The characters have a tendency to attribute a reason of something to these supernatural elements. To set an example, before Axl and

Beatrice set out on the journey, a woman with red hair arrives in their village. Nobody wants to talk to her but Beatrice helps her and gives some food to her. After the red-haired lady leaves the village, Beatrice becomes speechless and thoughtful. When Axl sees her wife, he utters she is “in a strange mood” and asks her whether she is sure that the red-haired “hasn't put some spell on [her]” (Ishiguro, 2015:18). Thus, Axl’s first reaction to her condition can be a good example to point out how the characters can easily attribute some events to supernatural elements.

One of the most notable irreducible elements which are related to some belief systems is the occurrence of the pixies. Pixies are the creatures that are believed to be residents of the world like people in some belief systems such as Islam or in Japanese culture. Since the author of the book is Japanese, it is better to explain the features of pixies from the perspective of Japanese culture. It is obvious that Ishiguro was inspired by the concept of *kappa* which means a river child in traditional Japanese culture because, in Japanese culture, kappa is described to be in a form which is similar to a person but in the size of a child and it is also believed to live by a river, sea or lake and allure people to haul into water (Foster, 1998:3). Similarly, Ishiguro uses some creatures which are similar to kappa in Japanese culture. When Axl and Beatrice escape from the monastery, they decide to go on their journey to find their son and they encounter a boatkeeper by a river. They cry for help from him to carry them down the river with his boat but the man does not accept their offer to share his boat with them by suggesting that he is waiting for his friends. However, he offers a basket that they can get in and sail down the river and as Beatrice is too weary to walk, Axl admits the boatkeeper's offer and they get in it. On their way down the river, they encounter a boat in which Axl sees a lady who sits “in a peculiar posture” (Ishiguro, 2015:248). Then the narrator mentions some creatures which go out of water and get on the boat. These creatures are called pixies in the novel and their descriptions refer to the concept of kappa in Japanese culture because they are depicted as small creatures and “their collective voice seemed to him to resemble the sound of the children playing in the distance” (Ishiguro, 2015:252). To be able to naturalise the occurrence of the pixies in the novel, the narrator depicts Axl’s fight with the pixies in a realistic and detailed way. To illustrate, in order not to imply their supernatural condition, the narrator uses banal rhetoric when he depicts the scene that Axl sees the pixies for the first time:

“A sound made him turn, and he saw at the other end of the boat, still bathed in orange light, the old woman slumped against the bow with pixies-too many to count-swarmed over her. At first glance she looked contented, as if being smothered in affection, while the small, scrawny creatures ran through her rags and over her face and shoulders. And now there came more and more out of the river, climbing over the rim of the boat” (Ishiguro, 2015:195).

Then, Axl begins to fight with the pixies and as he does not have a sword with him, he finds a hoe on the boat and hits them. Axl’s fight with these supernatural creatures is narrated as if he fought with worldly creatures like dogs or wild cats because the narrator describes the scene how they fall down when Axl hits them in a realistic way. Thereafter, Axl notices that the pixies are climbing up Beatrice’s basket and Axl jumps in the water. To increase the pixies’ credibility in the world of the book, the narrator also lets them speak to Axl shouting him to “Leave her to [them]” (196). When Axl apperceives that the pixies mean not the old lady but Beatrice, he tussles with them more harshly:

“Even though his weapon travelled with frustrating slowness through the air, once it landed more creatures than he could have suspected tumbled out into the water. The next swing caused even greater destruction—he must this time have swung with the blade outwards, for was that not bloodied flesh he saw flying up into the sunlight?” (Ishiguro, 2015:197)

As one can easily perceive from the quotation above, the narrator presents the fight in a matter of fact way because he tells the reader that Axl sees a flying bloodied flesh when Axl hits them with a hoe rigorously. Therefore, it can be claimed that the narrator describes the pixies and their actions as if they were ordinary in the world of the book by identifying them as creatures that can be seen, heard, touched, injured and bloodied.

Another creature that can be analysed as an irreducible element is the vicious creature (Ishiguro, 2015:71) that attacks and injures Edwin who is kidnapped and locked in a cage by the ogres. This creature has also been mentioned when the metamorphosis of Edwin is analysed as an irreducible element because a bite by this creature leads to his metamorphosis. However, in this part of the study, it will be analysed how this extraordinary creature is described as if it was ordinary. Although it is not mentioned explicitly in early parts of the novel, the reader discovers with Edwin’s metamorphosis that the creature is a dragon. Additionally, it can also be suggested that

the dragon is young because it is described as “little creature” (Ishiguro, 2015:73) in the novel. Furthermore, the narrator provides some descriptions that help the reader imagine that it is in “the size and shape of a cockerel, though with no beak or feathers” (Ishiguro, 2015:72). Then he mentions that it “looked like a plucked chicken, though with the head of a serpent” (Ishiguro, 2015:73) and has claws and teeth with the help of which he injures Edwin. After describing the creature with realistic details, the narrator also tells the reader how the creature is allowed to attack Edwin by the ogres:

“The bearskin was pulled off and the ferocious creature flew at him. In his sitting position, his instinct was to raise his feet and kick out, but the creature was agile, and Edwin found himself beating it off with fists and arms” (Ishiguro, 2015:72).

Hence, as it is seen, the creature whose bite leads to Edwin’s metamorphosis is depicted like a simple and ordinary one which can be parried by just kicks.

In addition to the extraordinary creature mentioned above, Ishiguro includes another one that the old couple and Sir Gawain meet in the tunnel when they try to escape from the monastery that is raided by Lord Brennus’ soldiers. As required in magical realist texts, the narrator depicts the creature in a detailed way:

“They might have been gazing at a large skinned animal: an opaque membrane, like the lining of a sheep’s stomach, was stretched tightly over the sinews and joints. Swathed as it was now in moon shadow, the beast appeared roughly the size and shape of a bull, but its head was distinctly wolf-like and of a darker hue-though even here the impression was of blackening by flames rather than of naturally dark fur or flesh. The jaws were massive, the eyes reptilian” (Ishiguro, 2015:142).

After naturalising the creature with realistic and detailed descriptions, the occurrence of it becomes meaningful when Sir Gawain clarifies that the creature “hungers for” (Ishiguro, 2015:142) Edwin because Sir Gawain voices that the injury that the boy has is not a bite by an ogre but a dragon. He also speculates on the reason why the creature shows interest to Edwin: “It may be there’s dragon spawn within this monster” (Ishiguro, 2015:142). This clarification helps the reader comprehend the creature’s interest to Edwin. Thus, the reader can easily grip the coherent code between the creatures. Furthermore, as Ishiguro does in more or less all irreducible elements of the book, he banalizes such an extraordinary creature by writing a simple end for the creature. To make it clear, when the old couple and Sir Gawain hear the creature’s voice

in the tunnel and they decide to benefit from its desire for Edwin. By making a very simple plan, Sir Gawain is able to succeed in cutting its head, which proves that the creature is not extraordinary in the world fictionalised by Ishiguro.

Eventually, in *The Buried Giant*, Ishiguro gives place to some supernatural and extraordinary creatures or events which are narrated in a proper manner to the ways that magical realist texts should have. In other words, Ishiguro presents the reader supernatural and extraordinary elements which are described in a detailed and realistic way as if they were ordinary parts of daily life. In this part of the study, the supernatural and extraordinary elements of the book have been analysed in the lights of Faris and Chanady's definitions on these elements.

2.2.2. The Phenomenal World

As its name suggests, magical realism is a kind of realism with its detailed realistic descriptions. This feature of magical realism is seen as a criterion by Chanady and Faris. As mentioned above, Chanady handles the existence of the supernatural and realistic descriptions of magical realism under the same criterion, the occurrence of the supernatural in magical realism while Faris divides the principle into two; the irreducible element and phenomenal world. Therefore, in this part of the study, the realistic descriptions of *The Buried Giant* will be analysed by referring to Faris and Chanady's ideas about realism in magical realism.

Referring to Kafka's *The Metamorphosis*, Chanady remarks that in magical realist texts "the narrator gives us many detailed descriptions of actions, setting and character" (1985:56). She also mentions "the matter of fact" tone and "detailed" descriptions of Samsa and surroundings of the room that she identifies as "typical elements of a realistic setting" (1985:49). For Chanady, these realistic detailed descriptions are of great significance because she states that this feature of magical realism distinguishes it from the fantastic:

"It is the presence of a realistic framework that constitutes the primary difference between magical realism and pure fantasy, such as that found in fairy tales. Not only is

the story set in normal, contemporary world, but it also contains many realistic descriptions of man and society” (1985:46).

Like Chanady, Faris lays stress on the significance of realistic descriptions of magical realism and names it “the phenomenal world”. She suggests that “a second characteristic of magical realism is that its descriptions detail a strong presence of the phenomenal world. This is the realism in magical realism, distinguishing it much from fantasy and reality” (2004: 14). Like traditional realism, magical realism also consists of detailed realistic descriptions “to create a fictional world that resembles the one we live in” (Faris, 2004: 14).

By referring to the features suggested by these writers, it can be remarked that *The Buried Giant* is in accordance with the second characteristic of magical realism because Ishiguro provides a lot of realistic detailed descriptions of the characters and places during the novel. He begins to describe the fictional world of the book even in the first paragraph which functions as an introductory explanation of the setting:

“You would have searched a long time for the sort of winding lane or tranquil meadow for which England later became celebrated. There were instead miles of desolate, uncultivated land; here and there rough-hewn paths over craggy hills or bleak moorland. Most of the roads left by the Romans would by then have become broken or overgrown, often fading into wilderness” (Ishiguro, 2015: 3).

As one can see, reading the first paragraph of the novel, the reader recognizes that the setting of the novel is Britain and it is not a fantastic place but a place similar to the one where people lived once. Furthermore, the narrator also states that Britain was not totally “desolate and uncultivated” (Ishiguro, 2015:3) indicating that “had you been able to roam the countryside at will, you might well have discovered castles containing music, fine food, athletic excellence; or monasteries with inhabitants steeped in learning” (Ishiguro, 2015:4). After depicting the general atmosphere of the book, the narrator begins to illustrate the houses where the old couple and the villagers live. He names the places they live “warren” having ways to “the Great Chamber” (Ishiguro, 2015:5) where fire is made for heat. Upon helping the reader imagine the warren that consists of many rooms opening to the Great Chamber, which reminds the reader a bee hive buried in foothills of a mountain, the narrator also pictures the features of the room which has “a small window to the outside, though it was too high to gaze out of

standing on a stool” (Ishiguro, 2015:13) and “an actual door: a large wooden frame criss-crossed with small branches, vines and thistles which someone going in and out would each time have to lift one side” (Ishiguro, 2015:6). Creating a fictional world resembling to those days' Britain, the narrator goes on to elaborate the neighbourhood of the village and mentions an area called “the old thorn” by the villagers. He writes that the area is not far away from the village and it is also a preferable place to spend time on sunny days as it has a remarkable view to watch:

“You had a good view of the land down to the water of the river’s curve and the marshes beyond. On Sundays children often played around gnarled roots, sometimes daring to jump off the end the promontory, which in fact had only a gentle drop that would cause a child no injury, but simply to roll like a barrel down the grassy slope” (Ishiguro, 2015:15).

As the novel tells the reader the journey that the old couple set out in order to find their son, the narrator delineates the places, which the old couple see during their journey. When the old couple start their journey, he also begins to describe the environment. Initially, the narrator mentions “the craggy hills above their settlement” and then introduces “the valley beyond the marshland” (Ishiguro, 2015:30). Then, to be able to draw the harsh nature of the book's fictional world, the narrator lets the reader imagine the primitive condition of Britain by giving realistic details:

“We did not yet have the hedgerows that so pleasantly divide the countryside today into field, lane and meadow. A traveller of that time would, often as not, find himself in featureless landscape, the view almost identical whichever way he turned. A row of standing stones on the far horizon, a turn of a stream, the particular rise and fall of a valley: such clues were the only means of charting a course” (Ishiguro, 2015:30).

As can be seen obviously, the narrator depicts the country as “featureless” land to illustrate the desolate and uncultivated nature of the book.

Realistic descriptions are essential for magical realist texts and Faris states that realistic tradition, in magical realism, is carried out not only with realistic details of the fictional world that resemble to ours but also with “intriguing magical details” (2004: 14). That is to say, while the fictional world looks like the one that people live with realistic details, it also consists of magical events and elements that are described in realistic ways. As mentioned above, Chanady handles these realistic descriptions of the

fictional world and the supernatural elements under the same title while Faris divides them into two: the irreducible element and the phenomenal world. In the phenomenal world, Faris mentions that in addition to realistic descriptions of the setting, the irreducible elements are also depicted with realistic ways (2004:14). In the novel the reader can easily recognise that Ishiguro provides a lot of realistic descriptions for both the fictional world and magical elements. To set an example, as written before, Ishiguro begins the novel with the realistic description of its setting by referring to Britain and then he mentions the ogres, which are “native to this land” (Ishiguro, 2015:3). He puts such irreducible elements, which he depicts in detailed ways, into the middle of the novel's world. Throughout the novel, Ishiguro goes on depicting the places that the old couple see and the irreducible elements of the novel in a realistic way. Another example to this is the hill they see when they just set out their journey. Beatrice, who has visited the nearby Saxon village a few times, informs Axl that they have to pass by “where the giant is buried” (Ishiguro, 2015:33). The narrator likens the shape of the giant's grave to “an ordinary hill” (Ishiguro, 2015:33) even though it is believed by the novel's characters to be a place dangerous for the passengers. Then, the narrator gives a detailed realistic description of the path going around the giant's burial chamber:

“Their path, though muddy at times, remained defined and never took them out of sunlight. After an initial descent it climbed steadily, till they found themselves walking along a high ridge, moorland on either side of them...The ground everywhere was covered in heather and gorse, never more than knee high, and only occasionally did a tree come into view-some solitary, crone-like specimen, bowed by endless gales” (Ishiguro, 2015:34).

