

Tribhuvan University

Magical Realism in Oscar Wilde's Selected Stories

A Thesis Submitted to the Faculty of Humanities and Social Sciences, Department of
English, Ratna Rajyalaxmi Campus, in Partial Fulfillment of the Requirements
for the Degree of Master of Arts in English

by

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May 2018

Declaration

I hereby declare that the thesis
Magical Realism Perspective in Oscar Wilde's "Selected Stories"
submitted to the Department of English Faculty of Humanities and Social
Science at Ratna Rajyalaxmi Campus for the award of Master of Arts in English is
the result of my own independent work and except to extent assistance from others in the
design and conception is the thesis is duly acknowledged.

All sources used for the thesis have been fully and properly cited.

It contains no material which led to a substantial extent has been

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May 2018

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Letter of Approval

This Thesis Entitled “Magical Realism in Oscar Wilde’s Selected Stories
“Submitted to the Department of English Ratna Rajyalaxmi Campus by Mr. Buddha
Tamang, has been approved by the undersigned members of the Research Committee.

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Acknowledgements

I take this opportunity to express my sincere gratitude to Motikala Subba Dewan, Associate Professor of Ratna RajyaLaxmi Campus, for her continuous support and academic guidance. I also extend my gratitude for all faculties at the Department of English, who have inculcated in me the thirst for knowledge. I am indebted to Pradip Sharma, Head of the Department, and the members of the research committee, for providing me the opportunity to work for thesis. I think no words can express my profound gratitude to my respected teachers whose constant supervision and scholarly guidance enabled me to bring this research work into the present form. I owe a great debt to him.

I also respectfully acknowledge my parents and brother who always encouraged and provided me all possible support in course of this work. I also want to convey my gratefulness to my friends, especially, families for their continuous support and inspiration.

May 2018

Buddha Tamang

Abstract

The present research is an attempt to explore the magical realism along with the perfect combination of the contemporary world. The selected stories have shown the presence of real and unreal image and its artistic presentation. The concept of magical realism shows a mixture of two worlds in which reality is grounded and magic, supernatural power, myths, fairy tales are added. It is more than reality itself in which our beliefs and traditions are superimposed. Regarding selected stories of the research profoundly presents both magical world and contemporary world. The stories have immensely raised the issue magical realism in which stories Wilde has blended both reality and supernatural world. He discusses about contemporary reality, social events and human psychological reality but along with grounded reality he equally has superimposed mythical reality, fairy tales and supernatural happening. Making both worlds together he has maintained magical realism.

Table of Contents

	Page No.
Declaration	ii
Letter of Approval	iii
Acknowledgements	iv
Abstract	v
Magical Realism in Oscar Wilde's Selected Stories	1-26

Magical Realism in Oscar Wilde's Selected Stories

The research paper discusses magical realism in Oscar Wilde's selected stories in which Wilde's artistic power of blending reality and fiction is explored. Wilde's short stories reflect both real and fictional world together. His beauty of art is presented by mixing natural and supernatural power. It is a mystic power of the author who is able to represent the world from a different perspective. All the selected stories "The Happy Prince" "The Star Child" "The young King" and "The Fisherman and His Soul" are closely related to the theme of magical realism in which the author blends both real and fictional world. The author presents his perspective toward reality and mingles both reality and mystery and supernatural power in the stories. It is also another layer of reality but it juxtaposes visible and invisible reality of the world. All these selected stories incorporate core reality along with mystical power of the world.

Realism refers to representation of physical reality and reflection of contemporary society. It is a verisimilitude of contemporary and ongoing reality. In literature, it shows depicted world where imaginative and idealistic world is ignored. *Encyclopedia Britannica* defines as, "Realism, in the arts, the accurate, detailed, unembellished depiction of nature or of contemporary life. Realism rejects imaginative idealization in favor of a close observation of outward appearances (122). It reflects physical appearance of existing reality. Most of the writers from realism movement reproduce and copy the existing reality.

Magic realism is a concept which infuses both reality and fictional world in which author plays with world reality by creating supernatural facts. In other words, it blends reality and fiction in emotional and reflective manner. *Encyclopedia Britannica* defines as, "narrative strategy that is characterized by the matter-of-fact inclusion of fantastic or

mythical elements into seemingly realistic fiction" (4). It includes mythical and cultural fantasy in real world. Gabriel Marquez opines, "It is in fact the inherent inclusion of contradictory elements that has made and sustained the usefulness and popularity of the concepts to which the terms refer" (3). It means it juxtaposes contradictory aspects together. It is forceful expression in which both reality and fiction is blended. It is a concept which brings contradictory ideas together. Realism is about core reality but when supernatural and magical ideas are put into realism, it becomes magical realism. According to Gabriel Marquez, magical realism adds value and redefines it to literature. It makes literature beautiful, suspenseful and colorful. In another words, it is a beauty of work of art which embellish literary work.

