



Magical Realism in Hussain's "The Swan's Wife": An Examination from a Postmodern Angle

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ABSTRACT

The utilization of magical realism is pertinent to the postcolonial context and the consequent expression of dissent against the impact of postcolonialism on the political, social, and cultural aspects of formerly colonized countries. Magical realism, characterized as subversive, hybrid, and mestizo, has been recognized as a powerful means of social protest. Nevertheless, there has been a lack of comprehensive scholarly attention on the correlation between magical realism and social protest in the works of Hussain. This thesis examines the manner in which magical realism has aided Hussain in portraying and capturing the essence of "The Swan's Wife". The author's use of magical realism in his work has a clear and noticeable political aspect. It not only prompts the reader to question the supposedly fixed nature of reality, but also examines the boundaries of an implicitly politicized ideology that undermines the fundamental framework of his worldview. This theme investigation aims to illustrate that Hussain's fiction not only has explicit social consequences but also carries a subtle tone of protest against the social structure. To create the appropriate level of protest, the author used magical realism. This technique involves incorporating and contrasting different components from many sources, such as oral/folklore culture, myth, and stereotypes.

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1. Introduction

Post-modernism started late twentieth century. Post-modernism encompasses art and literature trends. Post-modernism is a response to modernist literature. An objective natural reality exists and has properties logically independent of human minds, societies, and social actions. Postmodernists reject this enlightenment belief in science and technology as progress tools. Postmodernists believe that unguided scientific and technological pursuits led to the development of technologies for mass killing in World War II, and that reason and logic are inherently destructive and oppressive because evil people have used them to destroy and oppress others (Ahmad & Afsar, 2014). During Postmodernism age, magic realism was part of the trend toward classicism in the interwar years that aimed to move from more expressive styles. Magic Realists emphasized the often-items strangeness of out-world experiences Latin America flourished economically and culturally in the 20th century, making magic realism popular. The 20th century saw western isms. Pakistani short story writer and critic Amir Hussein was born in Karachi in 1955 and moved to London in 1970. Known for his insightful exploration of complex emotional dynamics, Hussein draws inspiration from the works of James Baldwin, particularly admiring Baldwin's portrayal of isolation stemming from differences in race, sexuality, or class. His short story collections include "Mirror to the Sun" (1993), "The Other Salt" (1999), "Turquoise" (2002), "Cactus Town" (2003), and "Insomni" (2007) (Hussein, 2001). Hussein also edited "Hoops of Fire: Fifty Years of Pakistani Women's Fiction." (1999), later reissued as "Kahani: Short Stories by Pakistani Women" (2005) (Husain, 2018). His experimental storytelling approach often intertwines moments of history, familial recollections,

and reinterpretations of traditional parables, complemented by photographs and other visual elements. Works such as "Cactus Town," "The Blue Direction," "Insomnia," and "The Swan's Wife" showcase Hussein's penchant for evoking surreal and unnatural sentiments within his narratives (Meyer, 2001).

When discussing magical realism as a narrative technique, it becomes crucial to examine the interplay between the 'magical' and 'realism' components within literary discourse. The term 'realism' has been a subject of ongoing debate, particularly when applied to defining magical realism. Originating from philosophical discourse in the mid-eighteenth century, 'realism' traces its roots back to Aristotle's concept of mimesis. While 'realism' gained prominence in art and literature during the mid-nineteenth century, its essence lies in the belief, as articulated by critics like Ian Watt, that truth can be apprehended through individual sensory experiences, with origins in the philosophies of Descartes and Locke (Kelley, 1992). According to Aristotle, who advocated for the imitation of life or mimesis in art, witnessing artistic representations serves as a means to grasp universal truths. This belief underscores the necessity for art to appear authentic, depicting either existing realities or plausible scenarios. Aristotle's discussions laid the groundwork for understanding the realism inherent in fictional narratives, suggesting that it is preferable for a narrative to convincingly portray the impossible rather than being unconvincing about the plausible (Jackson, 1920). Realism is commonly associated with the novel genre due to its extensive nature, allowing writers to intricately weave numerous details that contribute to a lifelike portrayal. While the novel tradition primarily aligns with realism, there have been notable departures, such as the romance, modernist, or magical realist novels. Late nineteenth- and early twentieth-century novelists like Henry James extensively explored the nexus between the novel and reality, with James asserting that the novel's purpose lies in its attempt to depict life authentically (James & Stein, 1992). He advocated for crafting narratives that closely mirror recognizable life to captivate readers' interest and evoke empathy, emphasizing the significance of characters and situations that feel genuine (James & Stein, 1992). Catherine Belsey, referring to this as 'Classical Realism,' observes that in the late nineteenth century, novels were expected to demonstrate interpretations of reality through vivid depiction rather than explicit exposition (Belsey, 2002).

