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Abstract

The purpose of this study is to show that R. K. Narayan uses magical realism as a technique in writing. Examples of this technique can be found in his novel *The English Teacher* which shows the writer's ability to deal with hybridity, autobiography, and colonization as important elements related to magical realism in literature. This paper researches into the definition of magical realism and how it can be applied to the Indo-English literature, with a special reference to Narayan's aforementioned novel.

Keywords: Magical, Realism, Hybridity, Autobiography, Colonization

Introduction

Magical realism was used as a literary term in 1798 by a German philosopher and poet called Novalis before the German art critic Franz Roh coined it in 1925. Novalis used the term "to describe an idealized philosophical protagonist capable of integrating ordinary phenomenon and magical meanings" (Calhoun 39). Abrams (1993) defines magical realism as a literary movement, originally applied in the 1920s to painters' school, which describes the fictional prose of Jorge Luis Borges in Argentina, in addition to some works of Gabriel García Márquez in Colombia, Gunter Grass in Germany, and John Fowles in England. Thus, the term was used to refer to "a prophet as a magical idealist or magical realist" (Warnes 16). In 1925, the term was used by Franz Roh indicating the demise of "expressionism"; furthermore, it became a more significant feature of the "boom" literature of the 1960s in Latin America. This is clear in the writings of the iconic author of Columbia, Gabriel Garcia Marquez.

Discussing ideas about magical realism, this research tries to prove that the artistic trend of the movement can be applied to other writings than Latin American. Much is written about such a literary movement; however, the focus is generally upon authors of Latin America. This study proves the possibility that magical realism can be applied to the novels of non-Latin American writers. R. K. Narayan is the focus of this research, where a discussion is made about his novel: *The English Teacher*. A survey is made of the brief history of magical realism in literature, with a special reference to its major features as well as its main figures who added a lot to the literary trend.

Two apparent figures dominate magical realism, namely Franz Kafka (1915) and Franz Roh (1925). The latter used magical realism to describe a tendency in German painting in the early 1920s. Furthermore, Bowers (2004) considers magical realism as a way of introducing and responding to reality, and demonstrating the mystery of reality in pictures. However,

Franz Kafka shocked his audience when he introduced his story in the first sentences of chapter one. Written in 1915, *Metamorphosis* was the first literary work to deal with the complex term: magical realism. Readers understand that there "is a guy waking up one morning after troubled dreams to find himself turning into a bug" (Kafka 1).

Born in Venezuela in 1906, the novelist Uslar Pietri used magical realism in his works before Alejo Carpentier (1995). It was first quoted as a term in literature when Carpentier thought that literary works that expressed the mystery of people belonged to a trend called magical realism literature. (23)

Brief History of Magical Realism

Hegerfeldt points out that the timeline of magical realism history can be divided into three phases (37). The first phase takes place with Franz Roh's introduction of the term, whereas it got a great attention when both Uslar-Pietri and Carpentier applied it to Latin American fiction and the last one came as the resurrection of the term by Flores (12, 16, 37). The term "magical realism" can be dated back to German art critic Franz Roh (1890–1965), who first introduced and used it in connection with post-expressionist painting in the Weimar Republic. The term

can be explored in a short essay from 1923 and in his book **Nach-Expressionismus, Magischer Realismus: Probleme der neuesten europäischen Malerei** in 1925 (Bowers 8) and (Hegerfeldt 12). Hegerfeldt observes that it was used in Europe by Italian critic Massimo Bontempelli (qtd. in Hegerfeldt) in the context of both literary and painting criticism within the 1920s (15).

Roh's book was translated into Spanish a few years after its original publication by Fernando Vela (Faris and Zamora 30) which transmitted the term "magical realism" to Latin America. According to Hegerfeldt magical realism received its great attention from Latin American literary critics only 20 years after the translation.

Uslar-Pietri and Alejandro Carpentier, who are both influenced by European artistic movements, are accredited with adding their own impact to the implementation of magical realism within fiction, especially in Latin America almost simultaneously at the same time in the end of 1940s (Hegerfeldt 15). Uslar-Pietri is acknowledged as the first person who used the term 'magic realism' in the context of Latin American fiction; however, Carpentier is realized for coining together the term "lo real maravilloso" (marvellous realism) to

identify “distinctly Latin American form of magical realism” in fiction (Bowers 14).

