Magic Realism and Indian Aesthetics: An Attempt to Analyse ‘A Very Old Man with Enormous Wings’

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Abstract: The paper tries to inquire into the literary genre of Magic Realism in Latin America, which later in some form has reached the different geographies. Indian authors like Salman Rushdie has been considered Indian counterpart of the Colombian nobel winner, Gabriel Garcia Marquez. However, the concept of magical and realism is not new to the Indian literary terrain and it has been part of the inherent realities for a very long time. This article also tries to look at the genre through the classic Rasa and Dhvani theories and to find an intermediary terrain between the ancient theory and the new genre.

Keywords: Magical realism, Aesthetics, Indian Aesthetics, Rasa, Dhvani, Latin American Literature, Garcia Marquez, Franz Roh

Towards a definition of Magic or Magical Realism:

Magical realism is a specific characteristics of Latin American literature, which emerged in the second half of the twentieth century. This style of narrative fuses reality with fantastic and fabulous elements, so much so that it becomes difficult to distinguish the borderline between the two.

The magic is an integral part and the most significant feature of this literary mode. In magical realist texts we can encounter apparitions and ghosts appearing, supernatural things happening, inanimate objects acquiring qualities of animate beings, people becoming invisible and the like. The distinct quality of the magic in magical realist texts consists in the fact that the magic is treated as a common, matter-of-fact phenomenon and none of the characters seem to be astonished by the existence of the supernatural in their lives. Most critiques tend to accept the feature of depicting the magical as part of our daily reality as a distinct characteristic of magical realism. Magical occurrences become part of everyday life, “...the supernatural ... is an ordinary matter, an everyday occurrence – admitted, accepted, and integrated into the rationality and materiality of literary realism” (Zamora, 3).

However, this kind of trend to fuse the real with the fantastic already existed in the works of novelists of all time, such as François Rabelais and Laurence Sterne; more immediate precedence may be the novels of Vladimir Nabokov or the German writer Günter Grass.

Magical realism flourished in splendor in Latin American literature following a disagreement among culture of technology and culture of superstition, and at a time when the rise of political dictatorships became the order of the day in their governance system. In that complicated socio-cultural and political situation the writers choose a deviation to talk about the social reality of their time by avoinding the direct language so they had to take refuge in elaborated, baroque, vague and symbolic language. Here the style of Magical Realism became handy for them.

Now going back to trace the history, it originated with the German art critic Franz Roh, in the year 1925 coined the word as an expression for post-expressionist German painting where real forms are combined in such a way that they do not agree with the mundane reality. Parkinson and Zamora...
Thereafter, the term has been used to cover various types of paintings in which objects are depicted with photographic naturalism but which, because of paradoxical elements or strange juxtaposition, convey a feeling of unreality, infusing the ordinary with a sense of mystery. Following the "Magischer Realismus" it was no longer limited to describe this current, but was broadened to characterize almost all the literary works being produced in Latin America which depicted a different kind of reality and fiction. We can argue that Magic Realism has two distinct phases: a first developed in the early 20's in Europe and characterizing mainly the painting, and a second wave developed instead in the 60s, mainly in Latin America and mainly affecting literature.

Below are the two paintings studied by Roh for "Magischer Realismus".

Franz Radziwill "Strike," 1931

Franz Radziwill, "The Object and Morning," 1929

It is important to note that with the translation of Franz Roh’s book the term ‘Magic Realism’ was transported to Latin America and was adopted by other critics who applied the term to certain features in Hispanic literature. One of the first fundamental studies that firmly established the term magical realism as something inherently associated with Latin American literary production was the study “Magical Realism in Spanish American fiction” by an American critic of Latin American literature, Ángel Flores published in the magazine Hispania in 1955. Flores uses the example of the literary work of Franz Kafka as a representative example of magical realism in Europe and considers a great influence of European literature on Latin American fiction. Like for other critics and advocates of magical realism also for Flores photographic realism represents a blind alley. The beginning of magical realism in Latin America is seen in the novel of Jorge Luis Borges Historia Universal de la infamia (A Universal History of Infamy) (1935). As Parkinson and Zamora state “For Flores magical realism is characterized by transformation of the common and the everyday into the awesome and the unreal” but it also consists in “the amalgamation of realism and fantasy.”