By placing a giant, an irreducible element, into the middle of the fictional world Ishiguro creates, it can be claimed that he endeavours to increase the credibility of the irreducible element in the phenomenal world.

Another realistic description is provided when the old couple reach the Saxon village where they spend a night. The first impression that the reader gets is that the Saxon village is similar to an ordinary village because the narrator writes that “it is more familiar to you as a village than Axl and Beatrice's warren” (Ishiguro, 2015:51). To let the reader have a more clear image about the houses, the narrator states that the houses are “roundhouses”, have “thatched roofs” and they are similar to the houses where “some of you, or perhaps your parents, were brought up” (Ishiguro, 2015:51).

Moreover, the narrator also indicates that the village is surrounded by “a tall fence of tethered timber poles, their points sharpened like giant pencils” (Ishiguro, 2015:51). The narrator not only figures the sight of the fence but also clarifies the height and function of it: “the fence was at least twice a man’s height, and to make the prospect of scaling it even less enticing, a deep trench followed it all the way around the outside” (Ishiguro, 2015:51). After depicting the village by viewing from a distance, the narrator continues realistic descriptions of the village and buildings that “would loom unexpectedly in front of them” (Ishiguro, 2015:54) while the old couple are walking through the village. Since the old couple reach the village when it gets dark, the early description of the village has a dark tone likening it to a “chaotic labyrinth” (Ishiguro, 2015:54). When the old couple wake up and go outside Ivor’s house in order to find something to eat, the narrator characterises the village with clear realistic details:

“The village now appeared to Axl a far more benevolent place. The round huts which in the dark had seemed so haphazardly positioned now stood before them in neat rows, their matching shadows forming an orderly avenue through the village. There was a bustle of men and women moving about with tools or washing tubs, groups of children following in their wake. The dogs, though numerous as ever, seemed docile. Only a donkey contentedly defecating in the sun right in front of a well reminded Axl of the unruly place he had entered the night before. There were even nods and subdued greetings from villagers as they passed, though no one went so far as to speak to them” (Ishiguro, 2015:76).

Furthermore, when Axl and Master Wistan meet in the Saxon village, Master Wistan learns that the old couple will go on the journey to find their son and plans to ask them for help to save Edwin’s life. Master Wistan plans to submit an offer to accompany and protect them in some part of their journey if they agree to take Edwin with them to set free in a far-off village. Since the offer should not be heard by the villager longing to kill Edwin, Master Wistan invites Axl to climb up the rampart that he is standing on and when Axl sets a foot on the top of the rampart, the narrator depicts the view that he claims to be similar to the one that can be seen “from the windows of an English country house” with such a long paragraph in a realistic way:

“The two men would have seen, to their right, the valley side coming down in regular green ridges, while far to their left, the opposite slope, covered with pine trees, would have appeared hazier, because more distant, as it merged with the outlines of the mountains on the horizon. Directly before them was a clear view along the valley floor; of the river curving gently as it followed the corridor out of view; of the expanses of

marshland broken by patches of pond and lake further in the distance. There would have been elms and willows near the water, as well as dense woodland, which in those days would have stirred a sense of foreboding. And just where the sunlight went into shadow on the left bank of the river could be seen some remnants of a long-abandoned village” (Ishiguro, 2015:64).

In addition to the ability of eyesight, Ishiguro also benefits from the sense of smell by focusing on the “odour that grew stronger and fainter” when the old couple walk through the village (Ishiguro, 2015:54). In the novel, Axl is troubled with stink that can be smelled everywhere in the village and looks for the reason of it and then the narrator clarifies the source of the odour: “piles of putrefying meat as offerings to their various gods” (Ishiguro, 2015:54). As is seen, Ishiguro makes use of different senses in order to contribute to the novel's sense of reality.

Another realistic description of the phenomenal world is given when the old couple, Master Wistan and Edwin arrive in the monastery. After leaving the Saxon village together, they decide to visit the monastery to see Father Jonus for Beatrice. Even though Master Wistan has planned to save Edwin’s life by persuading Axl to leave Edwin in a safe village, he changes his plan and decides to take Edwin to be able to find Querig. Then, as Master Wistan has promised, he accompanies them in their journey and they arrive at the monastery which Master Wistan claims that “this place was surely no monastery, but a hillfort” (Ishiguro, 2015:153). When Axl does not want to accept it, Master Wistan tries to prove his idea by giving realistic details. Wistan alleges that the monastery used to be a hillfort because it has many hints proving that the building has some characteristics for defence. He points out those characteristics that the monastery has an “exhausting road” that tires people while climbing and “the battlements running above those paths” from where the defenders assault their enemies with “arrows, rocks and boiling water” (Ishiguro, 2015:153). Moreover, Master Wistan points out “a cobbled yard below hemmed in by walls” (Ishiguro, 2015:153) and clarifies how it can be used to trap the enemies. Then, Master Wistan also explains, by giving a realistic description, the function of the old tower in the garden of the monastery when he uncloses the reality about the old tower. To illustrate, Master Wistan and Edwin enter “under the low arch into chilly dimness of the tower’s interior” and Master Wistan warns Edwin about a moat which “followed the circular wall all the way to form a ring”. Then, they pass over “the simple bridge of two planks” to reach

“the central floor of trodden earth” (Ishiguro, 2015:209) and argue about the functions of these. Edwin comes to a conclusion that this place was used to slaughter animals in the past and the open top is similar to a chimney. And later, Master Wistan clarifies that the old tower was used to trap the enemies by explaining each step that defenders use and also how defenders can go outside the tower snugly.

Furthermore, the narrator also uses extensive realistic details when Master Wistan and Edwin approach to Querig’s liar. Master Wistan realizes that they come closer to the she-dragon when Edwin loses his control and begins to sing a lullaby loudly and hazily. Then, Master Wistan notices a grove which seems to hide the Querig’s liar and the narrator gives a realistic description of it:

“They entered the wood and the ground changed beneath them: there was soft moss, nettles, even ferns. The leaves above them were dense enough to form a ceiling, so that for a while they wandered in a grey half-light. Yet this was no forest, for soon they could see before them a clearing with its circle of open sky above it” (Ishiguro, 2015:259).

Meanwhile, the reader learns that Sir Gawain and the old couple also march on the way towards the Querig’s liar. While Axl and Beatrice are moving towards the she-dragon's lair because they obtain a goat that is claimed to be poisonous for Querig, Sir Gawain proceeds towards Querig in order to protect her from Master Wistan. Then, they come together and walk before Master Wistan and Edwin. The Querig’s lair is described by using detailed realistic details when Sir Gawain reaches the wood hiding the lair. Initially, Sir Gawain depicts the wood hiding Querig as a “hushed and peaceful place” and then focuses on the characteristics of vegetation by suggesting that “weeds have grown monstrous here, a nettle rightly the spread of a small child’s palm stands large enough to wrap around a man twice over” (Ishiguro, 2015:283). He also mentions that around a pond in the wood, there are three big trees that are broken and reclining into the water. Then, the two separate groups come together, pass the wood and reach the lair. When they climb up the mound, the narrator depicts the place where Querig lies in a realistic way:

“The pit below was broader and shallower than he had expected—more like a drained pond than something actually dug into the ground. The greater part of it was now in pale sunlight, and seemed to consist entirely of grey rock and gravel—the blackened grass

finishing abruptly at the rim-so that the only living thing visible, aside from the dragon herself, was a solitary hawthorn bush sprouting incongruously through the stone near the centre of the pit's belly" (Ishiguro, 2015:310).

Giving detailed realistic descriptions is one of the characteristics of magical realism and Faris remarks that this is conducted with several ways. One of these ways is to depict the fictional world of the book with realistic descriptions. Another one is to depict the supernatural elements in a detailed way (Faris, 2004:14). That is to say, in addition to realistic depiction of the setting of the fictional world of the book, magical realist text should also include realistic depiction of the supernatural elements in order to be able to create the phenomenal world.

In this regard, the supernatural elements analysed under the title of *The Irreducible Elements- the Occurrence of Supernatural* can also be exemplified to this criterion of magical realism, because the supernatural elements that Ishiguro creates are depicted in realistic ways. The ogres, the she-dragon, the wolf-like creature, the little dragon and the pixies belong to Ishiguro's phenomenal world that is likened to primitive Britain with realistic descriptions. Even though the reader learns the occurrence of the ogres firstly when Master Wistan kills one of them and brings a part of its body with him to the Saxon village, the narrator provides some extra details about its body when the old couple encounter a house where they see three children deserted by their family and find a giant fallen into a ditch there. Then, the narrator states that the ogre has "a giant hand emerging from the mud", " a large hairless head revolved slowly in the slime" and "a gapping eye moving with it" (Ishiguro, 2015:275). Moreover, the narrator also depicts his behaviours as if they were normal in the phenomenal world created by Ishiguro: "he pulled down our fence and took our best goat. Then he sat down just there, sir, where you are now, his legs dangling over like he's an infant, and happily eating the goat raw" (Ishiguro, 2015:275). Thus, the narrator can draw a vivid picture of the ogres before the eyes of reader by giving realistic details.

Similar to the ogres, Querig, the she dragon, is also described in a detailed way in the novel. The reader does not learn her body's characteristics until the group consisting of Axl, Beatrice, Sir Gawain, Edwin and Master Wistan arrive in the Querig's lair. When all of them climb up the ledge, the narrator gives a detailed description of her with a long paragraph:

“she was so emaciated she looked more some worm-like reptile accustomed to water that had mistakenly come aground and was in the process of dehydrating. Her skin, which should have appeared oiled and of a colour not unlike bronze, was instead a yellowing white, reminiscent of the underside of certain fish. The remnants of her wings were sagging folds of skin that a careless glance might have taken for dead leaves accumulated to either side of her. The head being turned against the grey pebbles, Axl could see only the one eye, which was hooded in the manner of a turtle’s, and which opened and closed lethargically according to some internal rhythm” (Ishiguro, 2015:310).

In addition to this description given when the she-dragon is seen for the first time, the narrator goes on her depiction throughout the novel. When, for example, Sir Gawain tells how she has killed one of his friends, the reader perceives that she has a dangerous tail that she uses while fighting or she is a kind of creature that men can fight and capture her.

Besides, another irreducible element, the wolf-like creature, is also presented in a detailed way similar to the other irreducible elements. When the soldiers of Lord Brennus assault the monastery to catch Master Wistan, some of the monks help the old couple and Edwin escape from the monastery via a tunnel. In the tunnel, while they move forward, they meet Sir Gawain who is waiting there in order to help them go out of the tunnel. Then, the reader discovers that Sir Gawain is aware of the monster and he is there to protect the old couple. When the group set sight of the monster, the narrator figures it in a detailed way:

“an opaque membrane, like the lining of a sheep’s stomach, was stretched tightly over the sinews and joints. Swathed as it was now in moonshadow, the beast appeared roughly the size and shape of a bull, but its head was distinctly wolf-like and of a darker hue—though even here the impression was of blackening by flames rather than of naturally dark fur or flesh. The jaws were massive, the eyes reptilian” (Ishiguro, 2015:190).

He also narrates realistically how Sir Gawain slays it at one scoop and how its body runs without head through the dark tunnel.

The wolf-like monster is not the only creature that Ishiguro creates and portrays. He also presents the reader another irreducible element that is of significance for the novel. Although, the narrator likens it to a creature similar to a cockerel or plucked

chicken, the readers, later, realises that is an infant dragon. Until Sir Gawain clarifies that Edwin has been injured by a dragon, the reader makes do with the realistic descriptions that it has:

“the size and shape of a cockerel, though with no beak or feathers. It attacked with teeth and claws, all the time letting out a shrill squawking. Edwin trusted the wooden poles against the teeth and the claws, but now and then, the little creature’s tail would whip by accident against the cage and then everything seemed much more vulnerable” (Ishiguro, 2015:97).

How the creature attacks Edwin who is captured in a cage and how he struggles to save himself from it by raising his feet, kicking and punching is also narrated. In one of these attacks, when the bearskin covering the cage is removed, Edwin catches a glimpse of it and remarks that it is similar to a chicken but “with the head of a serpent” (2015:99). In short, the wolf-like creature is also presented with some details in order to help the readers imagine a realistic image in their minds.

Furthermore, in spite of the fact that Ishiguro does not depicture the pixies in a detailed way, he narrates Axl’s struggle to rescue his wife realistically as if he was fighting with some worldly creatures. While Axl and Beatrice follow the path to their son, they run across a boatkeeper. They obtain two baskets from him to sail down the river and when they are in their boxes on the river, they see a woman on a boat. As soon as Axl climbs up the boat to help the woman, he recognizes some pixies on the boat. Firstly, Axl supposes that the pixies wish to have the woman but then he recognizes that they demand to have Beatrice by claiming that she will die soon. Since then, the narrator depicts Axl’s each movement to repel them in a detailed way. For instance, the reader learns how Axl shoots them down with hoe strikes, how they climb up to boat to attack him again and how Axl’s hoe floats slowly in the air, which implies the pixies’ body structures.

Chanady asserts that in magical realist texts, there should be a balance between the natural and supernatural in the book’s phenomenal world by remarking 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. 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” (1985: 57).