Zamora and Faris state that Carpentier, whose writings are widely discussed, believe that in Latin America “the fantastic inheres in the natural and human realities of time and place, where improbable juxtapositions and marvelous “mixtures exist by virtue of Latin America’s varied history, geography, demography, and politics – not by manifesto” (75).

So, in terms of Carpentier’s beliefs, “lo real maravilloso” is only restricted to Latin America; that is to say, Carpentier thinks that the term’s usage should be geographically constricted. On the other hand, Hegerfeldt notes that, in accordance with Echevarría Gonzales, interest for magical/marvelous realism was picked up after Angel Flores essay which came out in 1955 (37).

Flores describes magical realism as “the amalgamation of realism and fantasy” (qtd. in Zamora and Faris 112). Hegerfeldt points out that “following Flores’ reintroduction of the term, magical realism for a long time was largely treated as an exclusively Latin American phenomenon” (27). Since Flores’ essay, associated with magical realism, is steadily located in critical discussion and the decades, which followed Carpentier and Flores’ essays brought about some changes. The term ‘new’

describes literature outside Latin America, too, especially in the last few decades (Bowers 33). Such a literary mode is associated with postcolonial literature. However, magical realism is also concerned with non-postcolonial literature.

Bowers notices that magical realism can be interlinked with fiction which expresses a non-dominant or non-Western approach, whether that is from a feminist, postcolonial or rural standpoint (102). Furthermore, she states that magical realism branches out; the echo of Latin American magical realism propels the rapid adoption of such form of writing globally. Magical realistic writers are recognized in India, Canada, Africa, and across the world (18).

This is considered to be a further sign through which magical realism implementation moves through the globe. It can be said that the history of the term, “magical realism”, is difficult to be described extensively owing to the diverse usages of “magical realism”, “magic realism” and “lo real maravilloso”. Different critics have slightly different definitions for them and how they are distinctive from each other.

For example, Bowers makes a distinction across magical realism and magical realism (35). She believes that magical realism is thought to be a sub-section of magical realism; that is to say, she

uses the second as an umbrella term. Then, a lot of critics do not dwell on either definitions or distinctions; instead, they simply use either “magic realism” or “magical realism”, discarding further explanation for their choice of the term. However, the most effective critics of magical realism define it as a mode rather than a genre. Chanady points out that magical realism, like the fantastic, is a literary concept rather than a specific, “historically identifiable genre, and can be found in most types of prose fiction” (17).

Wilson observes that magical realism is considered to be an unmistakable textual mode (222). Hegerfeldt stipulates that magical realism is acknowledged to be a mode through linking modality question with the way whereby magical realism is different from other supernatural texts. To clarify, she claims that the matter-of-fact way, whereby the magical and the supernatural are contextualized within the narration is the reason why magical realism is viewed as a mode rather than a genre: “[p]utting it simply, one could say that genre primarily relates to form and, at least on the level of sub-genre, content, while mode refers to manner of narration” (Hegerfeldt 47). It follows that a magical realist text mingles both the ordinary world and magical elements; hence, magical realism is recognized to be a mode rather than a genre.

Magical Realism and Post-colonialism

Magical realism is strongly interlinked with post-colonialism by many scholars and critics. Bowers refers to post-colonialism as both political and social stages that crash with the colonial power to grant nations the right of independence from the rule of another imperial state (Bowers 96). On stating the interrelationship between magical realism and post-colonialism, Bowers identifies Stephen Slemon whose work is widely denoted by critics through discussing such a topic. Bowers condenses Slemon’s ideas of how magical realism can express a tri-dimensional approach of postcolonial literature for many factors. Firstly, owing to the dual narrative structure of magical realism, it can present the postcolonial context in terms of both the colonized and the colonizers’ perspectives; such presentation highlights its narrative structure and its themes. Secondly, it has the ability to produce a text which explores the tensions and gaps of representation in such a context. Thirdly, it provides a means to fill in the gaps of cultural demonstration through a postcolonial context by recuperating the fragments and voices of forgotten or subsumed histories from a viewpoint of the colonized. (Bowers 97)

Post-colonialism is considered to be a rich basis for magical realist writing

because of the heterogeneity of collocated-opposing views of both the illusion and reality which contradict each other. Magical realism is built on the notion of blending the ordinary and magic and, through this, blending two opposing world views. Truly, this is pertained to postcolonial societies too, where local mythologies and beliefs clash or get blended with a Western world view, and where the dominant is confronted by the marginalized. Wilson points out that magical realism is acknowledged as a reflection of naive superstitions which are left behind in sophisticated industrial societies.