Magic realism is that aspect of literature which helps cross the border between two separate literary discourses- the realistic and magical. The term "realism" refers to a literary discourse that represents those aspects of the word open to empirical proof, whereas "magic" refers to a literary system that admits the existence of something which cannot be empirically proven the existence of the supernatural. The supernatural, on the other hand, takes culturally specific form, consisting of many different laws and characteristics. Franz Roh originated the term 'Magical Realism' to describe art in which "the mystery does not descend to the represented world, but rather hides and palpitates behind it (16). His creation of the term stemmed from a need to define a painting style that gravitated more toward the real than did the abstract style of the Expressionist paintings that preceded it. Roh asserts, "Expressionism shows an exaggerated preference for fantastic, extraterrestrial, remote objects. Naturally, it also resorts to the everyday and the commonplace for the purpose of distancing it, investing it with a shocking exoticism

(16). ” In essence, he argues that Expressionists exploited reality in order to give their fantastical elements a jolting significance, unlike the new mode of magic realism holds no responsibility for the content or any further uses. Which “humanity seems destined to oscillate forever between devotion to the world of dreams and adherence to the world of reality (17).” By joining these contrasting literary systems, magic realism disrupts the traditional meanings of these terms and obscures the hierarchy of realism over magic which reflects conventional western epistemologies in upsetting this hierarchy; magic realism allows for and encourages the disruption of further hierarchical binaries.

The selected stories are about the author's personal perception of reality. The author indirectly narrates his self perspective of reality. George Smith defines it, "This feeling of knowing reality is based on part on an assumption of stability is central to everyday theories about the self and more formal social science theories about the self" (69). His definition of reality relates to the consciousness of person embodies own ego together. Referring his idea, an author has consciousness of self who can reflect oneself in writing and behind off stage presence can be varied and the author certainly enmesh own self. In particular, biographical writings include as such authorial factor in writing . It is all about reflection of contemporary society and socio-political state. Self is commonly understood in relation with subjectivity which refers to personal understanding of reality. It is known in psychological analysis; but we simply explain it as a reflection of personal presence.

In “The Happy Prince” a statute has been erected in mid of the city which is revered by all residents of the city. Everybody pays deep respect to the statue and as a god respect it. It is taken as symbol of happiness, joy, and contentment. However, this

statue even being a breathless object, observes, sees and overlooks all citizens, residents and people of the city wherein he finds suffered and painful lives which squeezes his heart too tightly to drop tear down. This is posthumous experience which makes repentance when he realizes human suffering.

The prince was the happiest man in the world when enjoyed life and never experienced a little bit sadness and misery. He is supposed to have been the happiest person, who never experiences any sadness and misery. Throughout life, he never shows any more dismal. After his death, people erect a statue as a symbol of happiness. But he realizes sadness and misery being a dead soul of the statue. One Swallow came and settles down beneath of this statue. But prince transforms his heart into this bird and message people. The bird distributed all jewels and gold to people who are needy. When the bird finished distribution then died. After long time, the statue remained worn and no one remade this but ultimately demolished. The story blends reality and supernatural events. It does not only reflect reality but also blends supernatural elements.

In “The Star Child” it is a story of two woodcutters, are true friends. Each and every time they would visit together and share their valuable moments of life. Once upon a day, both of them were visiting through jungle, they saw a bright star falling from the heaven. It was miraculous scene that fascinates them and they moved toward scene. As soon as they reached there, it changed into a little child. Both of them want to take the child, but they were poor, they had already many children at home. As time passed, the small child grew up but he becomes rascal because of his ego of son of star. He makes gang and become leader of the gang. One day, this gang throws stone at beggar woman but she was her mother. As a result, she cursed him and he loses his charm. Then he was

sold to magician. When magician took him and send him to the forest to find gold but he gave all gold to beggars though he is punished by magician. Later, he was blessed and regained his charm. Finally he became king of the state and ruled over people. But after three years he died. This story also incorporates mythical references.

In “The young King” a young man is taken from jungle to make king. As soon as he was brought, hunters were seeking the lost child in jungle. But he was safe in king's place. He was only sixteen so he was excited because he has got luxurious life at palace. Even more he was going to be king of the state in near future. He was adopted son of king, however he was declared of future king. One day before he was declared as a king, he dreamt a terrible dream that he found sign of his death. All people were waiting the day of coronation and everything was preparing for the day. Different jewels and robes were collecting for the day. He becomes the king of the state where he gets every kind of happiness however he does not seem happy when he sees poor people suffering at making clothes and grains. Then he does not demand anything, he just sustains his life even if he is a king of the state. This story blends certain supernatural beliefs.