In this regard, it can be remarked that Ishiguro can achieve the balance between the world that is described in realistic ways and the irreducible elements in the book. Neither the realistic descriptions nor the irreducible elements preclude each other. That is to say, while the book cannot be defined realistic because of the presence of the irreducible elements, it cannot also be named fantastic because of the fact that the supernatural elements are depicted in a detailed way and they are accepted to be the parts of the phenomenal world presented in the book. Faris explains this function of irreducible elements that “in addition to including magical events of phenomena, magical realist fiction includes intriguing magical details because these magical details represent a clear departure from realism” (2004:14). Hence, while *The Buried Giant* presents the reader a world similar to primitive Britain with detailed realistic depictions, it also becomes distant from realism by means of the presence of the irreducible elements, described in a detailed way and admitted to be ordinary in the book's phenomenal world, such as the she-dragon, the mist, the wolf-like creature or pixies.

Furthermore, Faris predicates that another strategy to create phenomenal world is to include historical characters and events, which increases the book's sense of reality by specifying that “if we focus on reference rather than description, we may witness idiosyncratic recreations of historical events, but events grounded firmly in historical realities, often alternate versions of officially sanctioned accounts” (2004:15). In *The Buried Giant*, Ishiguro refers to the history of Britain by placing some historical and legendary characters, such as King Arthur, Sir Gawain and Merlin, into the middle of the story. Although there have been debates about these historical characters in the history of Britain, it is generally accepted that King Arthur is a legendary king who defended Britons' lands against Saxon invasion. According to the story, as Arthur was an illegitimate child, his father King Pendragon was frightened of his child being killed and Merlin took the child in order to grow him up in a secret place far away from the country. When his father died, Merlin helped him by using his magical skills and Arthur ascended the throne by dismantling the magical sword that had been stuck into a stone by his father. After becoming a king, he united Britain and drove off the Saxon invasion

with the Knights of the Round Table. In the legend, while Merlin is depicted with his magical skills, Sir Gawain is described as one his most loyal knights (Knowles, 2014: 1-14).

In *The Buried Giant*, Ishiguro puts these historical and legendary characters at the core of the story and he also creates idiocratical version of history in which he deconstructs some historical events and characters by asserting new claims about them. These historical references begin when the old couple, Edwin and Master Wistan itinerate to the monastery. They run into Sir Gawain in the forest and he meets them in a friendly way by uttering that he is “a knight and a Briton too” who carries his armour and sword “only out of duty to [his] king, the great and beloved Arthur” (Ishiguro, 2015:113). As Master Wistan pretends to be a half-minded farmer, Sir Gawain does not misbehave him and they start a conversation with the help of which the reader can notice Sir Gawain's loyalty to King Arthur and the reason why Master Wistan comes to the country. To clarify, when Sir Gawain asks the reason why Master Wistan has pretended to be a half-minded farmer, Master Wistan answers him that his king has heard that the country is not safe for Saxons and he is there to check whether it is true or not. Then Sir Gawain proclaims that the country has been safe for Saxon since King Arthur and Sir Gawain also adds that residents of the country become happy when they see him, a knight of King Arthur. After this point, the book's attitude towards history changes when Wistan answers Sir Gawain that it is not surprising for him to be welcomed in Briton's country. Then Wistan asks the question raising doubts in the reader that “can it really be the same in those countries where Arthur was once such a dreaded enemy?” (Ishiguro, 2015:120). Upon hearing these words, Sir Gawain states that King Arthur has established peace in Britain and since then they “have long been friends and kin” (2015:120). And later, Master Wistan asks another significant question; “by what strange skill did your great king heal the scars of war in these lands that a traveller can see barely a mark or shadow left of them today?” (Ishiguro, 2015:120), which brings the reader into doubt the strategy that King Arthur has used. Sir Gawain, of course, does not wish to accept this because of his loyalty to his king and claims that even his enemies has recognised his “fairness and wished him as their king” (Ishiguro, 2015:120). Hence, with Sir Gawain's appearance, the reader recognizes that Ishiguro has a plan to undermine some accepted historical realities.

In the chapter named Gawain's First Reverie, the reader notices that Ishiguro deconstructs the story of King Arthur. When Sir Gawain runs into the dark widows, they accuse him of being too coward to face Querig and Sir Gawain begins to inform the reader about what happened in the country. With his reverie, the reader finds out that King Arthur broke the cease fire agreement and slaughtered many Saxons including children and women. At this point, the reader also learns that Axl is not an ordinary villager but an ex-official in King Arthur's army when Sir Gawain reports that Axl struggled a lot to be able to make a cease fire agreement and he does not approve of what King Arthur has done. To clarify, it is apparent in the novel that Axl is not contented with "what has been done their innocents left in their villages" (Ishiguro, 2015:231). Then, Axl makes public how King Arthur broke the ceasefire by attacking unprotected Saxon villages and how the Britons have killed many innocent Saxons "even the small babes" (Ishiguro, 2015:231). On the other hand, like history, Ishiguro portrays Sir Gawain as a knight loyal to King Arthur because he always endeavours to justify what King Arthur has done:

"Master Axl, what was done in these Saxon towns today my uncle would have commanded only with a heavy heart, knowing of no other way for peace to prevail. Think, sir. Those small Saxon boys you lament would soon have become warriors burning to avenge their fathers fallen today. The small girls soon bearing more in their wombs, and this circle of slaughter would never be broken" (Ishiguro, 2015:232).

Similarly, in the book, Merlin is also depicted as a magician who helped King Arthur by casting a spell over the she-dragon and erasing people's memories with that magic. The reader is informed about Merlin by Sir Gawain who clarifies his support to King Arthur while doing magic to Querig:

"What a fellow was Master Merlin! I thought once he had placed a spell on Death himself, yet even Merlin has taken his path now. Is it heaven or hell he makes his home? Master Axl may believe Merlin a servant of the devil, yet his powers were often enough spent in ways to make God smile. And let it not be said he was without courage. Many times he showed himself to the falling arrows and wild axes alongside us. Two of us five fell to the she-dragon, yet Master Merlin stood beside us, moving calmly within the sweep of Querig's tail, for how else could his work be done?" (Ishiguro, 2015:282).

In short, Ishiguro generates idiosyncratic version of history by picking up heroic names in British history and ascribing new meanings and features to them. King Arthur, who is

depicted, in mythological stories, as a heroic king uniting Britain and defending Britons with his knights, is portrayed in the novel as a pitiless and daemon king who slaughters the Saxons including women, children and elders, and makes them forget what has happened by means of a magic. Besides, King Arthur is famous for uniting all Britain under the same flag, but Ishiguro attempts to question how he could achieve this and offers an alternative idea to urge the reader to dissent.

As a consequence, Ishiguro presents the reader a phenomenal world consisting of realistic descriptions of the country and of the supernatural elements. He also attempts to increase the story's sense of reality by referring to historical events and characters. However, while doing so, Ishiguro does not remain faithful to the mythological and historical stories by writing distinguished versions of them, which will influence the reader's perception of history. Therefore, it can be claimed that *The Buried Giant* is in accordance with the second characteristic of magical since it consists of realistic detailed descriptions of the natural and supernatural.

2.2.3. Unsettling Doubts-Authorial Reticence

Another quality of magical realism is related to hesitation that the reader experiences in the process of reading. The reader witnesses the combination of the natural and supernatural in the text and Faris suggests that "before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understanding of events, and hence experience some unsettling doubts" (2004:17). The level of hesitation can vary in different cultures since some cultures have a tendency to believe in the supernatural more easily. Accepting that it is difficult to create such an atmosphere in the novel, Faris remarks that "magical realist scenes may seem dreamlike, but they are not dreams, and the text both tempt us to co-opt them by categorizing them as dreams and forbid that co-option" (2014:18).

Like Faris, Chanady also mentions this hesitation that the reader feels in magical realist texts and names it "authorial reticence" by focusing on the narrator's attitude creating this hesitation. She explains authorial reticence by emphasizing the difference

between fantastic and magical realist texts and defines it as “absence of obvious judgements about veracity of the events and the authenticity of the world view expressed by characters in the text” (1985:30). Chanady is of the opinion that the narrator can manage to naturalize the supernatural elements in the fictional world of the book with the help of authorial reticence. She also asserts that the narrator should not tend to explain the supernatural or question the worldview different from empirical understanding because “an explanation of the supernatural, or an attempt to analyse the perspective that differs from view of reality, would only draw our attention to the strangeness or even impossibility of certain events and beliefs” (1985:149). That is, abstaining from explaining the supernatural, the narrator inclines the reader to hesitate between the natural and supernatural until the end of the book. If the reader resolves the antinomy with an explanation, the supernatural cannot preserve its credibility. Thus, the antinomy between the natural and supernatural is not resolved throughout the novel, thereby enabling the reader to consider the supernatural as natural till the end of the book. Shortly, it is a requirement for magical realist texts to include the unsettling doubts or authorial reticence because with the help of this attitude, the reader admits that the supernatural elements in the book are parts of ordinary life in the phenomenal world created in the text.

As analysed in the previous parts, *The Buried Giant* consists of several irreducible elements. These irreducible elements are supernatural and extraordinary creatures or phenomena and Ishiguro does not aim to explain how extraordinary they are, but he just presents them with a matter of fact tone as if they were ordinary. To illustrate, Edwin’s metamorphosis is one of the most significant irreducible elements of the book and the narrator does not explain the reader how Edwin becomes a skilful man when injured by a creature. Initially, the reader learns that Edwin has been bitten by a creature and then the reader notices that he develops some skills. One of these skills is to telepathise with his mother who has been taken from the village by the Britons. He experiences telepathy firstly when he is locked in the barn to be protected from the villagers. There he is able to make a contact with his mother and she instructs him how to get rid of the villagers. Another skill that is implied in the novel is his ability to summon the person he wishes to come. When he is kidnapped by the ogres and locked in a cage, he wishes a warrior from the depth of his heart to rescue him and Master Wistan arrives to save him. Besides, it becomes obvious that by means of the injury,

Edwin improves an ability to find where Querig is. These skills prove Edwin's metamorphosis, but the narrator does not clarify the reason of his metamorphosis rationally or does not struggle to find a logical explanation about it. Furthermore, the narrator does not also mention the extraordinariness of his metamorphosis by just narrating the events with a matter of fact way and the only explanation made to the reader is that an infant dragon has injured Edwin and he becomes skilled in detecting a place of a dragon. Hence, it is obvious that by creating an atmosphere in which the narrator just tells the reader the events with a matter of fact tone without making an explanation about the supernatural, he makes it easier for the reader to believe in the existence of the supernatural.

Ishiguro's attitude towards the irreducible elements is consistent throughout the novel and he narrates all supernatural elements without explanation. In addition to Edwin's metamorphosis, the ogres are also important irreducible elements of the book and they are presented in the book as if their existence was an ordinary fact for the reader. Firstly, the narrator mentions the ogres when he describes the nature of the country. He suggests that the ogres are ordinary creatures in the world of the book and the risk to encounter with an ogre is just an ordinary danger of that era. That is, as Chanady suggests, "the supernatural is not explained away, but simply brought down to the level of reality by being juxtaposed with a perfectly natural occurrence" (1985:149). The narrator naturalizes the occurrence of the ogres by telling the reader that the ogres are native to the Britain at that time. Besides, he suggests that the ogres are ordinary creatures, who can assault a village and kidnap a child.

Chanady also mentions another way to animate hesitation about the supernatural by indicating that it can also be achieved "by a character's explicit denial of the strangeness of the phenomenon" (1985:150). Accordingly, Ishiguro, in the novel, presents the reader characters that accept the occurrence of the ogres and identify them as ordinary creatures in the world of the book. For instance; when the old couple are in the Saxon village, they witness that Master Wistan has killed one of the ogres that kidnapped Edwin. Master Wistan holds a part of the ogre's body before the crowd and nobody becomes surprised by the scene because the ogres are presented as ordinary creatures that heroes can kill. That is to say, the characters deny the strangeness of the ogres in the book and consider them as ordinary creatures. Moreover, when the old

couple find out the children who have been deserted by their family, they also discover that they have an ogre trapped in a pit. Then, the narrator tells the reader that the ogre is seen ordinary by the children because they declare that they have been taught to hide themselves when an ogre comes closer, which proves that the ogres are not strange creatures for the children. Hereby, the reader is convinced about the existence of the ogres with the help of the characters behaviours. On the other hand, as a materialist man, an educated reader is not expected to believe in the ogres since it is not reasonable to believe in their existence. That is the point where hesitation rises. Herewith, by means of this hesitation, the reader is convinced to admit the existence of the ogres in the phenomenal world of the novel.

Another irreducible element of the novel, Querig, is also presented without any detailed explanation. The reader first becomes aware of the occurrence of Querig when Ivor warns the old couple about Querig. He prewises them to be cautious because she is dangerous for the travellers. When the old couple learn that their route is closer to Querig's country, they are not surprised; even when Axl states that he has “not heard talk of her in a long time” and wonders whether “she is still feared in the country” (Ishiguro, 2015:69). Thus, as one can perceive easily, neither Ivor nor Axl considers Querig as a strange creature. Besides, Ivor asserts that “she is often blamed for the work of wild animals and bandits” (Ishiguro, 2015:69). It becomes obvious for the reader that Querig is not an extraordinary element in the novel because the narrator mentions it like a natural animal and does not state that she has supernatural features. While doing so, the narrator does not also explain or question her supernatural traits. Furthermore, like the ogres, naturalization of Querig is also strengthened with the characters’ denial of Querig’s strangeness when Sir Gawain tells the reader how he and some knights fight and capture her. The reader can easily comprehend that it is not strange or extraordinary for Sir Gawain and other knights to fight with. Moreover, when the old couple and Master Wistan climb up Querig’s lair, the narrator describes the she-dragon from Axl’s perspective and he likens her to worldly creatures instead of considering her as supernatural. Even when Axl and Beatrice see Querig, the narrator does not explain how extraordinary Querig is since all characters in the novel consider her as natural and ordinary. Eventually, by narrating the events without making an explanation and increasing the unsettling doubts about the supernatural elements by means of characters’

denial of strangeness, the narrator prevents the reader from questioning the extraordinary.