Magical realism can be enlisted in the register and context of postcolonial discourse as the mode of a conflicted consciousness and the cognitive map which disclose the antagonism between two cultural and historical views in addition to two polarized ideologies (Zamora and Faris 223). Aldea points out that it is most often to identify postcolonial literature in which magical realism is to be read in terms of political allusions (103). The mode only exists in such spheres of literature owing to its widely-interwoven relationship with Latin American and postcolonial fiction.

This is apparent in the history of magical realism in fiction in Latin America and the ideas of Carpentier and Flores who both claim that the modes of magical

realism and 'lo real maravilloso' (marvelous realism) are considered to be specifically of Latin American phenomena. Carpentier does not believe that one could write magical realism in Europe without somehow destroying its core (qtd. in Hegerfeldt 18). This is because "the phenomenon of the marvelous presupposes faith" (Zamora and Faris 86), which European writers apparently lack. Flores builds his claims of magical realism's inherent Latin American elements on Carpentier's writings concerning the topic. Carpentier's claims fallacy is figured out by many critics. Hegerfeldt sums up the problem of trying to limit magical realism geographically. However, restricting the mode to a single continent does not make sense as soon as Latin American reality is bounded to its structure; hence, it is obvious that similar conditions of mythological beliefs, which are juxtaposed with scientific thought, prevail in other societies as well, especially in the former-colonized countries (Hegerfeldt 29).

The existence of magical realism, in European and Western literature, is interlinked with the rational view of the West. Hegerfeldt notes that the European world-view is equated with rationalism, empiricism and scientific thoughts which are the dominant paradigms. Both western and postcolonial societies are featured by

diverse and paradoxical ways of thinking which exist side by side (31). Wilson observes that such a geographical restriction seems to deny the parallels between Latin American magical realism and the tradition of European fantasy exemplified by Kafka or Bulgakov (223).

Therefore, it can be said that restricting magical realism to Latin American literature or post-colonialism is not valid. Therefore, magical realism is not marked to have arisen in response to the co-existence of heterogeneous world-views. Furthermore, it is not restricted to postcolonial literatures, since such circumstances include Western societies (Hegerfeldt 31). According to D'haen, "it is the notion of the ex-centric, in the sense of speaking from the margin, from a place of "other" rather than "the" or "a" center, that seems to be an essential feature of that strain of postmodernism we call magical realism" (194). It can be concluded that magical realism can be written outside postcolonial literature and, therefore, in Western literature because heterogeneous and opposing world-views and the concepts of center and margin are applicable to many aspects of Western culture as well as postcolonial cultures.

A General Comment on *The English Teacher*

At the opening pages of the novel, Narayan gives his readers a picture of his protagonist, Krishna who is somehow sandwiched between contradicted views of his life. Although Krishna says he is happy, he feels a kind of vague disaffection. As an English teacher, Krishna lives in the college hostel; he used to be a student in the same college. Further, he finds out that his teaching is a sort of pain for him as his students are not good at learning. His English principal of the college has some shocking remarks with regard to the English language. His young wife stays with her parents after giving birth to a daughter, a tradition followed by every Indian house. One day, he receives a letter from his father advising him to set up a house of his own. So he rents a house, where he lives happily with his wife Susila and daughter Leela.

Krishna's mother, coming on a visit from the village, thinks the house is too small. Krishna's father offers him money to buy a house of his own. Therefore, he starts to look for a good house with his wife and finds one on the edge of the town which they both like. Unfortunately, while inspecting the house, Susila walks into a lavatory in the backyard that is left dirty by trespassers sneaking into the empty house.

Susila falls ill and is found to be suffering from typhoid, contracted from the lavatory. Unfortunately, the illness is fatal. After several days of high fever, despite much care and help of the doctor and her loved ones, Susila dies upon which Krishna is devastated. His mother wants to take care of his daughter, but he can't bear to part with her. The rest of the novel describes his life and how he is able to communicate with his dead wife again.