However, there are many who would disagree with the interchangeable use of magical realism for post-expressionist paintings talked about by the German critic Franz Roh and for the Latin American literature produced by writers like Gabriel García Marquez, Alejo Carpentier, Miguel Angel Asturias, Laura Esquivel and so on. The reason is because the reality in Latin America itself is very different from the European reality with which they are trying to compare. If we explore through the chronicles of Amerigo Vespucci, Hernan Cortes, Nuñez Cabeza de Vaca, Christopher Columbus and others who wrote about the marvelous reality they found in the newly discovered world, we would trace the root of the modern magic realism. Talking about Columbus, Tzvetan Todorov, in his book The Conquest of America noted that on October 16, 1492, Columbus wrote, "I saw many trees very unlike ours, and many of them have their branches of different kinds and all on one trunk, and one thing is of our [i.e. European] kind and the other of another, and so unlike that it is the greatest wonder of the world." Some of their texts describe America as a marvelous, fantastic and miraculous world. As we could see that the ordinary newly found world appeared mystical and magical to them.

The Cuban writer Alejo Carpentier, who is traditionally considered to be the founder and a major representative of magical realism, devised his own term for the form of writing in Spanish American literature – “lo real maravilloso americano” (marvelous American reality). This “Marvelous Real” is for Carpentier typical of Latin Hispanic context and is firmly embedded in the richness of the American continent and its history, mixture of cultures and races and is an integral part of the territory of Latin America. In contrast to Flores, Carpenier is very critical of the European literary tradition and opposes the cliches that are used for capturing magic in the Gothic novel and literature of romanticism. European surrealism too, becomes the aim of Carpentier’s criticism:

...lo real maravilloso americano differed decidedly in spirit and practice from European surrealism. In Latin America, Carpentier
argues, the fantastic is not to be discovered by subverting or transcending reality with abstract forms and manufactured combinations of images. Rather, 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. (Zamora, 75)

In his famous prologue to his novel **EL Reino de Este Mundo** (Kingdom of this World) Carpentier writes about distinctive features of his marvelous real. For him the “marvelous begins to be unmistakably marvelous when it arises from an unexpected alteration of reality, from a privileged revelation of reality, an unaccustomed insight that is singularly favoured by the unexpected richness of reality...” (Zamora, 86). Alejo Carpentier places magical realism in contrast with realism of European literature that attempts to provide almost photographic copies of the surrounding reality: “In magical realism key events have no logical or psychological explanation. The magical realist does not try to copy the surrounding reality (as the realist did) or to wound it (as surrealists did) but to seize the mystery that breathes behind things” (ibid).

However, both magical realism and marvelous real were later confused with each other, mixed up, fused or completely rejected. As Gabriel García Márquez, the most representative magical realist author adopted the term magical realism for his own writing and specified the term in greater detail. He shares similar ideas on magic with Alejo Carpentier. Both authors believe that American reality is defined in terms of extraordinary qualities that distinguish American reality from the European one.

Apart from the most prominent magical aspect of this genre, there are other aspects that tend to be associated with this literary mode. Different critics emphasize different features of magical realism. Theo L. D’Haen in his essay “Magical Realism and Postmodernism. Decentering Privileged Centers” focuses on the aspect of otherness that springs out of the frequent use of magic which in the colonial novel often functions as the sign of the otherness of non-Western society and civilization. The conflict of different perspectives and different experience is a tangible moment in magical realist texts. The contrast between existing words is often intentionally fore grounded. Traditions, customs, as well as the level of rationality or spirituality vary from place to place. Magical realist texts are built on varying points of view and differing perspectives:

...It tells its stories from the perspective of people who live in our world and experience a different reality from the one we call objective. If there is a ghost in a story of magical realism, the ghost is not a fantasy element but a manifestation of the reality of people who believe in and have “real” experiences of ghosts. Magical realist fiction depicts the real world of people whose reality is different from ours. (Holland)

**Magic realism in Indian context:**

If we were to use the Latin American standards to look at the elements of Magical realism in Indian realities, one need not go to the European theoretical reference which is essential in case with Latin American magical realism. Here, the interconnection between Latin American and Indian “exotic” reference would suffice. Here I would like to quote Gabriel García Marquez, the father of magical realism and examine how it fits for Indian cultural realities,