In addition to being a significant irreducible element, the occurrence of Querig also contributes to another irreducible element which is the magic done to her breath. Axl and Beatrice call it “the mist” because it descends to their memories like mist and the narrator suggests that the past “had somehow faded into a mist as dense as that which hung over the marshes” (Ishiguro, 2015:7). Without any explanation how the mist can erase people's memories, the narrator begins to give examples to prove the reader that nobody can remember the past. To be able to convince the reader, the narrator provides many examples in the first chapter: Firstly, the narrator mentions a red-haired woman that Axl remembers and then the narrator also depicts how Axl becomes surprised when he notices that nobody, including Beatrice, can recall that woman. Secondly, the narrator refers to a naughty girl who gets lost for a while and similarly she is not recalled by anybody, including her mother. Lastly, he writes about three shepherds and remarks that whenever they come to the village, everybody gathers in the Great Chamber and listens to the story about wren-eagles as if they heard it for the first time. Although these examples are recalled only by Axl, this does not mean that Axl is not under the influence of the mist because the narrator also expresses that Axl cannot remember his past when he and Beatrice talk about their missing son. They complain about not being able to remember him and when Axl asks his wife where their son is, neither of them can remember where and why he has gone. Then Beatrice supposes that he might quarrel with the villagers and leave the village and the most significant sentence stressing the function of the mist is uttered by Beatrice who tells Axl that “[she] can't remember [their] son, neither his face nor his voice” (Ishiguro, 2015:27). With the help of this last example, Ishiguro persuades the reader how the mist influences the people by erasing their all memories, even those about their son. Furthermore, the narrator also examines the function of the mist by shedding light on the effect of it on the society. For instance, the narrator, in the novel, presents the reader two ethnic groups who live in peace. Then, with the help of the Sir Gawain's reverie and Master Wistan's assertions, the reader finds out that these two ethnic groups are archenemies who have slaughtered each other but they do not remember their bloody past by means of the mist which has been carried out by King Arthur. To be able to induce the reader that neither side is innocent about the bloody past, the narrator tells

the reader many stories in which both groups have committed war crimes by slaughtering the innocents. For the sake of examples, to stress Britons' violence, the narrator depicts from Axl perspective how a Briton soldier attacks and kills the innocent Saxon villagers who wait to fill water from a fountain. Then, the reader listens Sir Gawain's reverie narrating the story of a Briton girl whose family members have been killed and raped by a Saxon Lord. In short, Ishiguro provides many examples to underline how the mist affects the character's lives from both individual and social dimensions. Hereby, as Chanady indicates that in magical realist texts the narrator "merely gives us the essential information in a matter of fact way" and "makes it appear very natural" (1985:152), the narrator, in *The Buried Giant*, also provides brief information that the mist has come down the country and he attempts to convince the reader by giving such examples without making explanation about the supernatural side of the mist.

The mist descending over the country can also be analysed by referring to the magic done to Querig by King Arthur. The concept of magic is supernatural phenomenon when it is considered with empirical understanding. Even though the narrator is aware of the fact that the reader might not believe in magic or supernatural, the narrator does not remark that the magic done to her is supernatural, but he just expects the reader to acknowledge it as it is presented. That is to say, the narrator just suggests that the reason of the mist erasing people's memory is the magic, but he does not explain that this phenomenon is supernatural. He simply narrates how Sir Gawain and other knights catch her and how Merlin casts a spell over her breath. The mist is presented as if it was ordinary in the phenomenal world because the narrator does not express or imply that the magic is a supernatural phenomenon.

As mentioned before, the narrator in magical realist texts, naturalizes the existence of supernatural elements and does not show astonishment at their appearances in the phenomenal world they create. The supernatural elements are acknowledged by the narrator and characters, their existence is also admitted by the reader. In this regard, Chanady asserts that "as the narrator refrains from commenting on the inexplicable, the reader is not led to question it either" (1985:154). This is what the reader experiences when the narrator describes the extraordinary creatures and their actions in *The Buried Giant*. One of these creatures is the one that attacks and injures Edwin who is locked in

a cage by the ogres and the other one is a wolf-like creature that attacks the old couple, Edwin and Sir Gawain in the tunnel when they struggle to escape from the monastery. Both of these creatures are described in a detailed and realistic ways as analysed in the previous parts, which make the reader accept them. However, the narrator does not explain their supernatural sides or does not address their strangeness. For instance, after depicting the wolf-like creature with realistic details, the narrator makes a brief explanation about the creature that the monastery uses it to kill the people conflicting with the priests' interests. Apart from this explanation, the reader is not informed how such a creature is possible, but what the narrator does is to help the reader naturalize the idea that such a creature is ordinary in the novel. Thus, the reader, who is not allowed to question the existence of such a creature, focuses on the creature's physical appearance and actions that are depicted in detailed ways. That is to say, by showing reticence to extraordinariness of the creature, the narrator prevents the reader from questioning it and allows him to focus on how the monastery has killed many people. Moreover, the narrator's attitude towards the other creature is also the same. After describing the creature by likening it to worldly animals, he goes on to narrate its attack to Edwin as if it was a fight between a wild animal and a man. The narrator does not make any explanation about its extraordinariness or physical appearance but just narrates how the creature attacks and injures Edwin. Besides, it is clear that the reticence of the narrator is so stable that he does not clarify what the creature is until Master Wistan brings to light that it is an infant dragon.

Another supernatural element presented in the book is the pixies that swoop Axl and Beatrice when they sail down the river. Ishiguro gives place to some supernatural creatures that are believed to exist in some belief systems, but, according to Faris, this does not affect the phenomenal world because she remarks that since "belief systems differ, clearly, some readers in some cultures will hesitate less than others depending on their beliefs and narrative traditions" (2004:17). That is to say, the existence of the pixies in some belief systems or traditions does not spoil the unsettling doubts or authorial reticence in the book. The narrator does not explain what they are or how supernatural they are neither for those acquainted with pixies within their belief systems nor for those having not heard them, but he just brings them down to the level of natural by using them with natural existences. After referring to their physical features, he just narrates Axl's struggle with them. On the other hand, the narrator does not remind those

acquainted with pixies of their supernatural features or he does not make an additional explanation for them having no information about pixies, but he just lets the reader accept them as they are in the novel. Furthermore, like other irreducible elements, the existence of pixies is also seen normal in the eyes of some characters because as Chanady expresses, it can also be achieved “by a characters explicit denial of the strangeness of the phenomenon” (1985:150). To illustrate, Axl and Beatrice sail down the river in the box and encounters an old woman in the boat. When Axl sees the old woman seeming to be in need of help, he tries to climb up the boat. Meanwhile, Beatrice lies languishingly in her box and when she notices that he is trying to climb up the boat, she warns him against some demons. Then Axl stands on the boat and finds out that there are some creatures on the boat. At this instant, the old woman declares that they are pixies and they “sapped [her] little by little as they will” (Ishiguro, 2015:251). It can be understood from her words that she is aware of their existence and also their power to exhaust people. Moreover, as soon as Axl sees them he begins to fight them in order to send them away, which shows the reader that he is also acquainted with them and knows how to cope with them. Even Beatrice's reaction when Axl struggles to climb up the boat can be given to state that she is also aware of the existence of some supernatural creatures although she lies languishingly in the box. Hence, it is apparent that neither of them defines the pixies as strange creatures in the phenomenal world of the novel and by means of this, the narrator can present the supernatural without explanation.

Consequently, in *The Buried Giant*, Ishiguro manages to naturalise the existence of the supernatural by avoiding explanation about the irreducible elements. He also does not imply that those irreducible elements, such as Edwin's metamorphosis, Querig, the mist or pixies, are not strange in the phenomenal world of the book. That is to say, as Chanady asserts, in *The Buried Giant* “the unnatural is naturalized by commenting as little as possible on it, and reducing the distance between the narrator and the situation he is describing” (1985:160). In magical realist texts, it is a requirement to include supernatural elements which cannot be explained with empirical understanding. Thus, there are two levels of reality: natural and supernatural. While the former predicates its sense of reality on logic and reason, the latter considers supernatural as if they were parts of ordinary life. For Chanady, these viewpoints should be presented independently from each other and they should also be applied equally. Moreover, this antinomy

should last until the end of the novel without being resolved with explanation because as Chanady remarks the existence of supernatural can carry on only in such an occasion in which the narrator does not make an explanation about the supernatural or imply the extraordinariness of it (Chanady, 1985:21-22). In the light of these, it will not be wrong to claim that the irreducible elements of *The Buried Giant* are presented conveniently when the criteria suggested by Chanady and Faris are taken into consideration because throughout the novel, he does not make any explanation which can provide logical opinions to acknowledge the supernatural and he does not also emphasize that they have supernatural characteristics, but he presents them as if they were natural in the phenomenal world of the book.

2.2.4. Merging Realms and Antinomy

The fourth feature of magical realism suggested by Faris is merging realms. She defines it as “the closeness or near-merging of two realms, two worlds” (2004:21). In magical realist texts, the narrator creates a phenomenal world where the natural and supernatural occur together. Faris remarks that magical realism “precipitates a confrontation between real-world norms and other worldly, supernatural norms” because “the magical realist vision exists at the intersection of two worlds, at an imaginary point inside a double-sided mirror that reflects in both directions” (2004:21). That is to say, what Faris suggests is that the world in magical realist texts is a place where the natural and supernatural are presented together by crossing their borders. Faris expresses that in such a world, where the natural and supernatural become interwoven, the contiguity of the worlds can be seen by claiming that “the magical realist narrative line is analogous to the axis of the world that many systems of thought is imagined to join the realms of underworld, the earth and the heavens” (2004, 21-22). Thus, it becomes clear that in magical realist texts, the reader can recognise a connection between this world and another one.

In addition to the occurrence of the natural and supernatural together, Faris also explains the merging realms in magical realist texts with the existence of a metamorphosis. Referring to *Pig Tales* by Marie Darrieussecq, Faris characterizes merging realms stating that in magical realist texts, the reader discovers a

transformation, which emphasizes the closeness of two worlds (2004, 21). Such a metamorphosis shows the reader that a character is in-between two worlds: One is the world where s/he lives with his humanly features or it is the condition before metamorphosis. The other is the one where s/he obtains a new shape, form or skill. Therefore, Edwin's metamorphosis can be given as an example to demonstrate the merging realms in *The Buried Giant*. In the novel, Edwin is injured by an infant dragon and some time later he begins to show some strange behaviour from which Edwin and Sir Gawain apperceive his metamorphosis. As Master Wistan also knows that he has been bitten by an infant dragon, he decides to benefit from him to find Querig, the she-dragon. Faris expresses that in such kind of transformations, the characters belong to neither of the worlds (2004:22) and similarly, Edwin's metamorphosis shows itself overwhelmingly when he comes closer to Querig or a creature from her blood. When he is far away from those creatures, he does not sing a song unconsciously. Besides, Edwin also develops some skills such as the ability to summon somebody he wishes or to make somebody do anything he wishes. It can be easily seen in the novel that he shows his skills when he wishes it from the depth of his heart or when he concentrates on it. Apart from these times, Edwin is just an ordinary teenager. That is to say, the narrator presents the reader two worlds with Edwin's metamorphosis and it is also obvious that Edwin does not belong to any of them.

Furthermore, Faris specifies that in magical realism "ghosts and texts, or people and worlds that seem ghostly, inhabit these two-sided mirrors, many times situated between two worlds of life and death" (2004:21). In a similar way, Ishiguro, in *The Buried Giant*, also merges the world of life and death with a character: A boatman. The reader first hears about the boatman when the old couple take shelter in a house to protect themselves from a storm. They get in the house and realise that there are two people in the house: a man and an old lady. The old couple introduce themselves as harmless villagers who need a shelter as a storm has broken out. Upon getting in the house, the old couple learn that the woman is angry with the man because she asserts that he has separated her from her husband. The man denies the accusation and states that he is just "a humble boatman who ferries the travellers across choppy waters" (Ishiguro, 2015:39). Then the old lady informs the old couple that she and her husband have planned their journey to cross an island where they will live together forever. She also discloses that although the boatman has promised to take them across the island

together, he has cheated them by taking away her “husband and leaving [her] on the shore” (Ishiguro, 2015:41). At this point, the reader notices that the island has a supernatural function when the boatman suggests that “the island this old woman speaks of is no ordinary one” (Ishiguro, 2015:42). He also notifies that the island has extraordinary features because there are, on the island, many people who live solitarily “never seeing another soul” (Ishiguro, 2015:42). That is to say, the narrator presents the reader another world where people live in solitude forever and through the end of the novel, the reader discovers that the island symbolizes another world where people go when they die.

