



THE AMERICAN COLLEGE PRESENTS

EISSN 2456-5571



An Online, Peer Reviewed, Refereed and
Quarterly Journal

BODHI

INTERNATIONAL JOURNAL OF RESEARCH IN
HUMANITIES, ARTS AND SCIENCE

VOLUME 3 | SPECIAL ISSUE 4 | FEBRUARY 2019 | E-ISSN: 2456-5571

Editors

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Dr. J. John Sekar & Dr. S. Balakrishnan

BODHI
INTERNATIONAL JOURNAL OF RESEARCH IN HUMANITIES, ARTS AND SCIENCE

An Online, Peer-reviewed, Refereed and Quarterly Journal with Impact Factor

Vol: 3

Special Issue 4

February 2019

E-ISSN: 2456-5571

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Academic Excellence in research is continued promoting in research support for young Scholars. Humanities, Arts and Science of research is motivating all aspects of encounters across disciplines and research fields in an multidisciplinary views, by assembling research groups and consequently projects, supporting publications with this inclination and organizing programmes. Internationalization of research work is the unit seeks to develop its scholarly profile in research through quality of publications. And visibility of research is creating sustainable platforms for research and publication, such as series of Books; motivating dissemination of research results for people and society.

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CONTENTS

S. No	Title	Page No.
1	A Feminine Reading of a Woman Writer – A Special Reference to Punyakanthe Wijenaike's "The Tree Spirit" Dr.J.Kennedy	1
2	The Question of Representation S.Tamilarasi	5
3	Treasures and Pressures of Immigrants in the Select Works of Jhumpa Lahiri and Kiran Desai A.Benazir & Dr.M.Vennila	8
4	Magical Realism as a Postcolonial Narrative in Amiri Baraka's <i>A Black Mass</i> S.Parvathi	11
5	Investigating the Inevitable Identity in Kate Atkinson's <i>Emotionally Weird</i> S.Daffny Orangemary	14
6	Caste Clashes in Bama's Novel 'Vanmam' S.Vijayalakshmi	17
7	Search for Identity – Still A Quest among Generation– A Study with Eugene O'Neill's <i>Harry Ape</i> P.Karthika Jothi	19
8	The Spirality of Existence in Octavio Paz's "Between Going and Staying" Dr.R.Saktheswari	21
9	The Feminine Sensibility in the Poetry of Kamala Das J.Suganya Lakshmi	24

Magical Realism as a Postcolonial Narrative in Amiri Baraka's *A Black Mass*

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Abstract

Magical Realism is a critical term that refers to a style which originated in Germany and slowly found its way into the world of literature. By combining the paradoxical elements of magic and reality, this narrative style presents the quotidian happenings of life in such a way that the magical appears ordinary and the ordinary becomes amazing. Regardless of the various definitions, it is a known fact that Magical Realism is used as a postcolonial narrative to challenge the Euro-American hegemony. Amiri Baraka's *A Black Mass* is an outstanding example of the dramatist's experimental theatrical productions. This research paper attempts to analyze how the mode of Magical Realism is used as a postcolonial tool not only to question the white powers but also to redefine the identities of the blacks in a constructive way.

Keywords: magical realism, postcolonial, black arts movement

Denis Waitley is an American motivational speaker and writer who remarked that one must look within and venture into self-introspection in order to gauge one's value but one should look beyond with an open-mind for perspective. Literature facilitates the human mind to engage in self-examination and then arrive at a review of one's own self. At the same time, it also widens our understanding by creating space for eclectic interpretations. The realm of literature is indeed a cornucopia of creative writings and critical interpretations.

Since the 1980s, the critical term Magical Realism has captivated the minds of the writers and the readers / critics. Although the term has its genesis in Germany when Franz Roh introduced it to describe a particular style in painting, it found its way into the literary domain very soon. Ann Bowers explains that "the term(s) originated from the German *Magischer Realismus* which travelled and was translated into the Dutch *magisch-realisme*, the English 'magic realism' and eventually the Spanish *realismo mágico*" (2). When Magical Realism reached the soil of Latin America in the 1950s, it began to be associated with the Latin American narrative fiction. However, Magical Realism is identified as an alternative narrative because "it offers to the writer wishing to write against totalitarian regimes a means to attack the definitions and assumptions which support such systems (e.g. colonialism) by attacking the stability of the definitions upon which these systems rely" (Bowers 4). The current research paper attempts to

employ Magical Realism as an anti-imperial tool to analyze Amiri Baraka's *A Black Mass*.

Born to African American parents as LeRoi Jones, Amiri Baraka remained a widely renowned poet, essayist, dramatist and music critic. His personal as well as his artistic career can be studied as a journey from being a compliant and frustrated 'negro' (LeRoi Jones) to that of a belligerent spokesperson and a black cultural ambassador (Amiri Baraka) of his race. Besides being a controversial and innovative poet, Amiri Baraka's contribution to the world drama is incomparable. He found theatre to be the appropriate socio-political forum in order to bring about an attitudinal transformation in the minds of the blacks and the whites. Baraka's revolutionary theatre emboldened the playwright to question the Euro-American parochialism and to bring about a palpable change in both form and content of his plays. He inaugurated the Black Arts Movement (BAM) when America experienced the worst social and political disturbances during the mid-sixties through the seventies. The BAM had political as well as social agenda whereby the African American activists and artists fought for liberation in all walks of life. It was at this crucial time Amiri Baraka launched the BARTS – Black Arts Repertory Theatre / School and produced plays which exclusively confronted racial issues and performed the genuine experiences of the African Americans in a racially divided society.

Amiri Baraka's *A Black Mass*, first performed at Proctor's Theatre, Newark, New Jersey in 1966, is an