Twentieth-century perspectives on realism in literature, exemplified by Henry James' theories, underscore the role of imagination in literary creation. As David Grant elucidates, realism is not achieved merely through imitation but through a creative process that elevates raw life materials into a higher realm through the intervention of imagination (Grant, 1970). In this conceptualization, readers actively construct their sense of reality from the narrative rather than passively receiving the author's interpretation. Watt highlights that this form of realism prioritizes the narrative's presentation over the depicted life itself, emphasizing the manner in which the story unfolds (Kelley, 1992). The essence of grasping how magical realism operates lies in comprehending the construction of the narrative, aimed at establishing a realistic framework within which magical occurrences unfold. Magical realism thus hinges on realism, albeit pushing the boundaries of what is deemed plausible. While it shares a connection with realism, it constitutes a distinct narrative mode. Surrealism, on the other hand, though related to realism as implied by its name, often leads to confusion with magical realism. In the preceding chapter, I highlighted (Roh, 1995) magic realism and surrealism's influence on Alejo Carpentier's Latin American amazing realism. Early magic realism and surrealism must be distinguished from contemporary magical realism, which has broken links with surrealism.

1.1. Significance of Study

This research contributes to literary and social inquiry by critically analyzing topics in THE SWAN'S WIFE collection of short stories. These narratives delve into a spectrum of themes including love, youthful vitality, male dominance over women and nature, the exploitation of women, and the societal constraints imposed on women's lives during the 1970s. Additionally, THE SWAN'S WIFE confronts pressing issues such as migration, refugee resettlement challenges like exile, displacement, identity crises, and nostalgia. Furthermore, it delves into the aftermath of war on society and explores the theme of alienation arising from post-World War II circumstances, illuminating the destructive repercussions of war on communities.

1.2. Research Objectives

1. To analyze the utilization of magical realism elements in depicting themes of love,

youthful energy, and the exploitation of women within THE SWAN'S WIFE.

2. To investigate the portrayal of migrant and refugee settlement issues stemming from cultural conflicts in THE SWAN'S WIFE.
3. To explore the depiction of the destructive effects of war on society and the theme of alienation resulting from post-World War II Europe through a magical realist lens within THE SWAN'S WIFE.

2. Literature Review

2.1. Magical Realism

An artistic technique Two contrasting perspectives comprise magical realism: one grounded in a conventional comprehension of reality, and the other attributing reality to the supernatural. In contrast to pure fantasy, magical realism is grounded in the real world and includes precise human and cultural particulars. It examines the contradiction between binary oppositions such as life and death and the pre-colonial past and the post-industrial current. According to Angel Flores, magical realism is a fusion of realism and fantasy (McKinney, 2020). The art historian Franz Roh introduced the designation "Magical Realism" in 1925 to designate a movement within the European visual arts (Roh, 1995). It was his method of expressing the complexities of reality and reacting to it. As an alternative to the abstract approach of Expressionism and a transition to Realism, he introduced Magical Realism. During the 1940s, magical realism emerged as a distinct literary style in Latin America, serving as an expression of the authentic American character. Due to the influence that Latin American authors have had on writers around the globe, magical realism is not restricted to that region. Leading art critics believed that Expressionism, a movement that manipulates natural images to communicate personal emotion, had reached its zenith by the 1920s (Sen, 2016).