In “The Fisherman and His Soul” a young fisherman usually spends his time in river where he practices fishing. It is very optimistic when fishing so he keeps on expecting better fish. One day he unexpectedly gets a mermaid. But the mermaid denies dying in front of him and she makes requests him not to kill him instead of it he gets him play songs. He leaves falls in love with a beautiful mermaid girl. He cannot leave it. He desires get married under the sea. He imagines his life with mermaid girl, however it was not possible.

Concept of magic realism is simply understood as a mixed or hybrid idea of both reality and fiction. Realism is an artistic reproduction of the reality itself in which existing reality is recreated and represented but magic realism paints supernatural and fantastic world. Fictional world is represented in ground reality and world itself. Oscar Wilde in his stories reflects contemporary society together with fictional world. "The Happy Prince" "The Star Child" "The young King" and "The Fisherman and His Soul" narrates both reality and supernatural references. All stories incorporate contemporary reality and mythical, supernatural and fictional world in story.

Oscar Wilde is timely belonged to the transition phase of eighteenth and nineteenth century. His writing and literature reflects feature like realism and fantasy together. Mostly his stories are reflection of both realism and mythical references. His stories carry feature like hybridity of realism and fantasy, incorporation of myth, and both mundane and fantastic world. These are the feature of magical realism that are found in his stories. These stories appeal the same reality of the society as "The Happy Prince" "The Star Child" "The young King" "The Fisherman and His Soul" stories bring mythical references, supernatural powers and cultural beliefs. In "Happy Prince" a statute has been personified to express pain and suffering. Similarly, "The Star Child" blends a story of poor woodcutter and supernatural blessing. In "The Young King" a hunter is given royal respect by supernatural power. In "The Fisherman and His Soul" a fisherman gets unusual marriage under sea. All stories blend both reality and supernatural elements in story. These all stories show thoughts, beliefs, and social practices along with fictional world. All his stories incorporate mythical idea and supernatural concepts blending to ground reality. These features are found in magical realism.

One of the critics Hafudh Humaish analyzes his stories from moralist point of view where he finds moral insights. It means his intention to improve societal issues in society by showing somehow problematic situation. As he observes:

He is believed to be a pure aesthete who thought of morality as being independent of art. Critics often describe the decadence literature to which Wilde belongs as being immoral, morbid, sordid, and perverse. Some critics find his story *The Happy Prince* an example of his homosexuality. In his short story *The Happy Prince* he proved to be more a moralist than an aesthete. It shows that he did not in fact apply his doctrine *Art for Art's Sake*. The paper shows that Wilde also believed in the inherently moralist nature of art. (5)

This review of Wilde's stories reflects moral and ethical aspects in his stories and he tries correct human evil works and other aspects from society. As he claims that Wilde's stories focus on reformative development of the society and emphasizes social aspects rather than literary flavor.

Yigit Sumbul interprets Wilde's stories from religious perspective and shows or apply Jesus metaphoric image in stories' protagonist. It is his perspective that reflects:

Wilde seems concerned most with the soul of man in the present time, as the inequality of standards of living prevent humans from realizing their own potentials; and society is so much preoccupied with their material development that they lack the will to direct the poor towards enlightenment. Wilde refers to Jesus Christ as a symbol of pure individualism which, in the long run, leads to a public order and welfare.

Although the image of socialist government in Wilde's mind appears as one of artistic utopia, it is still arguable that Wilde has been influenced by the dominant political philosophy of his age, especially concerning private property, individualism and division of wealth and labor. (165)

As he views the stories of Wilde, it is suggested that literature must dig out social issues and those things should be based on corrective intention. His argument and reading of the stories read social aspect with moral and cultural practices.

Another Critic John, A. Quintus penetrates modernity and its tragedy through art. It is mixed version of both imagination and realism but it more or less touches naked picture of reality. He further claims:

An attempt to treat a tragic modern problem in a form that aims at delicacy and imaginative treatment; it is a reaction against the purely imitative character of modern art." The "form" Wilde chooses is fantasy, which he clearly prefers to realism or the "purely imitative character of modern art": Wilde can treat a tragic problem even in a fairy tale that is unconcerned with sordid details or with a fidelity to everyday occurrences, Wilde also said that the tales were not intended for children. (24)

Quintus observes theme of modernity that discusses on identity crisis, suffering, faithless and mythical cruciality. Because modernity turned over a new modification of life, it defined life from a different perspective.