The narrator implies the function of the island with some examples: One of them is Sir Gawain's reverie in which he imagines how he feels on the day he will get on the boat to cross to the island (Ishiguro, 2015:233). Another one is the widows who have been left alone in this world by the boatman who has taken their husbands cross the island (Ishiguro, 2015:233). However, the clearest example indicating that the island is another world where dead people go is the part that the narrator tells the reader Beatrice's departure to the island. When the dragon is killed by Wistan, the old couple remember that their son lives on the island, which shows that they become aware of the fact that he has died (Ishiguro, 2015:329). Besides, when the narrator points out that Beatrice is getting sicker, the reader understands that she will die soon. However, Axl does not want to accept to cross the island and does not wish to talk to the boatman, but Beatrice insists on talking to him and asking him to take them cross the island. Then, they ask the boatman to ferry them to the island and he accepts the request by suggesting that he has to carry out his duty firstly; to question them whether they have pure love for each other or not. When the boatman questions them, the reader learns that Beatrice has slept with another man and their son has left them when he witnesses what has happened. Upon learning the fact that although they seem to be a devoted couple, their love to each other is not pure, the boatman dissents from taking them cross the island together and does not allow Axl to get on the boat by using waves as an excuse (Ishiguro, 2015:332). This also means Beatrice's death and it can also be concluded that they are not one of those who deserve to accompany each other in the world.

Herein, it becomes obvious that Ishiguro deconstructs the concept of afterlife and presents the reader another world where pure love is rewarded; only the couples

who can prove their love for each other can cross the island together and live there happily forever. Ishiguro's concept of another life is really different from the ones described or defined in some belief systems or mythologies. In the novel, Ishiguro builds another world where there is only one criterion with the help of which people can get rid of eternal loneliness: Pure love. He also grants a significant duty to the boatman to question the people who cross the island (Ishiguro, 2015:332). The duty of the boatman is similar to some supernatural or extraordinary creatures that question the deaths in some belief systems or mythologies. He is the one who decides whether the couples deserve to live an eternal life accompanied with their partners. Eventually, the existence of the boatman who goes between the worlds also hints for the merging realms in the novel.

The closeness of the worlds is also implied when Sir Gawain, Edwin and the old couple walk through the tunnel. When they move forward in the tunnel, Beatrice screams persisting that she has seen a dead baby in the ground. Then, Sir Gawain, regretful for the violence against the Saxons, declares that they are going through the death's country and it is normal to see some skulls (Ishiguro, 2015:173-179). Here, it may not be wrong to suggest that the narrator situates them in-between two worlds because they struggle to reach the world by getting through the world of the death.

Thus, it becomes clear that Ishiguro in this novel, provides the reader with double merging realms creating extra layers of worlds; firstly, with the merging of the actual World and the supernatural World created in the book; and secondly, with the merging of the created fictional supernatural World with another fictional one. These realms are brought so close to each other that the boatman ferries the people from one to another because there are fluid borders between the worlds. Hence, by creating such an atmosphere in *The Buried Giant*, Ishiguro presents a quality example of merging realms suggested by Faris who remarks that "fluid boundaries between the worlds of the living and the dead are traced" (2004:22) in some magical realist texts.

On the other hand, Chanady defines the existence of the natural and supernatural in the same text as "antinomy" and claims it to be "the essential characteristic of a harmonious and coherent world in magical realism" (1985:101). Without mentioning the in-betweenness of the world of the living and the death or the metamorphosis which

is carried out by a character going between the two worlds, Chanady indicates that “a magico-realist author creates a convincing world view which is radically different from our own” by taking elements from different cultures having “different perception of reality” (1985:114). At this point, confusion about the authorial reticence and merging realms may appear, but this confusion can be resolved by suggesting that the authorial reticence is a strategy to provide merging realms. That is, while authorial reticence is the narrator’s attitude, merging realms is the consequence of it. Magical realism blurs the borderline between the natural and supernatural because in magical realist texts, Chanady points out, “the rational and the irrational are not presented as antinomious by the narrator” (1985:101). On the contrary, the supernatural elements are just parts of ordinary life and they are as normal as the natural elements in a magical realist world. The narrator achieves this with the help of authorial reticence because the narrator enables the reader to accept the supernatural elements as ordinary by avoiding too much explanation or implying their strangeness. Chanady also explains how the reader can admit the supernatural:

“The implied reader, who can distinguish between the natural and the supernatural on the basis of his education and cultural background, is asked to suspend this attitude in order to adopt the point of view of a person with a completely different perception of reality. He must allow himself to be carried away entirely, without questioning, by the alien world view presented by the text. It is necessary for him to accept the reality of the supernatural” (1985:102).

Shortly, in magical realist texts, the narrator merges the world of the natural and the supernatural by presenting them together in the world of the book and the reader enjoys the narration by adopting the narrator’s perspective and admitting the reality of the supernatural.

In *The Buried Giant*, Ishiguro fictionalises a world where the supernatural elements are seen as ordinary by the characters. As analysed in the previous parts, he succeeds in building such a world with authorial reticence and does not allow the reader to question the reality of them. The novel consists of many supernatural elements such as Querig, the mist, Edwin’s metamorphosis, a wolf-like creature and pixies and they are not presented as antinomious. They are presented as it is normal to run into these supernatural elements in the world of the book. For example, Querig, the wolf-like creature and pixies are represented as natural characters that can be seen on an ordinary

day in the world of the book. While Querig is depicted like a wild animal attacking the travellers, the wolf-like creature is a beast fed by the monastery to kill people. Or the pixies are the creatures that live by waterfront and hinder people. What the narrator does here is to place the natural and the supernatural on the same level of reality and he achieves this by depicting both the natural and supernatural elements in detailed and realistic way as analysed in the phenomenal world part. As there is no difference in the perception of the natural and the supernatural, the narrator describes both the physical features of Querig and the houses in the village in the same way, which merges the worlds of the natural and the supernatural.

Chanady declares that “the magico realist author creates a convincing world view which is radically different from our own” and she also clarifies the source from which those supernatural elements can be taken; “it may be based on Western superstition, such as ghost and doubles or it may be based on a culture with a different perception of reality” (1985:114). In the light of her suggestions, it is not inaccurate to assert that Ishiguro succeeds in building a convincing world view by including the supernatural elements such as the she-dragon, the mist or pixies since they can be found in different belief systems and mythologies. For instance, the image of dragon can be seen in several mythologies such as Norse or Japanese mythologies. In the novel, the mist stands for the magic done to Querig and the concept of magic is also not a strange phenomenon for most of the cultures. Even in the most developed and modern societies, it is not impossible to find people believing in such kind of supernatural powers. Besides, according to some belief systems or traditions, pixies are also creatures which are invisible to people, and it is also believed that they can trouble people by taking variable shapes. As seen above, Ishiguro blends the natural and the supernatural in the world of the novel and there is no difference in their perceptions since they are presented within the same level of reality.

In *The Buried Giant*, the reader also witnesses some dream-like supernatural events, but the narrator does not discuss whether they actually happen or not. For example, when Edwin and Master Wistan climb up the hill where Querig is hidden, they reach a plain on which they notice a frozen pond. Edwin, who loses his control because of the metamorphosis, walks through the pond and claims that he sees some ogres whose heads are stuck into water. Then Master Wistan gets near the pond to trace

Querig and the narrator from Master Wistan's perspective describes the area by stating that there are some trees some of whose branches are broken and stuck into water (Ishiguro, 2015:259-260). However, the narrator never declares that what Edwin has seen is just a daydream or hallucination or he does not debate whether he has actually seen those supernatural creatures or not, but he just narrates what happens.

Similarly, the narrator does the same when he narrates how Axl struggles with the pixies on the river. In this part of the novel, the narrator merges two worlds, the worlds of the natural and the supernatural, by situating the pixies in a combat with Axl (Ishiguro, 2015:251-255). The battle between Axl and the pixies seems to be a dream or hallucination of Axl who dreads to lose Beatrice because the difficulty in moving his body that Axl feels when attacking them is similar to what people feel when they are in difficulty in their dreams. Or it can also be claimed that what Axl experiences may be just a hallucination because he dreads to lose Beatrice. This may also explain why the pixies wish to have Beatrice by suggesting that she will die soon. That is, it can be remarked that what Axl experiences in the river to save Beatrice can be a hallucination that Axl fictionalizes because of his fear to lose Beatrice. Nevertheless, these are not definite because the narrator does not state that Axl or Edwin daydreams or experiences such hallucinations because in magical realist texts "the supernatural events are not perceived as part of a dream and they are just as valid as the realistic framework of the story" (Chanady, 1985:104). Thus, it is not inaccurate to express that in the world of the book, the pixies or the ogres are as real as Axl or Edwin.

Consequently, both Faris and Chanady touch on the combination of the natural and the supernatural in the fictitious world created by the author and attempt to define this togetherness. While Chanady handles it as the existence of the natural and the supernatural, Faris, in addition to this togetherness, also mentions some strategies to merge the realms of the natural and the supernatural such as a metamorphosis and an inclusion of another world. As seen above, *The Buried Giant* meets the criteria suggested by both Faris and Chanady. To make it clear, in the novel, the reader witnesses a world where the natural and the supernatural elements are presented together as suggested by Chanady and this presentation is never antinomial with the help of the authorial reticence. Moreover, the novel also consists of a metamorphosis

and an inclusion of another world with the help of which the narrator merges two realms as remarked by Faris.

2.2.5. Disruptions of Time, Space and Identity

The last quality of magical realism is disruptions of time, space and identity which is suggested by Faris who remarks that magical realist texts “disturb received ideas about time, space and identity” (2004:23). As Chanady does not mention such a feature to define magical realism, only Faris' ideas will be used in this part of the study. Referring to a few magical realist texts, Faris states that conventional understanding of time and space can be disrupted in magical realism (2004:23). To exemplify disruption of time, she mentions Gabriel Garcia Marquez's *One Hundred Years of Solitude* because in the novel she expresses that “with four years, eleven months and two days of rain, an insomnia plague erases the past and the meaning of the words” and she also speaks of “a room where it is always March and always Monday” (2004:23) in the novel. As can be seen in her example, in magical realist texts, conventional understanding of time does not have to be followed, and thus, the narrator can shake traditional sense of time.

It can be claimed that this feature of magical realism remains weak in *The Buried Giant* because there are no explicit examples which are similar to those examples given by Faris. Nevertheless, one can still find out some examples which can be analysed within this feature. Faris states that in magical realist texts “time is often indeterminate” (2004:99) and accordingly, Ishiguro does not refer to an exact time in the novel. Although it can be understood that it takes place after the Romans leave the island, there is no definite time mentioned by the narrator. The narrator makes the time of the novel indeterminate by stating that the roads built by the Romans “have broken or overgrown, often fading into wilderness” (Ishiguro, 2015:3). After describing the primitive way of life in the villages, the narrator indicates that the condition is not the same in every part of Britain because he points out that there are some magnificent civilizations found in some parts of the country. He also disrupts the time of the novel by suggesting that while the other civilizations experience more modern times, those villagers are not “beyond the Iron Age” (Ishiguro, 2015:4). Hence it can be remarked that the narrator may have aims to imply such a condition in the country: The former is

that the narrator may aim to emphasize how these villages have remained underdeveloped while it is possible to find improved civilizations. The latter is that the narrator may attempt to build a fictitious world where time does not run as it does in the world of the developed. Besides, one can also state that the narrator disrupts the time by breaking the connection between the past and now. To clarify, by means of the magic done in the novel, the narrator breaks the concept of time because without remembrance, all life experiences would fade away and it would be troublesome to recall who people are actually as individuals. The absence of remembrance would also demolish the concepts of time and space since the only time is now and the only space is here. Eventually, even though it seems to be inadequate when compared to other magical realist texts, it can also be alleged that Ishiguro makes an attempt to disrupt the concept of time by presenting the reader a world where people fail to recall the past.

Similarly, Faris states that in magical realist texts, the concept of space is also disrupted and she exemplifies Carlos Fuentes' *Distant Relations* in which some plants grow into extreme sizes and Patrick Süskind's *Perfume: The Story of a Murderer* in which Grenouille, the murderer, has the ability to "smell virgins across town" (2004:23). In short, disruption of space is to spoil and undermine the received ideas about the objects and places in the novel. Although *The Buried Giant* has other characteristics of magical realism, it can be claimed that disruption of space is the only one that the book does not include.

Faris also expresses that "magical realism reorients not only our habits of time and space but our sense of identity" (2004:25). By referring to Salman Rushdie's *Midnight's Children* in which it becomes impossible to detect Saleem's identity because of over five hundred children's voice in his ears, she asserts that "the multivocal nature of the narrative and the cultural hybridity that characterizes magical realism extends to its characters, which tend toward a radical multiplicity" (2004:25). To be able to exemplify the multiplicity of identities in magical realist texts, she again mentions *Perfume: The Story of a Murderer* in which Grenouille attempts to create a perfumery for himself by distilling essences from many virgins. Herewith, he manages to create a perfumery which is made with essences taken from the others, which means Grenouille's multiplicity of identities.

In *The Buried Giant*, the reader can comprehend that Axl and Beatrice have different identities, which can be traced with the death of Querig. When Querig dies, their memories are restored and the reader learns about the identities they used to have before the mist. For instance, in the most of the novel, Axl and Beatrice are described as an old couple who love each other very much. They wish to reunite with their son and they set out a journey to find him. They are depicted as ordinary villagers who do not even have candles in the rooms and they just discharge the duties given them by other villagers. However, when the mist increases from time to time because of Querig's senility or when it is removed completely with her death, the reader discovers that they are not the same as they are described. To illustrate, the reader learns that Axl is not an ordinary villager but he used to be a statesman of King Arthur. The reader also learns that he is the man who has contributed much to build a peace settlement with the Saxons. When the reader finds out that King Arthur has broken the peace settlement and Axl has got angry with him, it becomes easy for the reader to guess that Axl has left the army. Thus, with the help of magical realism, Ishiguro presents the reader his life consisting two identities: A statesman and a villager.