To grow up in such an environment (Latin America) is to have fantastic resources for poetry. In the Caribbean, we are capable of believing anything, because we have the influences of all those different cultures, mixed in with Catholicism and our own local beliefs. I think that gives us an open-mindedness to look beyond apparent reality. As a child growing up in the Caribbean village of Aracataca, I heard wonderful stories of people who were able to move chairs by simply looking at them. There was a man in Aracataca who had the facility for de-worming cows—for healing their infections—by standing in front of the beasts. He would stand in front of the cow and the worms would start coming out of the head of the cow. If I could explain it, I wouldn’t be trying to tell you about it now. That seemed marvelous to me as a child, and it still does. (Marquez 1999)

Ruben Pelayo in biography of Garcia Marque quotes him, ‘It always amuses me that the biggest praise for my work comes for the imagination, while the truth is that there’s not a single line in all my work that does not have a basis in reality. The problem is that Caribbean reality resembles the wildest imagination.
Thus whatever appears as magical and imaginary is nothing but the conceptual reality fused with the circumstantial of that time and space.

If we were to look at any part of India at any point of time, such cultural specification would pop-up to our mind. How about tales our grandmothers would narrate, which were made to believe with realistic depiction. The imagination of a common Indian’s reality would not separate the ghost residing on the big bargad, chudail roaming in night to hunt some handsome guy or mothers with recently born babies. Every village has some sort of space where these ghostly creates reside and to counter them there are specific deities. Perhaps, this might be a reason for having a temple of Shakti in every village, almost in the center. Now if there is a story of somebody getting cursed by someone spiritual or a deity and it turns into reality, would not seem an unrealistic event rather it would fit to that idiosyncratic sphere as something usual.

One of the most worshiped gods Hanuman is such an example who is present just by chanting of Hanuman Chalisa and turns the devils away. His statues and temples are in amplitude through the length and breadth of the country. If the people’s lives co-exist with such marvelous realities to qualify something uncanny is really difficult and if a narration does separate these elements from the plot based in an Indian sphere then perhaps it is distancing or overlooking something very foundational.

I would like to quote here Alejo Carpentier, a Cuban writer who is credited with coining the term *Lo Real Maravilloso* (The Marvelous Reality). Carpentier comes from an island, which is infused with the African and Native American traditions, cultural practices and traditional gods and goddesses along with carnivalesque Catholicism. There are African *Shamans*, who would be equivalent to a traditional Indian healer *Ojha* or *tantrik*, there are spirits who will appear on some individuals and bless people for good omen or cure them of their problems and there are many more realities difficult to be gazed from the western perspective. He terms it a marvelous reality. Alejo Carpentier in the prologue of his acclaimed novel, *El Reino de Este Mundo* (The Kingdom of This World) writes, ‘Because of the virginity of the land, our upbringing, our ontology, the Faustian presence of the Indian and the black man, the revelation constituted by its recent discovery, its fecund racial mixing [*mestizaje*], America is far from using up its wealth of mythologies. After all, what is the entire history of America if not a chronicle of the marvellous real?’

Carpentier further specifies the element, which differentiates Latin American realism:

“We have *huachos* [peasants], Chinamen and *bárbaros* [barbarians], gauchos, *chos* and *guachinangos* [people of mixed Indian and Spanish blood], blacks, browns and whites, mountain- and seaside, Indians, *gentes de color y de ruana* [people of color and people wearing *ruanas*], tanned mulatto and *zambos* [black Indians], *blancos porfiados y patas amarillas* [stubborn whites and yellow shanks] and a world of crossbreeds: *tercemos*, quadrinos, octoroos and *saltarás* [throwbacks]’.

(Rodriguez quoted in Carpentier 1975: 100-101)

Now if were to specify the Indian elements which are different from western reality perhaps it would take a shape of huge dictionary of encyclopedia. How would we explain the event of Ganesha drinking tons of milk across the country and not only the superstitious but also the urban massed thronged to offer him milk? It is not uncanny that he eats tons of *laddus* during celebration of *ganesha chaturthi* and the prashads are auctioned in *carroses* of rupees. To explain such realities we certainly require a flexible gaze of the *Real* and the *Magical*. In an obituary to Garcia Marquez the Hindu newspaper writes, ‘A demon king blessed with the power to burn anyone whose head he puts his hand on, a women cursed to turn into stone: these characters don’t surprise us Indian readers. We’ve grown up having the stories of Bhasmasur, Ahalya, Takshak and Parikshit read to us on our grandmothers’ knee. Why then would Gabriel Garcia Marquez’ magic realism surprise us.’