Rohini. C. Widyalkar uses a different perspective in Wilde's perspective in which he analyzes post modern point of view:

Analyzing the short story with intricate motifs woven into its fabric this study depicts it as an aesthetic experiment with an inherent transformative power. Yet pedagogic caution is a requisite as Wilde himself has stated that the tale has ‘many secrets, many meanings and many answers’ embedded in it. Judicious analysis of Wilde’s tale will make the young adults explore some age relevant secrets, meanings and answers while discovering the beauty of his art. (53)

It is reading about post modernism that uncovers multiple reading, understanding and interpretation of texts.

Asad Mehmood analyzes Wilde's stories about balancing human ethos and his characters are guided or controlled by emotional performance.

The transitivity analysis showed how Wilde balances the concept of love which, upon cursory glance, appears to tilt towards the protagonist, the nightingale, with the arousal of sympathy. Transitivity analysis of the short story by taking into account the processes associated with the main characters enabled to bring to limelight Wilde’s widely acknowledged and debated view of contraries by presenting the nightingale and the young student of philosophy as two contrary views of love balancing each other. The finding through linguistic tool of transitivity is based on the assumption that language form is not fortuitous, but performs a communicative function. (78)

Mehmood lens romantic aspect in Wilde's stories. His stories touch and play with human sentimentalism. Because his stories can arouse human feelings, the stories are related about human relations and feelings.

The present research put forward Magic Realism in Oscar Wilde's Selected Stories. The texts will be studied from magic realism point of view and discussed contemporary society in relation to literature. This research aims to show the magic realism in Wilde's work.

A determinate definition seems to get lost somewhere in all the conflicting terminology, often getting lost between the many terms such as magic realism, magical realism and marvelous realism. As Maggie Ann Bowers tells us in her book, *Magic Realism*: in magic realism 'magic' refers to the mystery of life: in marvelous and magical realism 'magic' refers to any extraordinary occurrence and particularly to anything spiritual or unaccountable by rational science. The variety of magical occurrences in magical realist writing includes ghosts, disappearances, miracles, extraordinary talents and strange atmospheres but does not include the magic as it is found in a magic show" (36). Wendy B. Faris has already pointed out the presence of ghosts in magical realist texts in her article "Scheherazade's Children," telling us that "ghosts [. . .] or people, who seem ghostly, resemble two-sided mirrors, situated between the two worlds of life and death, and hence they serve to enlarge that space of intersection where magically real fictions exist (178)." This magical aspect of borderlands and the people who call them home is one reason current magical realist criticism has begun to embrace these spaces, attempting to use the concept of borderlands and culture to describe a magical realist binary space. Proposing a definite definition for

magical realism seems somewhat daunting, mostly because the multifarious faces painted on its definitional surface have diluted this genre. Must magical realist texts center on presenting the elements of magic as extensions of realism, or can the magic be truly seen for just that, but in such a way that it becomes a part of the natural landscape as it grows in familiarity. Some critics claim that magical realism deals with dream sequences, while others focus on the presence of ghosts.

Oscar Wilde has used magic realism to represent the contemporary societal reality. Wilde, with his imaginative style, combines realistic, everyday details with elements of fantasy, fairy tales, folk legends and stories of magic. In his works stories collection he brings all these elements from myths and magic in order to make them lively with the everyday details. His idea of reproducing contemporary reality with blending tales and myths and magic can show power of creative world in which both worlds are perfectly shown. These fictional stories contain a strong folkloric backdrop, and present folk tales as grounding elements to counterbalance the magic in stories. These verbal folktales often contain little or no magical significance. Characters within these stories use these folktales to ground the text, bringing in elements of the real so that the reader does not become lost in the presence of the inexplicable fantastic. These tales present the characters in the stories with the perceived reality of past occurrences, and stories with dominating belief system.

Magic realism as a technique of transforming the fabulous into true existence is represented by Oscar Wilde perfectly. He shows his taste for this narrative device - the blend of fantasy and hyperbole exhibited in a context of reality throughout his stories. By telling the story in a serious and natural narrative tone, Wilde is able to produce a magical

realm where everything is possible and believable. With his manipulation to blur the distinction between the real and surreal world can be found in magical realism and marvelous realism. As Maggie Ann Bowers asserts:

Magic realism 'magic' refers to the mystery of life: in marvelous and magical realism magic' refers to any extraordinary occurrence and particularly to anything spiritual or unaccountable by rational science. The variety of magical occurrences in magic realist writing includes ghosts, disappearances, miracles, extraordinary talents and strange atmospheres but does not include the magic as it is found in a magic show. (36)

It points out conscious interaction and interference of these presences with the characters in an effort to either point out or enhance the realism of the space. These figures or past ideologies seem to rise organically out of the humanized landscapes present in these spaces, enhancing the qualities of the real by emphasizing their magical presences.