In addition to identities related to social status, Ishiguro also touches on Beatrice's personality. As mentioned before, they are depicted as devoted lovers. Many love words that they utter for each other can be read in the novel, however when the mist disappears, the reader learns that they did not use to love each other very much as described. Besides, the reader feels uncomfortable when s/he is informed that Beatrice has slept with another man and their son has left home upon witnessing her cheating. Hence, Ishiguro spoils her identity in which she is depicted as a devoted lover when he unveils that she has cheated Axl. In the novel, it can be remarked that Beatrice has also two identities: In the former, the reader witnesses that she devotes her life to Axl and to find her son and in the latter, she is described as a woman who has cheated her husband and caused her son's departure from home. It can also be claimed that by presenting her multiplicity of identities, Ishiguro may aim to show the reader how forgetting can ease somebody's life.

Ishiguro also presents the reader a character that gets stuck in two identities. He is Master Wistan who is a Saxon warrior kidnapped and raised as a soldier by Britons. When his friends learn his origin, they start to do evil and hate him. Then he is obliged

to leave the castle where he has been trained as a good soldier and he goes to a Saxon country (Ishiguro, 2015:240-242). In the novel, the dilemma in his identity is often mentioned by the narrator. To exemplify, although he is a Saxon, he fights in the way similar to the Britons which is described in a detailed way in the book. Besides, even though he claims to hate all Britons, he cannot decline to help the old couple whenever they need. He also warns them about the forthcoming war and wishes them to go to a far-off country when Querig dies and memories arise from where they are buried.

Furthermore, the multiplicity of identities can also be attributed to the ethnic groups, the Britons and the Saxons, in the novel because the mist causes an alteration in their identities. To put it simply, in the novel, there are two ethnic groups who live in peace. On the other hand, the reader is informed in the course of the novel that they used to be archenemies and they have slaughtered each other. Then, with the help of the magic done to Querig by King Arthur, everybody loses their memories, which helps him build a nation with one identity. He succeeds in uniting England under his name, but this also means a loss of identity for the Saxons because narrator often states that these two groups have different identities (Ishiguro, 2015:230-234). For instance, belief systems can be one of the most distinctive elements to distinguish identities of the societies and as the Saxons are described as a pagan society while the Britons are Christian in the novel, it will not be wrong to assert that these ethnic groups have different identities. The reader learns this from Ivor who is a Briton Christian priest and who lives in the Saxon village. The existence and function of Ivor in the Saxon village is similar to missionary activities carried out by European Christians in different parts of the world. It can be stated that that the priests, like Ivor, have been appointed to the Saxon villages and they have been benefited to build a Christian society having one identity. Hence, when analysed from a social perspective, it can be remarked that King Arthur attempts to build a nation with a Briton identity, but what he has created is a community with multiple identities because of the mutual interaction between the two groups. That is, while he has struggled to form a Christian community by erasing the Saxon's memories and identity, what he has created is a Christian community influenced by pagan superstitions. Thus, it becomes clear that with the help of the magic done to Querig, both ethnic groups have obtained new identities.

Eventually, as mentioned before, the last feature suggested by Faris to identify magical realist texts is not perceptible. In the novel, there is no disruption of time. However, the narrator does not provide the reader with a definite sense of time, though it would be wrong to assert that the novel is ahistorical as there are certain historical facts embedded within. As magical realist novels revolve around the perception and manipulation of reality, the absence of definite sense of time enables the narrator to play with reader's perception of reality more easily since, without specific time notion, the reader has nothing to measure the distance between his world and the fictional one created within the text.

2.3. The Effects of Memory Loss on Individuals and Society in *The Buried Giant*

Memory can be defined as a mental capacity or faculty of retaining and reviving facts, occurrences, knowledge and abilities pertaining to past. This capacity has had an enigmatic influence over people and it has always been problematic, sometimes deceptive and delusive (Web 2). It concurrently alleviates and unnerves people by connecting them to their past and histories while maintaining the competency to dominate the future. This duality in the nature of memory can be asserted to be the reason of its being problematic and deceptive. Memory has two significant functions: Remembrance and forgetting (Web 2).

Remembrance is a kind of channel opening through the bottomless memory of people and it can be defined as the act of reviving the past experiences, facts, knowledge and abilities when required. Without memory, all former experiences of people would fall into oblivion and they would not remember who they are as individuals. The only space would be here and the only time would be now. It is really difficult to predict the results of the absence of memory since it stores not only the experiences people want to remember but also those people wish to forget.

Forgetting can be defined as both a defect at remembering and a kind of neglect. Both definitions emphasize a defect in memory showing the weak nature of mankind. Throughout their life span, people endeavour to remember or forget the events they

have experienced, which makes this process very unreliable. The process of forgetting can be the reason of unreliability which distorts the concept of reality because memory is often intervened by imagination. However it does not mean that forgetting is always the enemy of people because although people make an effort to remember the past, an individual who never forgets is not also covetable.

In *The Buried Giant*, Ishiguro focuses on these functions of memory in the fictitious world that he creates with magical realist elements: the irreducible elements, the phenomenal world, unsettling doubts, merging realms and disruption of time, space and identity. In the novel, he narrates a journey that an old couple set out so as to find their son who has left the village. However, this journey is not an ordinary one because in the world of the book nobody can remember the past. Ishiguro clarifies the condition in the country:

“For in this community the past was rarely discussed. I do not mean that it was taboo. I mean that it had somehow faded into a mist as dense as that which hung over the marches. It simply did not occur to these villagers to think about the past- even the recent one” (Ishiguro, 2015:7).

Ishiguro carries out this forgetfulness with a magic done to the she-dragon, Querig, which is the most significant irreducible element of the novel since she has a coherent code with the rest of them. The old couple, who do not remember where and why their son has gone, decide to find him. However, as they are under the influence of the mist which stands for the magic in the novel, their journey becomes a search for their memories. The old couple take the road in the morning and even though Beatrice claims to know the route to the village where they have planned to spend a night, they get lost several times, but finally they arrive the village in the evening (Ishiguro, 2015:51). On that night they meet a Saxon warrior who accompanies them during their journey and who helps them recall the past by killing Querig (Ishiguro, 2015:59-60). In addition to Querig and the mist, Ishiguro also adds another irreducible element, Edwin's metamorphosis, to help Master Wistan detect the place where Querig is hidden. Benefiting from the skills that Edwin develops because of the metamorphosis, Master Wistan is able to find out Querig's lair and kill her. Besides, the ogres, another supernatural element in the novel, also contribute to the overall theme of memory because Edwin experiences a metamorphosis since he is kidnapped by the ogres and

injured by an infant dragon. Thus, this metamorphosis assists Edwin to find Querig and shows the reader that there is a coherent code between the supernatural elements of the novel. Shortly, Ishiguro creates a fictitious world where one of the most significant functions of memory, remembrance, is eliminated with magical realist elements which are added to the novel in a coherent code.

In the novel, the mist exercises influence over the characters of the novel, except for Sir Gawain. The narrator does not explain the reader why he is not affected by the mist but the reader becomes sure that he can remember everything when he envisages the past. It can also be remarked that Ishiguro includes Sir Gawain because he needs someone to inform the reader about the past before Querig's death. The narrator attempts to suggest that he is not affected by the mist because he is one of those who has captured her and casted a spell over her breath. In this context, the fact that Sir Gawain is not under the influence of the mist and he can remember the past seems to be perceivable because of his active participation in the operation carried out for Querig. Eventually, this magical realist condition of the text in which memories of the characters are erased with a magic has an effect on the characters both individually and socially. That is to say, Ishiguro attempts to shed light on the individual and social consequences when memory is erased.

To begin with the individual effects on the characters, Axl and Beatrice should be the first to be examined. As more or less all details of their lives are related in the course of the novel, it can be easier to recognise how their lives have changed with the mist, which is one of the most crucial irreducible elements of the novel. Axl is described to be an ordinary villager who devotes his life to his wife. He discharges the duties given by the other villagers and performs light tasks in the phenomenal world depicted in a detailed way in the novel. Axl is one of the main characters who is under the influence of the magic and who cannot remember his past completely although he seems to recall some events and people in the past. In the novel, the first examples to show the reader that people cannot remember the past in the fictitious world of the book are provided with Axl's experiences and the narrator explains the reason why Axl recalls the past from time to time is that the magic begins to lose its power since Querig's breath slows down because of her senility. In those times when some fragmented memories come to Axl's mind, the narrator tells the reader some instances

to point out that Axl can remember a memory that others cannot. The first instance that he recalls is the woman with long red hair. He suggests that the woman has done a lot of favours to them but nobody, including Beatrice, remembers her. Secondly, Axl tells the reader a story about Marta who gets lost in the evening and he also states that nobody, even her mother, can notice her absence. Thirdly, on the night when Marta gets lost, three shepherds come to the village and tell an interesting story about wren-eagles they have seen. However, when Axl listens to the story, he realizes that they always tell the same story and the villagers listen to it as if they were hearing it for the first time, which shows that he can remember the past. However, the narrator implies that these instances are just the fragments coming from their past because of Querig's senility. Besides, the reader becomes convinced when the narrator expresses that Axl cannot recall their son:

“When I was outside just now, doing my best to remember all I could in the stillness, many things came back to me. But I can't remember our son, neither his face nor his voice, though sometimes I think I can see him when he was a small boy, and I was leading him by the hand beside the riverbank, or when he was weeping one time and I was reaching out to comfort him. But what he looks like today, where he's living, if he has a son of his own, I do not remember at all” (Ishiguro, 2015:27).

This condition is vital for Ishiguro who seeks an answer for the question: What would happen if we did not remember? Throughout the novel, Ishiguro presents the reader several conditions showing the probable consequence of the absence of memory and by hindering the parents from recalling their child, Ishiguro denotes the reader an extreme consequence of it. That is, to be able to demonstrate the effect of memory on individuals' lives, Ishiguro fictionalizes a world where their memories are erased with a magic. On the other hand, as mentioned before, memory is not just a place where events or people wished to be remembered are stored, but it is also a place where those that are craved to be forgotten are also kept. As is seen, memory is enigmatic, which can transform a wish to remember into a dilemma. In the novel, Ishiguro succeeds in building such a dilemma by creating a past that Axl does not want to recall. The reader perceives this dilemma when the narrator suggests that Axl feels uncomfortable upon hearing about his son. To illustrate, when Axl and Beatrice talk about their son, Beatrice asks whether they can find him. At this point, the reader understands that there is something which discomforts Axl when the narrator clarifies his condition “as she said this, softly into his chest, many fragments of memory tugged at Axl's mind, so much so that he felt almost faint” (Ishiguro, 2015:25). It becomes obvious in this part that the

fragmented memories of his son recollected by Axl from time to time are uneasy and the past is troublesome for Axl to remember. In the course of the novel, the reader learns why the past discomforts him when Querig dies and memories come to light.

First, the reader detects that their son has died and now he lives in the island, which stands for afterlife in the novel. That is, although he cannot be sure, he occasionally recalls that their son has died. Second, the reader learns that Beatrice has slept with another man and deserted Axl for a while. This memory is of significance because the narrator indicates that their son has left the village upon witnessing her cheating. Third, it is also stated in the novel that Axl deeply regrets that he has not allowed Beatrice to visit their son's graveyard in order to revenge her unfaithfulness. Herewith, Ishiguro is able to build a past which is enigmatic and problematic for Axl because as the discomforting memories come to him from time to time, he cannot be sure about their accuracy because of the mist. Meanwhile, he also wishes to reach his son and to live under his protection since he and his wife are too old to live on their own. Thus, as can be seen, Axl undergoes a dilemma: Should he remember the past or should he live in the forgetfulness of the country? Ishiguro creates a memory for Axl which discomforts him while it is also a source of happiness. The past stored in memory is discomforting because it consists of being left, cuckoldry and death. At this point, it can be expressed that Ishiguro attempts to imply the effect of memory on individuals and how everything can be hidden with its absence because, with the help of the magic, all of these bad experiences are forgotten and Axl can live in peace with Beatrice as if they were not experienced. To clarify, to be able to show the effect of memory on individuals, Ishiguro creates a phenomenal world where memory is erased with a magic and by means of this, Axl lives in peace with Beatrice who has cheated him. It can also be suggested that Ishiguro underlines the enigmatic influence of memory very well because one can easily recognize that Axl's condition is a kind of dilemma. If he wishes to remember the past, he will also recall that her wife has cheated him and their son has died because of it, or if he denies remembering, he will live in peace with a woman who has cheated him and who has caused his son's death. Shortly, Ishiguro depicts the function of memory well by pushing Axl into such a contradiction.

Moreover, with the absence of memory, it can be claimed that a person cannot remember what he has. For example, Axl is described to be an ordinary villager throughout the novel, but when Sir Gawain envisages that Axl used to be a statesman in

King Arthur's army, the narrator exemplifies how a person can forget his identity without memory (Ishiguro, 2015:231). The reader also discovers that Axl has contributed much to the peace agreement between the Saxons and the Britons. Even though King Arthur has betrayed the peace settlement and slaughtered the Saxons, Axl is expected to experience a comfortable retirement (Ishiguro, 2015:232-233). However, it is obvious that because of the absence of memory, Axl experiences poor retirement in a primitive village where he lives in a room which is far away from the Great Chamber where fire is lighted for warmth. It can also be asserted that Ishiguro lowers his life standard and his position within the society in order to imply that his identity is disrupted because of memory loss.