In an article title, ‘Who is Mother of Magical Realism’ appeared on iskconnews, of ISKCON, which is know for their work for promulgating Hinduism in the west says, “In the Ramayana, the vanara Hanuman takes flight like a bird, and enters supra-mundane realms. The sage Vyasa writes in the Puranas of Devahuti, the wife of Kardama Muni, who dives into the lakeBindu Sarovara where thousands of young girls decorate her elaborately. The Panchatantra and the Hitopadesa brim with stories of animals and birds that speak real words, think and strategize.” The novelist Vikram Chandra who wrote Red Earth and Pouring Ren often compared with *Los Rios Profundos* (The Profound Rivers) written by a Peruvian writer Jose Maria Arguedas writes:

… the story that Sanjay tells, we are within the realm of what is usually referred to as"magic realism". This is a term that is functional, that has a certain currency around the world today, but it’s not a term I like very much, at least to describe Red Earth and other writing like it within the Indian context. "Magic realism" implies a borrowing from Latin America, a detour through Garcia Marquez. But Indians have been telling ruthlessly real and
marvellously magical stories for thousands of years, and early Indian experiments with the "novel" have included much magic and much realism. The great Indian epics, the Ramayana and the Mahabharata, are quite fantastic - snakes curse princes, rakshasas or demons reveal the location of secret treasures - but these narratives are also clear-eyed and cold in their analyses of realpolitik, as much so as any contemporary practitioner of strategic realism. These great poems are wonderfully rich in incidental detail, in their renderings of landscape, and the psychology of the men and women who struggle with their lives within these landscapes is wonderfully complex and complicated. These are fully-fleshed out human beings, who are self-reflective, fully aware of the contradictions within themselves, who are attempting to achieve self-knowledge and also self-actualization in the world, who act within a finely-textured moral cosmos, who are profoundly concerned about the consequences of their actions, and the meaning of their actions. That they understand themselves in terms that are quite different from ones that you and I might use, in our post-modern and post-Freudian world, does not mean that their comprehension of their own selves is any less sophisticated or subtle than our own. It is another matter altogether, however, that such a self-understanding may not fit comfortably within a narrow definition of what a "novel" is.

The globally renowned novelist Salman Rushdie is influenced by both the magical realism of García Márquez and the German magic realism of Günter Grass writes in New York Times:

When I first read García Márquez I had never been to any Central or South American country. Yet in his pages I found a reality I knew well from my own experience in India and Pakistan. In both places there was and is a conflict between the city and the village, and there are similarly profound gulfs between rich and poor, powerful and powerless, the great and the small … His world was mine, translated into Spanish. It’s little wonder I fell in love with it—not for its magic (although, as a writer reared on the fabulous “wonder tales” of the East, that was appealing too) but for its realism.

Salman Rushdie defines ‘magical realism as the ‘commingling of the improbable and the mundane’. He writes, “there are so many stories to tell, too many, such an excess of inter-twined lives events miracle places rumours, so dense a commingling of the improbable and the mundane! I have been a swallower of lives; and to know me, just the one of me, you’ll have to swallow the lot as well.”

Magical Realism in postcolonial context

One of the precursors of magical realism in Latin America Alejo Carpentier writes:

The conquerors encountered a dilemma that we, the writers of America, would confront centuries later: the search for the vocabulary we need in order to translate it all... In order to understand and interpret this new world [of the Americas] a new vocabulary was needed, not to mention because you can’t have one without the other a new optic.

The condition of postcoloniality in both the continents creates similar kinds of situations, in which the postcolonial subjects are to vindicate their identity by returning to their cultural heritage and reconstructing their histories. Here their foundational objects are the latent elements of their magical reality. There is not an exact demarcation between the real and fantastic which the colonizers in order to understand has put them into some exotic and mysterious categories. Which in fact are the parts of reality now.