Post-colonialism in *The English Teacher*

The English Teacher is of great significance as far as magical realism and postcolonial elements are concerned. The choice of the word "*English*" carries important implications. Narayan shows the effect of colonization of his country by the English authorities. In his memoirs, *My Days*, Narayan recalled: "The book falls into two parts-one half is domestic and the other is spiritual. Many readers go through the first half with interest and the second half with bewilderment and resentment, perhaps feeling that they have been baited with the domestic picture into tragedy, death, and nebulous, impossible speculations (about afterlife)" (35).

As a postcolonial text, *The English Teacher* discusses issues related to the impact on the nation by colonization.

Narayan allows his protagonist, Krishna, to make up his mind concerning a significant issue; he decides to leave his work in the college of Mr. Brown that symbolizes the British rule in India. He cannot go on with such a humiliating work. Krishna attacks the British seizure of the educational system and considers it an explicit failure.

He justifies his position that he can no longer stuff Shakespeare, Elizabethan meter, or Romantic poetry for the 100th time into young minds. He further adds that such a false kind of education makes them a nation of morons. They are considered to be strangers to their own culture, and camp followers seeking after another culture. Both cultures are mingled together, yet one of them seems to try to erase the other only to prevail over the whole nation. This is the goal of colonization which Narayan rejects when he asks about his roots. It is a very important question posed by Krishna in chapter eight. He tries to express his opposition to the whole system in a letter to Mr. Brown. However, he tears the letter of resignation up and decides to go and meet Mr. Brown face to face. Krishna stands as a man with an eastern mind trying to teach children how to enjoy their real history and national culture. Mr. Brown, on the other hand, stands looking with his greenish eyes and western mind to analyze the situation.

He tries to persuade Krishna not to leave his job which pays him a hundred rupees, whereas his new job in the school of children provides him with only twenty five rupees a month. Krishna believes, "what I am doing in the college hardly seems to me work. I mug up and repeat" (*The English Teacher* 175).

Although Mr. Brown tells him, "You have done admirably as a teacher of literature" (175), Krishna thinks these words do not please his innermost self. However, this does not mean that Narayan despises English literature or English authors. On the contrary, he really respects them. This is clearly expressed in Krishna's words, "It is not that. I revere them. And I hope to give them to these children (*The English Teacher* 175)", yet he wants to do so in a different manner. Often, colonization aims to eliminate the originality of the colonized. Narayan stresses the fact that he hopes to keep his nation's traditions and culture in good condition. Despite having spent thirty years in India, Mr. Brown himself cannot pronounce only one word of Indian languages.

Mr. Brown tells all people attending the ceremony of Krishna's last day in college that he saw Krishna grow under his eyes as a fluent teacher whom the boys love. He feels so much proud of Krishna. One of

the boys expresses his deep gratitude saying, "Our country needs more men like our beloved teacher who is going out today" (178). Having left the college to go back home alone, Krishna smells the fragrance of jasmine. He asks, "For whom am I carrying this jasmine home?" (178). Then, he feels that the atmosphere starts to change; it becomes replete with strange spiritual forces. He feels the past, present, and the future blended into one. Though he has thoughts of different activities and meetings, his mind becomes suddenly void of anything. It concentrates on the fragrance of jasmine; further, Krishna calls Susila softly. When he opens his eyes, he sees Susila sit on his bed and look at him with a beautiful smile.

Clearly, magical realism appears in the novel especially in the death of Krishna's wife, in other words, "Living without illusions seemed to be the greatest task for me in life now: fate would cease to shock us if we know the barest truths and facts of life" (118). *The English Teacher* comprises some interesting ideas related to magic realism. Furthermore, this can be noticed in the first pages of chapter one where Krishna comments on his duty to admonish and cajole a few hundred boys of Albert College so that "they might mug up Shakespeare and Milton and secure high marks and save me

adverse remarks from my chiefs for this pain, the authorities kindly paid me a hundred and dubbed me a lecturer"(The English Teacher 1).

Narayan uses magical realism as a narrative technique by which he can easily convey his message to the readers. Moreover, he can talk about his postcolonial feelings towards the status quo in his country. In this regard, Zamora and Faris point out that magical realism shows its origins with view to the entity of an antagonistic reaction to the European Rationale to demean the dignity of the colonized people (37).

Thus, the rejection of western realism caused a gap; furthermore, the writers of non-western origin have to try to bridge this gap through magical realism. Nevertheless, the purpose of using magic realism in writing differs greatly from one author to another. In the case of Narayan, it serves as a device by which he can present his opinions about the mainstream culture and politics. Similarly, Narayan uses magical realism to help him demonstrate the distance between the center (West) and the margin (East).