Another main character who is influenced from the mist is Beatrice. She is described to be a woman who devotes her life to her husband. It is also clear in the novel that she encourages her husband to set out a journey to reach the village where their son lives. Although the reader learns at the end of the novel that she is the reason of their son's departure, she is eager to detect the reason of the mist and she also wishes to sweep it. In the novel, the world of Axl and Beatrice is as dark as their room in the village. They are subjected to live in their dark room without a candle, which also symbolizes their condition in the world of the book without memory. To be able to solve the problem of darkness in their room, Beatrice grapples with other women in order not to grant the candle that a young girl has made for them. Similarly, she is also the one who is enthusiastic to find out the reason of the darkness in their memories. For example, when Axl and Beatrice find a poisonous goat in a house that they arrive incidentally, Axl hesitates to take the goat away to Querig in order to intoxicate her. However, it can be easily seen that Beatrice convinces Axl to abandon their journey for a short time and take the goat away to Querig. When Beatrice's death in the novel is taken into account, it can be remarked that Ishiguro attempts to imply how memory has a devastating effect on individuals because those memories might become unbearable for her old body. To make it clear, Ishiguro presents the individual effect of memory by depicting a dramatic end for Beatrice because although she is enthusiastic to recollect the past and to meet his son, she cannot stand remembering the past which is full of mistakes and sorrow for her.

Like Axl, Beatrice is also under the influence of the mist and she cannot remember the past too. For instance, when Axl tries to remind her of a woman with long red hair, she cannot recall her and accuses him of creating such a woman in his dream for manly needs. Moreover, when Master Wistan likens Axl to a man that he meets when he is a child, Beatrice cannot remember the past and states that Master Wistan confuses him with somebody else. Similar to Axl, Beatrice cannot also recall her son by claiming that “some day, [she remembers] him clear enough, but then the next day it is as if a veil's fallen over his memory” (Ishiguro, 2015:26). This can also be explained with Querig's senility because it causes some fragmented memories to revisit Beatrice. Although she does not declare, the reader can feel that she is afraid of remembering the past because the narrator implies that she is anxious about the past when she expresses that “there is a part of [her] fears the mist fading” (Ishiguro, 2015:270).

Unlike Axl who has been claimed to be influenced from the mist in a negative way, it can be stated that Beatrice is influenced from it in a positive way. To make it clear, it is obvious that the mist makes Axl forget his wife's cheating and causes him to spend his life with a woman who has cheated him. On the other hand, the individual effect of memory loss on Beatrice's life can be expressed to be positive because the mist can be asserted to enable her to live in peace until it disappears. When Querig dies, the mist over the country dissolves and the reader perceives that Beatrice's past is troublesome. It is clear that Beatrice forgets about her soul-destroying past by means of the mist. To put it another way, Beatrice, who has cheated Axl for a while and whose son has abandoned his family upon seeing her cheating, can forget about what has happened and she can also go on her happy life with Axl as if nothing happened with the help of the mist. It can also be alleged that even though the ways how the mist affects them are different, its function for both is the same: It eases the soul-destroying memories which may unsettle them and allows them to live in peace and to cherish the hope to find their son. Ultimately, Ishiguro demolishes a feature of memory, to unsettle people with the past experiences, by erasing it with magical realist elements and indicates the readers how people's lives can be influenced by the absence of memory.

Another character who is unsettled by the fragmented memories is Master Wistan. Although he never forgets about his duty, to kill Querig, the reader discerns that he is also under the influence of the mist because when he sees Axl, he likens him to a

man whom he used to adore in his childhood. Master Wistan also explains that the reason why he used to respect that man is the peace he provided, which shows the reader that Axl is Master Wistan's childhood hero. At this point, the influence of the mist can be observed because Master Wistan cannot recall his childhood hero and he also states that something must have happened about that man because his feelings about his hero have changed because of the reasons that Master Wistan cannot remember. Although he has been sent to the Britons' country since he has a power to resist any magic, the reader can discover that he cannot remember Axl who used to visit Master Wistan's village to persuade the Saxons about the peace settlement. However, like the others, he has some darkness in his mind resulting from the mist and he cannot remember what has happened and why his feelings about the man has changed, but the reader easily comprehends that he cannot remember the past related to the mist. Unlike Axl and Beatrice, the fragmented memories visiting Master Wistan do not ease him, but they encourage him to take revenge from all Britons. To prove his hatred for the Britons in his heart, the narrator states that he asks Edwin to promise to hate all Britons he will meet. Thus, it is obvious that he never forgets about some parts of the past, especially those about what the Britons have done to the Saxons, however he has also some dark parts that are under the influence of the mist.

To be able to show the individual effect of memory loss on people, Ishiguro uses the most powerful ties among people: Family ties. In addition to ordinary case of forgetfulness that people experience about ordinary things in their lives such as a scarf or clothes, it is also possible to find out those who forget about their children or parents. Like Axl and Beatrice who do not remember their son, the reader can also detect other parents who forget about their children. For example, Marta, whose absence is recognized by only Axl, slips her mother's mind when her mother sees the shepherds telling an interesting story and she forgets about her. Additionally, the children that Axl and Beatrice encounter after they get attacked by the pixies can also be given as an example. Axl and Beatrice spend the night in their house to have a rest and in the next morning the children try to encourage Axl and Beatrice to take the poisonous goat and kill Querig by expressing that they are "just poor children forgotten by [their] parents" (Ishiguro, 2015:276). Furthermore, Ishiguro also presents the reader a character, Edwin, who does not remember his mother because of the effect of the mist. Even though he undergoes a metamorphosis and improves some skills, he cannot recall even his

mother's face. In spite of the fact he supposes that he has developed a skill to find his mother, the reader understands that the skill helps him find out Querig not his mother.

Eventually, it is obvious that Ishiguro focuses on family bonds to underline how the mist has an effect on people. In addition to the people forgetting about their daily routines such as the soldiers who forget about their duty on the bridge, Ishiguro also presents the reader characters who do not recall the most significant people for them: Their children and parents. The reason why Ishiguro touches on these family bonds can be explained with his effort to imply the individual effect of memory loss on people. That is to say, Ishiguro creates a fictitious world where people cannot remember even their children or parents, which shows the reader how memory loss ruins people's lives by separating them. On the other hand, what Ishiguro does is not limited to emphasize its individual effects on people, but he also lays its social effects bare.

To be able to analyse the social effects of memory loss, which is naturalized in the novel with magical realist elements, social circumstances of two ethnic groups before the mist should be examined. In the course of the novel, the narrator provides the reader information about the social condition between the two groups with the character's fragmented memories and Sir Gawain's reverie. The reader first becomes aware of a war in the country when the old couple meet a boatman and a woman in a ruined house they get in to protect themselves from a storm. The man informs Axl and Beatrice that the house where he has wonderful memories has been ruined in a war and when Axl hears the word "war" he becomes dispirited by suggesting that "when the man speaks of wars and burning houses, it is almost as if something comes back to [him]" (Ishiguro, 2015:45). Upon being informed that a war has been broken out in the country, the reader also learns that some violent fragmented memories revisit Axl when he sees the grey-haired soldier on the bridge. Although it does not make any sense to Axl, he remembers a Briton soldier, Harvey, who has attacked the Saxon shepherds. This also reminds him of Harvey's another violent action in which he has attacked innocent Saxon villagers. When the narrator indicates that Axl "remembered the cries of outrage, children crying, the looks of hatred" (Ishiguro, 2015:149), the reader becomes suspicious about the past of the country.

Besides, when Master Wistan and Axl debate about the monastery, Master Wistan asserts that the monastery used to be a fortress which might belong to the Saxons. Master Wistan also explains why he thinks that it might belong to the Saxons with some structural details. He declares that the Saxons used to live in the fortress which is in the Briton's country by stating that he would “wager there were Saxon families here, fled from far and wide seeking protection in this fort” (Ishiguro, 2015:154). Master Wistan also informs Edwin about the tower in the garden of the monastery and tells him that the Saxons would use it to defend the fortress. Furthermore, when Master Wistan expresses that he has seen “dark hatred as bottomless as the sea on the faces of old women and tender children” (Ishiguro, 2015:155), the reader becomes sure that there used to be a conflict between two groups.

Furthermore, the clearest examples which indicate explicitly the problems between the two groups are provided by Sir Gawain. Initially, Sir Gawain mentions a Briton girl who comes to the war zone to find a Saxon Lord since she claims that she wishes to kill him because of the things “he did to [her] dear mother and sisters” (Ishiguro, 2015:228). The narrator also tells the reader how the Briton girl kills the Saxon Lord in detailed way. This is the first part that the reader learns that there used to be a war between the Britons and the Saxons. Then Sir Gawain envisages what has happened and the reader learns the past which is full of violence and massacre. After Sir Gawain helps the Briton girl kill the Saxon lord, he encounters Axl in the war zone. Here, the reader discovers that Axl used to be a statesman in King Arthur’s army and he has contributed much to the peace agreement between the Britons and the Saxons. Upon encountering in the war zone, Sir Gawain and Axl debates about what has happened and the narrator expresses that Axl is shocked to see the Britons and the Saxons wage war because it means that the peace agreement that he has provided is broken. When Sir Gawain asserts that the Britons will be victorious, Axl gets angry and points out that King Arthur and his soldiers have broken the peace agreement by slaughtering innocent Saxon women, elders and babies. When Sir Gawain expresses that he should forget about these and focus on the victory Axl utters resentfully:

“these are the very villages [he] befriended in Arthur's name. In one village they called [him] the Knight of Peace, and today [he watches] a mere dozen of [their] men ride through it with no hint of mercy, the only ones to oppose them boys not yet grown to [their] shoulders” (Ishiguro, 2015:232).

When the reader follows these lines, it becomes obvious that the Britons and the Saxons, who live in peace, used to be archenemies slaughtering each other. One can also easily understand that King Arthur slaughters as many Saxons as he could and then casts a spell over Querig's breath to make all forget about the past which is full of violence. At this point, the social effect of memory can be observed when the peace between the two archenemies is examined because it is apparent in the novel that the obstacle before the peace is the memories of the past massacres. To be able to show the social effect of memory on people, Ishiguro creates a fictitious world where two groups, who have slaughtered each other, live peacefully and call each other brother because of the memory loss caused by the irreducible elements of the novel. That is to say, by eliminating memory with magical realist elements, Ishiguro implies that the reason of the enmity between nations is the memories buried in the minds of the societies and he pictures the probable consequence of the absence of memory in the novel. While doing so, Ishiguro drags the reader into a dilemma which compels the reader to think about it even after the novel finishes. The dilemma occurs when Sir Gawain and Master Wistan debate about the slaughter of Querig. Sir Gawain asserts that King Arthur has had only one choice to provide peace in the country and suggests that without mist, the country would not be able to reach the peace period. He also confesses what they have done and asks Master Wistan not to kill Querig:

“Will [he] not leave this poor creature to live out her life? Her breath isn't what it was, yet holds the magic even now. Think, sir, once that breath should cease, what might be awoken across this land even after these years! Yes, [they] slaughtered plenty, [he admits] it, caring not who was strong and who weak. God may not have smiled at [them], but [they] cleansed the land of war” (Ishiguro, 2015:311).

On the other hand, Master Wistan expresses that to believe such an artificial peace is foolishness and puts forward that peace cannot be obtained by killing the innocent and making them forget about the terrifying past by asking that “How can old wounds heal while maggots linger so richly? Or a peace holdfor ever built on slaughter and a magician's trickery?” (Ishiguro, 2015:311-312). Moreover, Master Wistan does not confine himself to enable the reader to question what King Arthur has done, but he also drags the reader into a dilemma when he informs the old couple about the coming conquest. He declares that when the mist disappears, each Saxon person will remember

what has been done to their siblings and they will come to take revenge from the Britons by stating that:

“The giant, once well buried, now stirs. When soon he rises, as surely he will, the friendly bonds between us will prove as knots young girls make with the stems of small flowers. Men will burn their neighbours’ houses by night. Hang children from trees at dawn. The rivers will stink with corpses bloated from their days of voyaging. And even as they move on, our armies will grow larger, swollen by anger and thirst for vengeance” (Ishiguro, 2015:324).

That is the point that the reader seesaws: To support what Sir Gawain claims and hinder probable innocent Briton women, elders and babies from being slaughtered or to justify what Master Wistan has done to be able to take revenge of the innocent Saxon women, elders and babies who have been slaughtered by King Arthur.

By drawing such a picture with magical realist elements, Ishiguro lays emphasis on the effect of memory on societies. As it does on individuals, it also influences the attitude of societies to each other and determines the behaviours of the groups to each other because nations learn their identities from history which can also be named as memory. He also touches on the concept of peace by creating a phenomenal world where peace between archenemies is established with magical realist elements depicted as if they were parts of the daily life. However, it can be alleged that even in this world where peace is provided with a magic, it does not last for long because it has not been established with mutual agreement. That is, what Ishiguro implies by creating such an atmosphere is that peace cannot last long unless it is established with mutual agreement.