Salman Rushdie’s Midnight’s Children is one of the examples of postcolonial vindication. Its magical elements are well-known one only need recall Saleem’s gargantuan nose, the 1,001 children born in India between midnight and 1 a.m. on 15 August 1947, the sex worker who claims to be 512 years old, Saleem’s aunt who keeps on seeing ghosts of the past around the house: ‘So it’s you again; well, why not? Nothing ever seems to go away’ Saleem who is able to disappear at will into thin air and the ten thousand women who are in love with Major Shiva. In this novel he retraces the Bombay and India of his own childhood not as autobiography but as cultural history. The history he provides is not that written in colonial history books, but is one constructed around individuals and their involvement in the historical process, such as a character’s unwitting involvement in the Amritsar massacre of 1919 carried out by the British forces. More significantly, the main character of the novel, Saleem, is a child and later an adult protagonist who was born at exactly the same time that India as a nation came into being as an independent state. Saleem himself is being forced to think historically through the circumstances of his birth at a time when the country of India is leaving its colonial history behind and forming its own national identity.
A Very Old Man with Enormous Wings’
(Un señor muy viejo con alas enormes)

A Very Old Man with Enormous Wing is a short story written by Garcia Marquez, which was published in Cuadernos Hispanoamericanos in Madrid in 1968. Marquez playing with his word craft, creates a situation in which it was difficult to separate the real from the imaginary or to put it other way, the imaginary was fallen to the mundane world which the real was not able to accommodate. He is trying to humanize the celestial reality of an angel among the common folks or in other words an avatar of higher being among the normal people. He is trying to play with the boundary of reality and absurd which we live with and construct our notions.

Summary of the story:

It is a sad world when Pelayo discovers an old man with large, weathered wings stuck in the mud. It has been raining for three days. The beach is a mixture of rotting crabs and sludge. Stench is everywhere. Worst of all, Pelayo's baby is ill with a fever. Because the strange visitor possesses wings and speaks an unknown dialect, no one knows for certain who or what he is. He seems awfully decrepit to be a supernatural being. A neighbor thinks he's an angel who has come for the baby. Pelayo and his wife, Elisenda, suspect he is a sailor or castaway. The parish priest, Father Gonzaga, believes the old man is not an angel but rather an imposter. After examining the man with wings, the doctor decides it is impossible such a creature is even alive. The old man is locked in a chicken coop and treated like a freak. People pay five cents to view him, and before long, Pelayo and Elisenda make enough money to build a mansion. Their newborn child regains his health. When the boy is older, both he and the old man with wings contract chicken pox. The old man is mistreated and burned with a branding iron. All he eats is eggplant mush. The town is visited by many carnival attractions including a woman transformed into a spider because she defied her parents. People eventually lose interest in the old man. One winter he has a fever and is delirious. He not only survives but grows new wings. His clumsy attempts at flight eventually improve and one day he disappears into the horizon. (Web: New York Uni)

An Attempt to apply Rasa and Dhvani theory to analyze the story

It is interesting to note that one of the major characters of the most acclaimed work of Magical Realism, “One Hundred Years of Solitude” is a wondering gypsy named Melquiades who had written the fate of Buendia family in a language unknown to the mythical place Macondo, where the plot is based. One day it is deciphered and turns out to be written in Sanskrit. The imagination of Indian reality in Marquez writing is certainly a magical one. This story however, unrelated to Indian cultural sphere would be a similar case of some Avatar who appears and disappears. Hence approaching the literary terrain of Magical Realism through Indian aesthetics theory would not be so foreign as it seems. These intertextuality and the smooth permeation of elements of wonder corroborate with the Aabhinavagupta’s postulation of art as universal.

The Adbhuta Rasa in Garcia Marquez’s story occurs in a very magical form where he establishes connection with the unfamiliar world in a very subtle way. In which, we encounter mental powers that exist but cannot be perceived through the usual sensory abilities. In the Garcia Marquez’s story, we have these unusual events taking place and “Vismay, (Wonder)” is generated in these emotional achievements, yet we cannot prevent ourselves from understanding them as real and actual. These channels (Uddipana Vibhavas) play superb role in these stories, as they sometimes act as real characters rather than mere imaginative ones. Anything connected with the supernatural always has an appeal to the mind, the appeal of terror or delight. It has a two-fold effect. For the readers, it is full of surprise, mystery and invention (Sanchari Bhavas) and mature people get other impacts on their mind or body (Anubhavas), like experiencing moral, spiritual or physical knowledge from these channels (Vibhavas).

It is far away from the so called natural understanding process, but a ‘Sahrydaya’ can feel it properly and Garcia Marquez and the readers appreciate this Bhava (emotion) well as they cannot think it to be unreal.