The research has taken four selected stories from Oscar Wilde's stories collection. Selected stories are viewed from magical realism point of view. The selected stories in fact incorporated myths, fairy tales and magic in story. Wilde has heavily used mythical references and imaginative power with representing reality of the contemporary society.

In "The Happy Prince" is about a story of a prince who does not know outside world but enjoy his life inside the place. Prince is the protagonist of this story and one more important character is a bird, Swallow. The bird is personified as a human being. The Prince's statue shares heart of the bird and expresses his idea. Later on, the prince died and his statute was erected in mid of the city which is revered by all residents of the city. It is taken as symbol of happiness. However, this statue even being a breathless

object, observes, sees and overlooks all citizens, residents and people of the city wherein he finds suffered and painful lives which squeezes his heart too tightly to drop tear down. This is posthumous experience which makes repentance when he realizes human suffering. The prince experience and imaginative understanding of people's suffering shows a perfect blending of reality and fantasy. Wilde penetrates in Prince's personality or character and imagines the real world. As Prince died, then his statue was made. Wilde speaks or outlets his experience being a statue of the Prince. The following line manifests Wilde's fantasy:

You tell me of marvelous things, but more marvelous than anything is the suffering of men and of women. There is no mystery as great as misery. Fly over my city little swallows and tell me what you see there. So the Swallow flew over the great city and saw the rich making merry in their beautiful houses, while the beggars were sitting at the gates. He flew into dark lanes and saw the white faces of starving children. (15-16)

As this line explains Prince's experience after his death who realized his meaningless life in place. It is unearthly matter which draws reality. Wilde shows real world suffering and imaginative heavenly life from the eyes of dead statue. It is human practice or culture of making statue and public belief of soul and ghost presence in reality. This magical aspect of culture and the people is one reason current magical realist criticism has begun to embrace these spaces, attempting to use the concept of culture.

Wilde brings mythical references and symbols which are most expressive in his stories. By bringing references from different sources, he represents the reality or

reproduces the world. Most often he brings mythical references from ancient Greek and Egyptian stories. In this 'Happy Prince' he presents:

Tonight I go to Egypt, said the Swallow and he was in high spirits at the prospect. He visited all the public monuments, and sat a long time on top of the church steeple. Wherever he went the Sparrows chirruped, and said to each other, what a distinguished stranger! So he enjoyed himself very much. (13)

The story brings as many references from Egyptian myths and reinforces into reality of the contemporary world. To cover and beautify the suffering of the present world and loss of humanity, Wilde frequently borrows different mythical, imaginative and fictitious elements in story.

Brian Attebery suggests that when looking at fantasy we step away from talking about mode and return to fantasy as a genre discussion. He acknowledges early in his book that fantasy can be seen as both formula and mode, and suggests that looking at fantasy in these two different ways gives us two different formulations of the same idea: “in one incarnation a mass-produced supplier of wish fulfillment, and in another a praise-and-prize-worthy means of investigating the way we use fictions to construct reality itself (1).” His point in making the distinction between fantasy as formula and fantasy as mode is to point out that such all-or-none terminology threatens to lose all meaning after a point. Attebery’s definition of fantasy and magical realism as modes too inclusive, and he suggests a search for a middle ground both “varied and capable of artistic development and yet limited to a particular period and a discernible structure (2).” In this introductory chapter Attebery seems to suggest that there is no room in discussion of fantasy for any

sort of either/or argument. Fantasy cannot be seen as black and white, but as intermediate shades of gray. The world, as he points out, is not simple enough to place mimesis on one end of a spectrum and fantasy on the other, because they inevitably begin to blend to keep writing from being mere reporting of fact or, on the opposite end, pure invention with no basis in reality as we know it. He does acknowledge that a “realist bias” has prevented many critics from recognizing the merging of these modes in any given literary period, and his book clearly disagrees with this type of polarity in criticism (4).

Wilde highly works out with imaginative power. Along with this power of blending reality and imagination, he beautifies the world. The statue was symbol of love and happiness for people. One Swallow came and settles down beneath of this statue. In story, "I am waited for in Egypt", said the Swallow. My friends are flying up and down the Nile, and talking to the large lotus flowers. Soon they will go to sleep in the tomb of the great king. The king's there himself in his painted coffin" (13). But prince transforms his heart into this bird and message people. The bird distributed all jewels and gold to people who are needy. When the bird finished distribution then died. After long time, the statue remained worn and no one remade this but ultimately demolished. The story blends reality and supernatural events. It does not only reflect reality but also blends supernatural elements. **Luise Leal** would suggest, " this crosses into the realm of pure fantasy, but what about those works where the ghosts are part of the natural landscape, and organic to the tale in such a way that the story" (121).