Consequently, as mentioned before, the theme of memory is inspiring for Ishiguro because he believes that memory is a “tool by which people tell themselves things about the lives they’ve led and about who they’ve become” (Web 1). In other words, for Ishiguro, memory seems to be a kind of source with the help of which people build themselves. Thus, it is not inaccurate to assert that memory has an effect on people and in this novel Ishiguro focuses on the effect of memory from both individual and social perspectives. Benefiting from memory’s feature, to unsettle, Ishiguro presents the reader how memory troubles both individuals and societies. He depicts the probable consequences of life without memory by creating a world where individuals do not even remember the most significant parts of their lives, their parents and children

or a world where societies do not recall their archenemies and live in peace with them. To be able to do this, Ishiguro places some irreducible elements in the phenomenal world that he creates and he attempts to convince the reader of the reality of the supernatural elements by depicting them in a detailed and realistic ways. He also merges the realms of the living and the dead by creating a fictitious world where it is possible to go between the two realms. Besides, in order not to spoil the supernatural element's sense of reality, he does not explain or underline their strangeness or extraordinariness. Eventually, it will not be wrong to claim that Ishiguro creates a magical realist world where he erases people's memory and presents probable individual and social consequences of life without memory.

CONCLUSION

This study has attempted to analyse the magical realist structure of Kazuo Ishiguro's *The Buried Giant* and to examine how these supernatural elements enable him to declare the probable consequences of life without memory. The study has also revealed that the magical realist structure of the book carries on with the theme of memory in the novel because Ishiguro sheds light on the probable consequences of life without memory by erasing the characters' memories with magical realist elements and allowing them to live without remembering. The world that Ishiguro fictionalizes can be claimed to be magical realist since it consists of the irreducible elements, such as the she-dragon, the mist, the pixies, the infant dragon and the wolf-like creature, in harmony with the daily life of the novel. In this regard, magical realism has constituted the theoretical structure of the study. Since magical realism is a literary mode that lacks a commonly accepted theoretical framework, all major definitions and features that have been assigned to magical realism since it was first coined by Franz Roh have been examined. As Arargüç points out, it has become a tradition to date back the coinage of the term to Franz Roh who used the term in his essay, "Nach-Expressionismus – Magischer Realismus: Probleme der neuesten europäischen Malerei" (1925), in which he analysed the paintings of the contemporary artists to designate magical realist paintings (2017:23). Thus, this study takes the Roh's suggestions about magical realist painting as a starting point of it.

The reason of contradictive condition of magical realism can be associated with its complicated development process because it first appeared in Europe with Franz Roh, travelled to Latin America where it obtained new definitions and features and then spread around the world by gaining new identifications. As magical realism has not had a regular development process, this study has laid emphasis on these phases separately by underlining the differences that magical realism has had in the phases. Similarly, another disagreement about magical realism can be seen when magical realism is wished to be categorized in a school of criticism: postmodernist or post-colonialist. This study has also touched on the issue and remarked that magical realism should not be labelled with either of them because while a magical realist text may have a postcolonial structure, another one can have postmodern aims. To oppose the ideas that magical

realism is a postcolonial or an exclusively Latin American mode, the study has tracked the development of magical realism in different parts of the world: in Latin America, Europe and English-Speaking World and concluded that it is a literary mode which can be used by any culture. However, as there are no fixed set of rules to identify a text as magical realist, the study has narrowed down its scope to the ideas of Chanady and Faris and the magical realist structure of *The Buried Giant* has been analysed by referring to their ideas on magical realism.

The first indispensable characteristic of magical realism is the existence of the supernatural or extraordinary elements. While Chanady points out that one of the certain features of magical realist texts is “the occurrence of the supernatural, or anything that is contrary to conventional view of reality” (1985: 18), Faris defines the existence of the supernatural as the irreducible element and clarifies that it is “something we cannot explain according to the laws of the universe as they have been formulated in Western empirically based discourse, that is, according to logic, familiar knowledge or received belief” (2004:7). Within the lights of these definitions, this study has focused on the elements that cannot be verified with the Western empirical understanding and suggested that the ogres, the she-dragon, Edwin's metamorphosis, the mist, the pixies, the infant dragon and the wolf-like creature are the irreducible elements of *The Buried Giant*. As it does not sound possible to erase all people's memories empirically, Ishiguro includes these supernatural and extraordinary elements in the novel to contribute to the overall theme of the novel: memory loss. Briefly, with the help of these irreducible elements which are depicted as if they were ordinary, he builds a magical realist world where he erases people's memories which, then, enables him to illustrate the probable effects of memory on people.

The second essential characteristic of magical realism is the detailed and realistic description of the fictitious world created in the text. Faris suggests that “a second characteristic of magical realism is that its descriptions detail a strong presence of the phenomenal world” and she also indicates that a magical realist writer has to “to create a fictional world that resembles the one we live in” (Faris, 2004: 14). Similarly, Chanady also expresses that in magical realist texts “the narrator gives us many detailed descriptions of actions, setting and character” (1985: 56). In this regard, this study has attempted to analyse the world of the book which is depicted in a detailed and realistic

ways. In addition to the detailed description of the environment in the novel, the study has also revealed that the irreducible elements are also described in a detailed way, which increases their sense of reality in the scope of the book. Moreover, Faris states that magical realist texts can include historical events and characters so as to liken the world of the book to the real world and increase the sense of reality in the book (2004: 15) and within this context, the study has also examined the function of the historical and legendary characters of the book such as King Arthur, Sir Gawain and Merlin. The presence of these names at the core of the story seems to be logical and coherent as the story takes place in the time when they are believed to have lived. Hereby, this study has laid emphasis on the fact that Ishiguro, in *The Buried Giant*, is able to build a phenomenal world because he not only depicts the environment like the villages or the monastery in a detailed way, but also the irreducible elements such as the ogres, the pixies, the she-dragon by likening them to worldly creatures.

The third characteristic of magical realism is the hesitation that the reader feels when reading the supernatural and extraordinary elements which are depicted as a part of ordinary life in the world of the book. Faris points out that “before categorizing the irreducible element as irreducible, the reader may hesitate between two contradictory understanding of events, and hence experience some unsettling doubts” (2004:17) and names this feature “unsettling doubts”. She remarks that the reader should have some doubts about the reality of the supernatural in the text because unless the antinomy between the supernatural and the natural is resolved, the reader considers the supernatural as natural till the end of the book. Similarly, Chanady also mentions the “absence of obvious judgements about veracity of the events and the authenticity of the world view expressed by characters in the text” (1985:30) and calls this feature “authorial reticence”. She asserts that a magical realist narrator avoids explaining the supernatural or questioning the worldview in the book by writing “an explanation of the supernatural, or an attempt to analyse the perspective that differs from view of reality, would only draw our attention to the strangeness or even impossibility of certain events and beliefs” (1985:149). Concisely, the antinomy between the supernatural and the natural is not resolved with an explanation by the magical realist narrator in order to preserve the credibility of the supernatural. Concordantly, this study has focused on Ishiguro's attitude towards the supernatural and how these supernatural and extraordinary elements are described and narrated as if they were parts of the daily life.

The presence of the supernatural elements, such as Querig, the mist, the pixies, the infant dragon or the wolf-like creature, is not extraordinary in the world of the book because Ishiguro presents them as if they were creatures or phenomena that can be encountered on an ordinary day in the novel. It has been also discussed how these elements are depicted without explanation or questioning, which enables the reader to accept them as if they were real till the end of the book and it has also been concluded that the presentation of these irreducible elements without explaining or questioning their strangeness enable them to preserve their credibility in the novel.

The fourth characteristic of magical realism is the creation of a fictitious world in which many systems of thoughts are combined. Faris names this feature as “merging realms” and declares that in magical realism the supernatural and the natural are presented together where the respective borders are often violated (2004:21). Besides, in addition to this interwoven presentation of the natural and the supernatural, she states that magical realist texts can include a metamorphosis to imply the closeness of the realms. At this point, the study has examined Edwin’s metamorphosis into an extraordinary condition in which he acts oddly and he develops some supernatural skills to find Querig. Moreover, Faris also expresses that the closeness of two realms can be achieved by including ghosts or people who seem to be ghostly in the text (2004:22). In this regard, the study has focused on the boatman who seem to be ghostly and has remarked that the boatman functions as the one who goes between the world of the living and the dead because in the world of the novel, it is implied that the boatman is responsible for carrying people to the island where they will live eternally. It is apparent that the island stands for afterlife and the boatman is the one who can go between the two realms. Without mentioning the in-betweenness of the world of the living and the death or the metamorphosis, Chanady also touches on the existence of the supernatural and the natural in the same text and names it “antinomy” (1985:101). She also specifies that “the rational and the irrational are not presented as antinomious by the narrator because “a magico-realist author creates a convincing world view which is radically different from our own” (1985:114). Thus, this study has examined how Ishiguro fictionalizes a world where the supernatural is not seen as extraordinary and it has also been discussed how Ishiguro is able to build a coherent code by taking some elements such as the dragon, pixies or magic from different worldviews.

The fifth and last characteristic of magical realism suggested by Faris is “disruption of time, space and identity”. She points out that magical realist texts “disturb received ideas about time, space and identity” (2004:23) and as such a feature has not been mentioned by Chanady, only Faris' ideas have been discussed in this part of the study. This study has also revealed that Ishiguro does not play with the conventional ideas about time and space. On the other hand, it has also been analysed how Ishiguro disrupts identities in the novel. By means of magical realist elements, Ishiguro erases people’s memory and presents the reader the disrupted identities of the characters and societies. In the novel, the reader easily recognizes that some characters, like Axl and Beatrice, undergo identity disruptions and they construct new characteristics and identities with memory loss. Moreover, this study has also examined how Ishiguro disrupts the identities of two ethnic groups, the Saxons and the Britons. In the novel, these ethnic groups, who used to be archenemies, start to live peacefully and to call each other brothers as former enmity and hatred between them is forgotten because of the mist. It has also been revealed that this forgetfulness causes the Saxons to lose their own identity and to become Briton because King Arthur manages to unite the country not only by erasing the Saxon's memories but also their identities.

Identifying the magical realist characteristics, suggested by Faris and Chanady, in *The Buried Giant*, the study has also attempted to reveal the functions of these magical realist elements of the book. In the novel, it is clear that Ishiguro manages to build a magical realist world where the supernatural and the natural occur coherently, but the study has also argued that he needs these supernatural elements since it does not sound logical to accept such a memory loss empirically. Hence, it can be remarked that Ishiguro includes some supernatural elements to make sense of this memory loss. It is also probable that he has taken the dragon image from Japanese culture where this image can often be seen and he also adds another supernatural phenomenon, the concept of magic, into the story as King Arthur casts a spell over the she-dragon’s breath to erase people's memory. Herewith, it becomes obvious that these two supernatural elements serve for the state, under the rule of King Arthur. At this point, it will not be wrong to assert that Ishiguro implies the attitude of the states and politicians to benefit from supernatural and metaphysical phenomena for their own interests because in the novel, King Arthur unites the whole country by erasing one of the ethnic groups’ identity with the magic done to Querig. This function of the mist has been analysed as

the social function of the mist and the effects of the mist on the two groups have been examined by referring to the peace agreement between the two archenemies. Herein, Ishiguro also questions the difficulty of the concept of peace by depicting the condition between the two archenemies. It becomes apparent in the novel that peace is such a difficult phenomenon that it cannot be preserved eternally unless it is accepted mutually. It will be proper to claim that Ishiguro's idea on peace is that even it is established with magic done to the whole society, the giants buried in the past will come to light one day unless it is established with mutual reconciliation.

In addition to Querig and the mist, Ishiguro also criticizes the alliance of the state and religion by creating another irreducible element: the wolf-like creature. It becomes clear in the novel that the state and the monastery, standing for the institution of religion in the book, act in unison when Sir Gawain declares that the wolf-like creature is in the tunnel to wipe out the people whom the monastery wishes to die. It can also be claimed that Ishiguro alludes to the collaboration between the state and institution of religion and he also directs the reader's attention to the exploitation of religion by statesmen because in the novel, the states benefit from the monastery to dispatch the enemy.

Furthermore, this study has focused on not only the social effects of memory loss on people, but also its individual effect on people by shedding light to their lives, which have been influenced deeply from memory loss. Clarifying the natural functions of memory such as remembering and forgetting, this study has examined the effect of memory loss on the major characters, Axl and Beatrice, of the novel by presenting their condition that they cannot remember anything about the past, even their son. In the novel, neither Axl nor Beatrice can remember why and where their son has left and Ishiguro uses parent-children separation to draw the reader's attention to the significance of memory on individuals because with memory loss, the characters forget about the most crucial people, their children, in the novel. Moreover, Ishiguro also centres upon the individual effect of memory loss by presenting the changes in Axl and Beatrice's lives. Although Axl and Beatrice are described to be ordinary villagers and devoted lovers, Ishiguro reveals that Axl used to be a statesman and Beatrice has slept with another man, which has caused their son's departure. In brief, to be able to lay emphasis on the individual effect of memory loss, Ishiguro builds a fictitious world where

memory is erased with a magic and by means of this, Axl lives in peace with Beatrice who has cheated him. In this regard, the study has remarked that Ishiguro presents the enigmatic influence of memory well in *The Buried Giant* by creating such a contradiction in which neither Axl nor Beatrice can become sure to wish to remember or to forget.

Consequently, this thesis has suggested that Kazuo Ishiguro manages to create a magical realist text in *The Buried Giant* by including supernatural elements and depicting them as if they were parts of ordinary life in the world of the book. This thesis has also pointed out that the text created by Ishiguro is in accordance with the criteria suggested by Wendy Faris and Amaryll Beatrice Chanady to identify magical realist texts. Besides, it has also been discussed how Ishiguro is able to demonstrate the individual and social effects of memory loss on people by creating a fictitious world where people's memories are erased with the magical realist elements and by reflecting the probable consequence of memory loss in their lives.

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