Narayan uses subjective exaggeration, myth, history, and ambiguous reality on dealing with his novel. As a

magical realistic writer who is classified as a postmodernist writer (Ashton 83). In the first chapter of *The English Teacher*, Krishna says "Could you imagine a worse shock for me? I came across a student of the English Honours, who did not know till this day that 'honours' had to be spelt with a 'u'?"(2). This indicates the use of exaggeration to comment on the reality of the situation by which he is deeply shocked. How come that a student, learning in his college, drops the important letter "u" in a word like "honours"! Mr. Brown is so dissatisfied that he summons the staff in order to hold a conference especially with the aim of discussing such a frivolous matter. He keeps Krishna and the assistant professor, Gajapathy for almost an hour to lecture them on the importance and purity of English.

Though a fan of English literature, Krishna is employed by Narayan to show how the English people (who represent the center or the West) try to dignify their own entities including their language, but degrade the status of the colonized people known as the margin or rather the East. Zamora and Faris observe that those people's reaction inside their colonized country seems to be humble. (56)

Ironically speaking, Narayan tends to demonstrate the shortcomings of

colonialization in his country. The professor's words, "with flying colours" indicate that it is as if they were fighting a long battle that caused them a sort of shameful defeat. At that very moment, Krishna, who is very much irritated, begins to react nervously: "Mr. Gajapathy, there are blacker sins in this world than a dropped vowel "(3). In the same dialogue, Krishna wants to express his view about the tyranny of the English colonization represented by the character of Mr. Brown by asking him if he is able to say anything fair.

Narayan does not forget to tell his readers how colonialization leaves its great impact upon the Indian nation. He uses the word "*railway*" when Krishna tells his host that there must be a railway line to be visible from the veranda. The influence of the West upon the East is clear; the British Empire changes the colonized land and introduces the use of railway system. After a long talk about the surroundings during their walk together, Krishna and his host start discussing the reasons behind the strange letter. The man tells Krishna that staying alone in the evening gives him a sort of peace. He believes that the whole place belongs to eternity; neither time nor disease touches their place. Narayan blends things together to focus more on the idea of hybridity as a major aspect of magical

realism. Although Krishna and his host are on earth, there is a strange feeling that their new place is not down to earth: eternity belongs to heaven only, yet there is untouched peace by the powerful hands of time.

Moreover, Krishna's host discovers something puzzling: he gets a pencil to write a poem, but suddenly the pencil starts moving by itself, but he keeps holding it. To add more to the idea of hybridity, Narayan makes Krishna listen to his host saying that they are such a band of spirits who work to bridge the gulf between life and afterlife. Once the spirits come to speak with Krishna, they make sure that nobody can ever stop their communication whatever he or she is on earth. They tell Krishna that they have been trying to search for a possible method by which they can communicate with him. He feels so glad that he exerts all effort to help the spirits so as to communicate well. Readers find a sort of irony: the powerful spirits ask an ordinary man on earth to help them. However, Narayan tries to prove that man has certain qualities and abilities by which spirits can explore to reach their desired goals. In this respect, Krishna says that he is indeed honored to start helping the spirits carry out their plan as he does whatever he can.

Krishna is, thus, employed as a kind of a bridge connecting the world of the dead with that of the living. This illustrates the idea of blending contrastive things together in magic realism where something unbelievable takes place, but the characters themselves neither show any kind of exclamation nor add any comment. In this respect, Faris comments on the idea of irreducible element (30).

Regarding the post-colonial note of the novel, Narayan uses the headmaster as a true character expressing a fact that India is a poor country. Furthermore, its people can do without luxuries. India is not a cold nation and its people do not need any heavy furniture. Krishna tells the headmaster that it is impossible to get a school unless its buildings and furniture shall be invested. This indicates that Indians only imitate the British blindly: the nation is greatly influenced by the colonization systems.

In this scene, the headmaster asserts that what Indians do is nothing but mere copying. He repeats his words more than twice within the same scene. Commenting on the educational system, both Krishna and the headmaster are not satisfied with such a kind of mere copying. They both believe that the British have affected their nation very badly as far as education is concerned. They think that sports and games do have

great value, yet not to the extent of worship. The headmaster exclaims about the worship sports and the eleven idiots, running after a ball, to win a cup.