Magical realism seems somewhat daunting, mostly because the multifarious faces painted on its definitional surface have diluted this genre. Must magical realist centre on presenting the elements of magic as extensions of realism, or can the magic be truly seen

for just that, but in such a way that it becomes a part of the natural landscape as it grows in familiarity. The presence of dreams and/or ghosts precludes any magical realism in the text. This idea includes works that invoke dream sequences, or does the presence of dreams negate any magical realism found in the text. Idea of distorted reality might also lead one to question whether or not there can be ghosts in magical realism.

Similarly, next story “The Star Child” Wilde has used supernatural elements and coined a wonderful story. The story is about woodcutter who encounter supernatural happening around them visit together and share their valuable moments of life. The story mingle supernatural power and reality. It is beauty and power of the world. The real world is fruested and naked but supernatural and magical power beautify the world. The woodcutter visit jungle where they see falling star. It was miraculous scene that fascinates them. In this story:

There fell from heaven a very bright and beautiful star. It slipped down the side of the sky passing by the othe stars in its course, and as they watched it wondering, it seemed to them to sink behind a clump of willow trees that stood hard by a little sheepfold no more than a stone's throw away.

(41)

The above line explains supernatural beauty of nature. As fairy tales the story presents fantastic world. Wilde's power of present the world of nature blends with supernatural world.

Similarly, this story creates suspense like a falling star changes into a small child. It is all about unnatural world. It does not happen in reality however it has immense

power of presenting a different world. Fantasy and fictitious world enlarge the world itself. As the story goes on:

And the star child went out of the gate of the city, and came to the wood of which the magician had spoken to him. Now his wood was very fair to look at from without, and seemed full of singing birds and of sweet-scented flowers, and the star child entered it gladly. Yet did its beauty profit him little. (50)

In this way the story brings supernatural elements which show power of unearthly power. The story does not only talk about supernatural aspect but equally discusses about social reality. Wilde depicts a typical reality of the contemporary society wherein simple and normal country life is explained.

Wilde incorporates reality and fantasy as found in this story. He simply introduces a woodcutter life and explains day to day life. Even setting of the story is countryside. The age he was belonged was simple and common lifestyle. Most of the people would live normal life as he depicts and represents in this story. Along with lifelike exploration he shows role of supernatural power and uneven story. In the story the little star changed into a little child. As time passed, the small child grew up but he becomes rascal because of his ego of son of star. One day this star child throws stone at beggar woman but she was her mother. As a result, she cursed him that caused his charm lost. Then he was sold to magician. Finally he became king of the state and ruled over people.

And the priests and the high officers knelt down and said to him. It was prophesied of old that on this day should come he who was to rule over us. Therefore, let our lord take this crown and the sceptre, and be in his justice

and mercy our king over us. But he said to them, ' I am not worthy, for i have denied the mother who bare me nor may I rest till i have found her and known her forgiveness. (54)

This kind of dreamy world is mingled in story. In the story, Wilde uses dream, supernatural world, magic, suspense, godly power and invisible power. It adds beauty of the world however he also presents real world. His theme of the story associates real world where poverty, suffering and hardship of living is well presented together.

Amaryll Chanady takes the discussion of fantasy a step further, suggesting that instead of treating fantasy as a genre we should begin to see it as a mode. Her reasoning for this distinction is that the genre is “a well-defined and historically identifiable form,” whereas a mode is a “particular quality of a fictitious world that can characterize works belonging to several genres, periods or national literatures. Chanady also makes the argument for magical realism as its own mode of literature, one that is separate yet not entirely distinct from fantasy.

Chanady gives us a helpful outline of qualities she believes the mode of magical realism must possess; pointing out that the most important quality is that magical realism includes the presence of the supernatural in our everyday reality. What differentiates the supernatural in magical realism from that found in the mode of fantasy, according to Chanady, is that “in magical realism, the supernatural is not presented as problematic since it is integrated within the norms of perception of the narrator and characters in the fictitious world (23).” She goes on to explain that the supernatural present in the magical realist text does not disconcert the reader any more than it does the characters in the story, and that this is the main distinction between the two modes of literature. The

characters in these novels will not try to find any natural explanation for the supernatural, unlike the fantastic where the supernatural elements can be threatening and are necessarily explained away. Chanady's definition also refutes the presence of magical realism in texts where "the juxtaposition of a realistic world and an unbelievable one only exists in the dreams and hallucinations of strange characters (29)." This is not to say that magical realist texts cannot have dream sequences in them, but that the blending of the magic and the real cannot take place only within these dream sequences and nowhere else in the text. She also points out that if situations in the text involving the supernatural are described as dreamlike, they enter the world.

