



Differentiative peculiarities of Magic realism and Fantasy

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ABSTRACT

The article deals with the issue of magic realism and investigates differentiative features of fantasy between magic realism. Fantastic and magic realism are two concepts that are frequently used in contemporary literature. Fantastic prose aims to take readers with varied skills down different ways by seamlessly combining the supernatural with the reality of our everyday world. The reader finds it interesting to distinguish between the real world and the imaginary one. As the term "Magic realism" suggests, magic, history, fantasy, and mythology are all used in it. The characters are frequently born with supernatural skills. It is frequently confused with Fantasy. Magic realism enhances writing by providing an original viewpoint for examining reality, culture, and the human condition.

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Introduction. It is no secret that the 20th century was full of various socio-political upheavals and developments. Magical realism, a wave of realism, appeared in such a situation where the artist was forbidden or limited to reveal the whole truth about society. Today, this phenomenon, which has become a universal aesthetic concept, was first mentioned by the German critic Franz Roch (1890-1965) under the same name. In 1925, a famous art critic described a group of young avantgarde artists as "magical realists". Because the main imaginative object in the work of these artists was the changing reality. A compelling literary subgenre, magic realism transcends the lines between fantasy and reality, expertly combining the fantastical with the everyday to create a seamless whole. It draws readers into a world where the impossibly imaginable happens, where magic permeates daily existence, and where the lines separating imagination and reality are crossed. Although this genre originated in Latin American literature, it has since spread throughout the world, inspiring authors of many languages and cultures.

The term "magic realism" originated in the early 20th century, initially used to describe a visual art movement that depicted fantastical elements in realistic settings. However, it was in literature that the genre truly flourished, particularly in Latin America. Writers like Gabriel García Márquez, Isabel Allende, and Jorge Luis Borges played vital roles in shaping the genre, infusing their narratives with rich Magic realism integrates magical elements into a realistic environment, as opposed to classic fantasy, which places magical components in a distinct realm. It's possible for characters to accept supernatural events without question, making it harder to distinguish between fiction and reality.

Methods and research materials. The following paper is written through qualitative data collection. The scientific works of G. Rahmani, R. Ibragimov, S. Smitha and other scholars are analyzed, compared and summarized through the analyzing extracts from the "Harry Potter and the philosopher's stone" the novel by J. K. Rowling. All materials have been compared typologically, comparative and descriptive methods have been used in writing the following paper.

Discussions. Despite its scope in terms of use, magical realism rose to its literal peak in the field of fiction. The absorption of magic and fantastic elements into the work, into the psyche of the heroes of the

work, frequent reference to symbols, the presence of folklore elements, the detailed coverage of human passions, the open ending of the work allows the reader to evaluate what is true and more appropriate in the construction of a fantastic or ordinary world, the past time contrasts with the present, physical existence with mystical existence, occurrence of events from an alternative point of view, that is, the narrator's voice moves from the third person to the first person, the exchange cause and effect. [3,5]

While investigating magic realism we have to analyze the essential characters of the following subgenre. Firstly, magic realism helps to transfer the elements of fantasy and magic to literature. Magic realism integrates magical elements into a realistic environment, as opposed to classic fantasy, which places magical components in a distinct realm. It's possible for characters to accept supernatural events without question, making it harder to distinguish between fiction and reality. Secondly, the genre contains in itself the cultural context. The magic realism frequently captures the political, social, and cultural climate of the place in which it is located. Through a magical vision, it offers a theme for exploring complex topics like identity, colonialism, and social injustice.

Thirdly, complex characters are expressed easily through magic realism. Magic realist characters frequently have complex inner lives and face existential issues. Their experiences are tightly linked with the story's magical components, supporting meaningful character development.

Fourthly, multimodal narrative is a common technique used in magic realism, reflecting the readers' perceptions of reality. Furthermore, the concepts of magic realism have served as an inspiration for playwrights, filmmakers, and visual artists. The genre enhances storytelling in a variety of formats since it places a strong emphasis on creativity and ethnic diversity.

A lot of people have consideration that magic realism is a branch of fantasy and have the same concept. But fantastic and magical realism are two notions that are frequently used in modern literature. Even though they contain certain magical aspects, magical realism is typically regarded as a distinct genre from fantasy because, unlike fantasy stories, which frequently keep their magical elements separate from reality, magical realism uses a significant amount of realistic detail and magical elements to make a point about reality. Fantastic fiction aims to take readers with different skill levels down diverse paths by seamlessly fusing the supernatural with the reality of our everyday world. The novel is finished by combining the two. The inability to distinguish between the real world and the fantastical one astounds the reader. As the term suggests, magic, history, fiction, and mythology are all used in magical realism. The characters are frequently endowed with supernatural skills. It is frequently confused with magical realism. The primary distinction between two genres is that, unlike in Harry Potter's series, where the abrupt disappearance of "the mirror" produces astonishment, the characters in Fantastic feel scared and startled by the events. In magical realism, on the other hand, characters typically respond to magical events. The relationship between the two genres to scientific fiction, where events are evaluated in light of scientific advancements and facts to help people deal with life on an informed level, is another crucial consideration.

The world of magical realism resembles our own, yet it also contains components of the fantasy. In Franz Kafka's "The Metamorphosis," Gregor Samsa discovers that he has transformed into a massive insect when he wakes up one morning [9,4]

Fantasy, unlike to magic realism is very different. While magical realism situates readers in a predominantly realistic world, fantasy takes place in an unreal world with unreal characters. J.R.R. Tolkien's The Lord of the Rings trilogy is a popular example of fantasy. The trilogy's characters include Hobbits, who are little people with big feet, as well as Elves, Dwarves, Fairies and Wizards. [9,4]

The world of fantasy generates fantastic, unearthly locales and fauna. Fantasy departs from reality, while magical realism remains rooted in our world. The various areas of the physical and metaphysical domains are combined in the Magical Realism school. Like the protagonists in the narrative, the reader gets lost in the imagination and loses sight of reality due to the beautiful way in which real-life events are mixed together with the otherworldly.

King of the world of Magical Realism, Gabriel Garcia Marquez, says: "Fantastic has nothing to do with the world we live in. It is a super-natural, metaphysical and surely deviant invention, conceived by evil art". Mrs. Davidson Lale says the best way to distinguish between Fantastic and Realism is to consider how it

affects the reader. Famous literary theorist Tustan Todorov says that because of supernatural behaviors, magical realism twists the reader's sense of reality, and he fantasizes about a whole new situation. [2,3]

To put it simply, magic realism is the fascinating combination of magical fantasy with reality. Through Harry Potter and the Philosopher's Stone, readers are introduced to a world of witchcraft and wizardry where magic is commonplace and existence has a deeper significance. For readers, still, it is a universe where things happen magically and reality has a little bit of a distinct perspective.

To sum up, Magic realism is still alive, dynamic subgenre that is constantly changing. Its skill at fusing fiction and reality encourages readers to explore beyond previously uncharted emotional and mental areas. For many years to come, magic realism will surely attract readers and challenge stereotypes as long as authors all around the world follow its tenets. This genre serves as a reminder that magic can be found in the most unlikely places—often right in our own lives—through stories of love, sorrow, and cultural identity. Magic realism challenges readers to consider how they see reality. By normalizing fanciful happenings, it promotes a more expansive view of what is feasible.

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