Krishna, as an English teacher, does the same kind of imitation or blind copying. Mr. Brown, the school principal, loses himself in excitement of a match, congratulates the team, and shakes hands. In addition, he not only gives no limits of liberties to the tournament players but also sends them on tour as a sort of reward. Ironically speaking, through a sort of repetition, Krishna observes that Mr. Brown helps the members of the winning team to pass their examinations! This blind imitation indicates how colonization deeply impacts the Indian people. Narayan tries his best to point out such an implicit idea through his narrative structure of magical realism.

Narayan uses the 'pictorial story', through the headmaster and the children, to stress the rage of the Indian people whose land is occupied by the British. This can be clearly seen in the scene of telling a story to children to teach them a lesson in life. The headmaster chooses a story of an angry young tiger that hunters-bad fellows take his mother away; this refers to the Indian nation as the mother of all Indians, but it is occupied or taken by the British colony. The impact of the Anglo-colonialization is

obvious in using the names of streets. An example can be found in the scene where the headmaster walks with Krishna and his daughter. They notice the use of a British name, Anderson, as they look at the impressive name-plate nailed on the wall of a house. Krishna wonders who the Anderson of this lane is; the colonial influence reaches the use of language in India.

When Krishna comes across a book about the criticism of Elizabethan dramatists, he considers it to be the most boring work; however, he has to read it. The headmaster tells Krishna that the former was forced to study law and then people around him wanted him to rush into an office chair. Nevertheless, the headmaster resisted as he loved children and had a desire to start the school. He refused to be specialized in the study of the new law related to colonial system.

Moreover, the impact of the West is clear upon the East: Krishna assures the student in the BA class that he should never be worried about studying English topics. He tries to clarify the point to his student in a simple way, adding that they are supposed to go through and pretend that they have some amicable feelings for them. Readers notice how resistant Krishna is to teaching Indian students English topics, but he is forced to do so. Narayan, thus, uses Krishna

to mirror his resistance to the British rule symbolized in the English department and its influence on the Indian education. In the same chapter, Krishna tries to communicate with his dead wife. There is an air of mystery; Krishna cannot do that by himself. Although he goes to his friend's house to sit at the same place, Krishna cannot establish direct contact with Susila. Unfortunately, without his friend who is away from home, he fails to perform the task on his own. He decides to leave but with a heavy heart.

However, before leaving, he asks the spirits to devise a way by which he can communicate alone with his wife. Hearing no answer at all, Krishna feels that he is drowned and wants to cling to a blade of grass at the edge of a well. Later on, Krishna sees a picture of himself carried in the same place where his dead wife is. Narayan draws a thread of magic into the realistic situation in which readers notice how Krishna feels hopeless and frustrated. However, Krishna is not dead; he still breathes and thinks much more of his dead wife. Then, he receives a letter from his friend who helps him through the spirits so as to apologize for being so late.

Conclusion

Narayan is much influenced by the British colonial culture and education. He studies the English language as the first

language: reading several textbooks in English at school and college. His views are colored by the British colonialization. However, he becomes so versed in English that he uses the language better than his mother tongue. This is obvious in *The English Teacher*, where he is aware of the importance of English in his colonized India. Narayan understands that it is difficult to remove English from the Indian society. It is not only used at schools and colleges, but also spoken in factories and some public places.

Furthermore, the research proves that Narayan accepts English as belonging to the colonist, yet used by the Indians in reality. He tries to use it to describe the British presence in his own country. In *The English Teacher*, readers can easily notice the impact of the British colonialization upon the Indian nation. Krishna goes to meet his wife and mother at the railway station: one important aspect of the British effect on Indian transportation. Nevertheless, Narayan orientates his satire towards the educational system inside Krishna's college, where students have to know more about the British literature every year without getting any slight idea about the Indian history. Narayan's acceptance of English, as the first language in India, does not prevent him from depicting the real

Indian society or examining the different aspects of colonization in India.

To conclude, Narayan's literary works are rarely studied from the magical realistic perspective. This research tries to point out his achievement and crucial role in dealing with magical realism as a trend in English literature. Further, it proves how Narayan adds much to his Indian society as a magical realistic author who discusses social and political issues through blending myth with reality, dreams with facts, and fantasy with history.

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