Another story "The young King" presents a boy as protagonist of the story. Wilde simply catches an ordinary setting of countryside and creates faith with readers. However, Wilde juxtaposes reality and fantasy which adds beauty of story. With magical power and nature are properly blended in his stories. The story "The Young King" presents a boy who is made king. A normal boy is made king, is charismatic power which is shown in this story. Wilde well explains here:

And the people fell upon their knees in awe, and the nobles sheathed their swords and did homage, and the Bishop's face grew pale and his hands trembled. A greater than I have crowned thee, he cried and he knelt before him. And the young king came down from the high altar, and passed home through the midst of the people. But no man dared look upon his face, for it was like the face of an angel. (71)

All of sudden the boy became king and holds power. It was big change in his life. Having kingly position, he maintains power, position and his personality. Wilde has presented and explained magical change of the character.

One more thing about magical realism is mix up of reality and dream. By showing impact of dream in reality, he works out human psychological outlet. He explains dream is outlet of psychology but human beings interpret it differently. According to him, it is explained in story:

And as he slept he dreamed a dream, and this was his dream. He thought that he was standing in a long, low attic, amidst and whirs and clatter of many looms. The meagre daylight peered in thorough the grated windows, and showed him the gaunt figures of the weavers bending over their cases. Pale sickly looking children were crouched on the huge crossbeams. As the shuttles dashed through the warp they let the battens fall and pressed the threats together. (61)

Wilde's understanding of dream makes connection between reality and illusion. Dream is illusion however; it has impressive beliefs among common people. He adds role of dream in story which is related to day to day life. Having interpretations of dream, it shows illusive and fantastic world.

A poor boy lives in jungle but he was invited to palace to be king of the country. It is about charismatic power of a man who is invited to be a king. Wilde uses and experiments human power as it is found in this story. As soon as he was, hunters were seeking the lost child in jungle. But he was safe in king's place. He was only sixteen so he was excited because he has got luxurious life at palace. Even more he was going to be

king of the state in near future. He was adopted son of king, however he was declared of future king. It is found in this story:

It was the night before the day fixed for his coronation, and the young king was sitting alone in his beautiful chamber. His countries had all taken their leave of him, bowing their heads to the ground, according to the ceremonies usage of the day, and had retired to the Great Hall of the palace, to receive a few last lessons from the Professor of Etiquette: there being some of them who had still quite natural manners, which in a courtier is, I need hardly say, a very grave offence. (57)

A poor boy who lives in jungle is made king. It may be possible however it is charismatic power and abnormal situation. Normally charismatic power is unusual and impracticable because it occurs rarely. In this story, we can find use of charismatic change of the major character; a boy becomes king from a normal position. He was declared as a king, as he dreamt a terrible dream that he found sign of his death. All people were waiting the day of coronation and everything was preparing for the day. Different jewels and robes were collecting for the day. He becomes the king of the state where he gets every kind of happiness however he does not seem happy when he sees poor people suffering at making clothes and grains. Then he does not demand anything, he just sustains his life even if he is a king of the state. This story blends certain supernatural beliefs.

Wilde properly handles dream and reality side by side. He typically depicts a countryside scene through dream. He reads or presents reality going through dream. The boy dreams of having kingly position. It is explained in story:

And he fell asleep again, and dreamed, and this was his dream. He thought that he was wandering through a dim wood, hung with strange fruits and with beautiful poisonous flowers. The adders hissed at him as he went by, and the bright parrots flew screaming from branch. Huge tortoises lay asleep upon the hot mud. The trees were full of apes and peacocks. (64)

It is a powerful imagination that Wilde uses in his stories. Through dream, he plays with imagination and fantasy. Dream is a fantasy world because it brings unworldly matters. His stories are like dream because it is an example of both real and unreal world together.