Out of eight rasas, Shringar, Hasya, Karuna, Roudra, Bira, Bhayanaka, Vibhashcha and
Adbhuta, one can amply experience the Adbhuta rasa in works of magical realism. It pervades the stories of Gabriel Garcia Marquez. The exotic scenery, mysterious creatures and circumstances, supernatural body, which is a fallen angel in case of this story, are amply available here. Vismaya is the predominant emotion (Sthain Bhava) that is evoked while reading the story. Furthermore, Vibhava, which is divided into two types, i.e. Alambana Vibhava and Uddipana Vibhava where Alambana Vibhava refers to the person or object through whom the emotion is experienced, and who takes the responsibility for the evocation of rasa and Uddipana Vibhava refers to the situation or environment or atmosphere that intensifies the mood or emotion. Here we have Pelayo and the Angel as Alamban Vibhava and the unusual rain, thundering sea, strong winds as Uddipan Vibhava, which evokes the experience of wonder and anxiety. As the story is written in magic realist aesthetics, we get a range of uncanny atmosphere, metaphysical elements, mysterious happening which happen in very natural way. Adbhuta Rasa is originated from Vismaya (Sthayin Bhava). In the story it is felt through non-human creature, which are said to have some extra sensory powers, and here is a old humanly creature with enormous wings. In “A Very Old Man with Enormous Wing”, the supernatural atmosphere is created the following description at the beginning.

The world had been sad since Tuesday. Sea and sky were a single ash-gray thing and the sands of the beach, which on March nights glimmered like powdered light, had become a stew of mud and rotten shellfish. The light was so weak at noon that when Pelayo was coming back to the house after throwing away the crabs, it was hard for him to see what it was that was moving and groaning in the rear of the courtyard. He had to go very close to see that it was an old man, a very old man, lying face down in the mud, who, in spite of his tremendous efforts, couldn’t get up, impeded by his enormous wings.”

The continuous rain for three days is considered some bad omen by the villagers and witnessing enourmous amount of crabs crawled inside their houses and furthermore an humanly creature with wings had fallen down with the rain. These ‘Anubhavas’ surprise us though the more surprising thing comes later following a wise lady who announced that the creature with wings is nothing but an angel. The fear and anxiety (Sanchari) of the people continues unabated because of the angels ominous association in their minds due to religious believes. The villagers are also very volatile and instantly change their opinion to perpetuate their superstition about the old man, as it was something unthinkable to see an angel in flesh and blood so the anxiety and doubt continues to grow. This laukik experience of something alaukik is very center to a magic realist writing, and here it develops into full potency to provide a complete adbhuta experience where a reader straddles between the natural and uncanny at a very thin margin.

There is an occurrence of ‘wonder and fear’ where a girl turns into a giant spider. While she was still a child, once she had sneaked out of her parents’ house to go to a dance, and while she was coming back through the woods after having danced all night without permission, a fearful thunderclap rent the sky in two and through the crack came the lightning bolt of brimstone that changed her into a spider. Her only nourishment came from the meatballs that charitable souls chose to toss into her mouth.

We also experience a powerful permeation of Karuna rasa when the fallen angel who is sick and is lying in the backyard with the hens while people are trying to find out what it was. Some of them they kick him, food is tossed which he does not eat and the poor creature eats nothing but eggplant mush. A village doctor rushed to examine if what it was, he is horrified to hear the heart beat of the ailing angel and is out of word since he has not seen anything like that. He feels pity for him and leaves. Father Gonzaga, the local priest comes to speak to him, however, in Latin thinking that if he was an angel, he would understand the language of god but the angel does not reply or utter anything. He assures everyone that it is not an angel but an impostor or something. In the story the Vismaya and Adbhuta is being normalized into mundane setting by bringing it down to the laukika reality.

Meanwhile the house owner has amassed enough money by putting the angel on show and had got built a two-story mansion. Now there were no more visitors since they were convinced that it was not an angel, and had convinced that how it could fall down to the earth. And furthermore the girl who had turned into a spider is the show in the village. The Uddipan Vibhava returns to the scene when one day there was pleasant weather with the first sunny days. The angel has grown stiff feathers on the body and on one morning when Elisenda the house owner was cutting onions in the kitchen she witnessed something extraordinary (adbhuta).

The strange creature was trying to fly and in no time he went higher and with flapping he crossed the corridor and reached to sky and she kept on watching till he disappeared over the horizon of the sea. Here cutting onions symbolises that she must have tears in her eyes and blurred vision and that is the moment when the disappearance of the Angel takes place. In and end of the story, the suspicion remains there, as how it flew was not completely witnessed by the Elisenda, hence it blurs the division between experience and imagined and that is where the instrument of magic realism plays.
1. References