Numerous literary authorities from Latin America assert that "magical realism" first appeared in South America. Such is not the case. In 1925, German art critic Franz Roh initially published these concepts. Intriguingly, Roh was discussing German painting of a relatively recent period rather than literature. According to McKinney (2020), Otto Dix, Max Beckmann, and George Grosz represented to Roh a radical deviation from Impressionism and Expressionism. Impressionism was devoted to external images, whereas Expressionism actively opposed the natural world. German art critic Franz Roh introduced the term "magical realism" to describe a particular style of artwork. Representing and responding to reality, he utilized it to illustrate its intricacies. During the 1940s, magical realism emerged as an independent literary form in Latin America, serving as an expression of American realism. The magical realism of Latin America has influenced authors across the globe, such as Salman Rushdie and Ben Okri. The term "magical realism" is defined differently by critics. Critics have ascribed a multitude of contradictory and varied definitions to magical realism. The term "magical realism" is intricate for three reasons: first, its spatial implications complicate comprehension; second, it developed into a distinct genre with the addition of defining attributes; and third, it was introduced to literature from the realm of art and painting. However, all critics concur that the term's defining characteristic is its combination of extraordinary and authentic. In an effort to provide a comprehensive definition of magical realism, this literature review examines standard definitions.

2.2. Characteristics of Magical Realism

2.2.1. Hybridity

Magical realists use many postcolonialist tactics, including hybridity. Magical realism is seen in the abysses of Western and indigenous civilizations and urban-rural contrasts. Magical realism explores metamorphosis, merger, and demarcation. These narratives reveal magical realism's main purpose—a more profound and authentic world than standard realist tactics would describe.

2.2.2. Irony Regarding Author's Perspective

To maintain reality, the writer must remain detached from the magical world view. However, the writer must truly appreciate the enchantment or it will become a superstition or unrealistic concept. The phrase "magic" refers to the text's perspective not matching the author's vision. Echevarria says you can't represent a society if you don't share its values.

2.2.3. Authorial Reticence

Authorial reluctance occurs when the author doesn't evaluate the story's events or characters' worldviews. Magical realism becomes more open with this technique. Understanding the supernatural in magical realism would damage our perception of reality. If so, the supernatural would be considered unreliable.

2.3. Examples of Magical Realism in the works of Marquez and Okri

In *One Hundred Years of Ahmad* (2014), Marquez employs the concepts of levitation and floating carpets. Marquez employs grotesque carnival and frightening realism to depict Melquiades, a corpulent gypsy endowed with extraordinary supernatural abilities. The work exhibits elements of magical realism through its juxtaposition of repulsion and exaltation, ambivalence rejoicing and humor, and the reconstruction of the human form. Marquez employs sardonic distance in both this novel and his prior works. *The Famished Road*, a novel written by Okri (1991), incorporates aspects of magical realism. Hybridity is prevalent, specifically. Upon mistakenly identifying a figure beside the river as the ferryman of the dead, Azaro realizes that she is a woman of mixed heritage who possesses the visage of an elderly woman. The artwork integrates ancient rituals and customs. *The Famished Road* portrays political strife and malfeasance. Madame Koto serves as a representation of political corruption in Nigeria. She embodies the emerging authority rather than its violation, foreseeing the impending civil strife. Okri also used the technique of ironic distancing in this work.

2.4. Magical Realism and Cultural Production

This book has mostly studied magical realism in adult narrative fiction. Magical realism appears in television, film, and painting in this chapter. The essay opens by studying magical realism in English children's literature, including Edith Nesbit and Michael Bond. Next, narrative drama from children's television is examined. The section also addresses magical realism in cinema narrative. To evaluate this, films like Wim Wenders' *Wings of Desire* are examined for how they tell the story through speech or cinematography. Film critics like Fredric Jameson use magic realism. Unless they are adaptations of famous magical realism novels like "Como agua para chocolate" (Like Water for Chocolate), most magical realist films have not been investigated from this standpoint. Finally, this chapter will analyze magic realism in art. Since 'magic realism' was first used to characterize a painting style, these paintings have been extensively analyzed. The sections on painting describe the genre's main practitioners, including Otto Dix, Georg Schrimpf, Alex Colville, and Frida Kahlo, and demonstrate its continued relevance in art criticism.