These fictional stories contain a strong folkloric backdrop, and present folk tales as grounding elements to counterbalance the magic in the text. These verbal folktales often contain little or no magical significance. Characters within these texts use these folktales to ground the text, bringing in elements of the real so that the reader does not become lost in the presence of the inexplicable fantastic. These tales present the characters in the stories with the perceived reality of past occurrences, and though the folktale has at best a nodding acquaintance with the real, in these spaces verbal storytelling takes on the significant job of telling the real past in the face of the uncertain present. Similarly, this story also borrows some mythical references and tales about Greek society:

All rare and costly materials had certainly a great fascination for him, and in his eagerness to procure them he had sent away many merchants some to traffic for amber with the rough fisher folk of the north seas, some to Egypt to look for that curious green turquoise which is found only in the tombs of kings and is said to possess magical properties some to Persia for

silken carpet and painted pottery and others to India to buy gatize and stained ivory, moonstones and bracelets of jade, sandalwood and blue enamel and shawls of fine wool. (60)

Magical realism is an unusual and uneven form of appearance which shows somewhat more than reality. The story presents a real world however the case is possible but its presentation is unique and strange. The unknown boy is empowered and made king. It is unexpected and charismatic scene in the story is shown. It also In “The Fisherman and His Soul” a young fisherman usually spends his time in river where he practices fishing. It is very optimistic when fishing so he keeps on expecting better fish.

The Fisherman unexpectedly gets a mermaid. But the mermaid denies dying in front of him and she makes requests him not to kill him instead of it he gets him play songs. He leaves falls in love with a beautiful mermaid girl. He cannot leave it. He desires get married under the sea. He imagines his life with mermaid girl, however it was not possible. Wilde uses supernatural power which reinforces imaginative power with reality. As he mentions:

The young Fisherman said to him, of what use is my soul to me? I cannot see it, I may not touch it. I do not know it, surely I will send it away from me, and much gladness shall be mine. And cry of joy broke from his lips, and standing up in the painted boat, he held our arms to the Mermaid. I will be the bridegroom, and in the depth of the sea we will dwell together, and all that thou hast sung of thou shall show me, and all that (120)

Here, Wilde shows a perfect mingle of nature and magic. The fisherman finds a magical emergence of sea angel.

The story “The Fisherman and His Soul” experiments magical change of reality as the story presents a fisherman encounters a beautiful mermaid in sea. As soon as he meets, he desires to marry with her. The story incorporates story of a fisherman but he heightens beauty with bringing and blending magic power.

Surely I have caught all the fish that swim, or snared some dull monster that will be a marvel to men or something of horror that the great queen will desire and putting forth all his strength, he tugged at the coarse ropes till like lines of blue enamel round a vase of bronze, the long veins rose up on his arms. He tugged at the thin ropes and nearer and nearer came the circle of flat corks, and the net rose at last to the top of the water. (117)

Here Wilde shows close connection between reality and magical power. As he convinces, even something unusual and unexpected case may happen in reality. He shows connection between magical and real world. It means reality is something more than reality because something unexpected and unnatural power can be taken place in reality. It is another layer of reality we often take place. He shows a collective understanding and representation of society.

The selected stories written by Oscar Wilde reflect countryside reality with blending mythical, dreamy, fairy, magical and supernatural aspects. Along with representation of reality of ordinary nature and human characters, he works out with imaginative power and creative energy. By working with both reality and supernatural power, he enlivens literary aura in stories.

The research has found that Wilde’s short stories have carried out meaning of magical realism which is ultimate reality or more than reality. The social reality as we

know is not only outward appearance but it represents human psychology, mythical references, dreams and supernatural power. The things even being invisible forces exist in society. The society incorporates different forces or many layers of beliefs and creeds and Wilde has associated these aspects in his story.

All Wilde's stories widely relate different social and unsocial aspects as he has shown in these stories like dream, imagination, fantasy, invisible power, supernatural existence, and human beliefs. In fact his intention behind using and combining as such paradoxical aspects is to reflect reality and represent society as he experienced. It is found that Wilde's stories are much more related to magical realism in which he must incorporate with unearthly power and magical appearance. The author convinces social reality exists in different layers as we see that social appearance and magical reality.

All the stories in this research have been taken out from Wilde's stories collection use mythical and magical references. In his story "Happy Prince" Wilde brings mythical reference that a bird being a soul of the prince's statue speaks and observes suffering of urban marginal people. He represents suffering of people but his presentation is different as he shows it through invisible or supernatural power. In "The Star Child" Wilde uses supernatural power in which a falling star changes into star child and later on, the child meets his mother. It is impossible to be realistic however, he presents with convincing manner. It blends reality and magic together and represents more than reality. Similarly, he reflects charismatic power, fate and destiny of a poor boy who unexpectedly becomes king in "Young King". He loves playing with unseen power and supernatural power. In another story, "The Fisherman and His Soul" is about dream and its impact in real life. Human beings relate dreams with reality and interpret it in cultural context. All these

stories discuss about reality is not only representation of reality as we see but it is more than what is seen. Even if magical, supernatural and invisible power is layers of reality however it is called it magical realism. Wilde blends magical reality in his narrative and it is his characteristics of his stories.

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