This chapter is notable for a bear's odd name, not his existence in a downtown London railway station. This narrative approach makes the reader feel like they know the narrator and accept "normal behavior" in the atypical story. The balance between enjoyment from odd behavior and normalcy is crucial in animal stories. If Paddington is brought to a café, other customers may judge him. The story emphasizes that his inclination to eat messy is the reason, not his outstanding skills. In contrast to Nesbit, many mid- and late-20th-century stories feature adults in supernatural situations. Norton (1970) novel "Bednob and Broomstick" has supernatural adult characters who escape daily life and show compassion for the neglected child protagonists. Apprentice sorceress Miss Price cares for the youngsters left with their uninterested relatives in *Bednob and Broomstick* and gives them a levitating bed. These adults in children's literature are often innocent, unlike the other adults. They give youngsters optimism and security because they know they will have to negotiate adulthood.

Magical realist children's TV and movies have increased since the 1970s, influenced by popular children's literature. Since the British Broadcasting Corporation's TV adaptations of Nesbit's novels and a cartoon version of Paddington Bear, several children's television programs have used magical realism. Non-human characters and magical events can now be portrayed more realistically thanks to cinema technology. In Minkoff (1999) produced *Stuart Little*, which effectively blends computer animation with human performers and real-life surroundings to create an adorable mouse-like figure. The popular children's book *Matilda* by Sripachan and Praphan (2019) has changed home fantasy. The protagonist, Matilda, has magical talents that affect her life and those around her. The 1980s film *Wings of Desire* depicts angels differently than Capra's (1946) film *It's a Wonderful Life*. Its plot involves a guardian angel and has elements of magic and realism. *It's a Wonderful Life's* main character

comes to a secure sense of reality and believes in angels, unlike Wings of Desire's ambiguity. George is an average guy attempting to make it in a small town while dealing with capitalism and his responsibilities as a son, husband, and father.

Present-day scenes portray a lovely town during Christmas. This scene transports us to a new world where three brilliant stars speak. The stars, 'The Boss', Joseph, and Clarence, discuss George's dilemma and reveal their angelic nature by mentioning wings. They talk about angels like a business meeting to prepare Clarence for his "mission" to save George. Joseph's angelic powers allow him to brilliantly recount George's life in Capra's film. Joseph utilizes his magic to offer Clarence a video synopsis of George's life. The cinematic plot is based on Joseph and Clarence's photos. The spectator and Clarence see George's life from boyhood to now with this technology. His financial situation is dire and he's thinking a radical move. Clarence saves George from drowning and reveals himself along the river, making the film wonderful and bizarre. Clarence looks unconcerned about being an angel. He casually tells George that he is a 'AS2 (Angel, second class)' and must save him from despair and loss of faith to 'earn his wings' Cuban novelist Alejo Carpentier coined the phrase Magic Realism after noticing it in Latin American literature. Let's talk magic! Postcolonial writing inevitably includes conquerors and conquered views, resulting in realism. Colombian Gabriel Garcia Marquez, Brazilian Jorge Amado, Argentine Jorge Luis Borges and Julio Cortazar, and Chilean Isabel Allende were magic realists. Recently, realistic short stories containing magic have been popular. Angel Flores defines magic realism as combining reality with fantasy. In magical realism, the supernatural is linked to "native" beliefs, contrasted with European logic. Ray Verzasconi de Maeseneer (1997) and other critics say magic realism reflects current life by merging European rationality with primitive American irrationality.

Robinson (2005) of KAFKA is a magical short story. The magical thing that happens is that Gregor Samsa wakes up as a lough. Kafka is one of the classics, and shows the theme of alienation in metamorphosis. The Protagonist Gregor Samsa changed into bug due to capitalist society. Mohsin Hamid's use of doors in Fisher (2018) published in United States gives the novel the quality of magical realism. Doors are literal Portals from one place to another and Symbols of the barriers and randomness that migrants and refugees are subject to. Eventually, Nadia and Saeed have the chance to emigrate through one of the doors. Blynn (1998) of Toni Morrison also has magic realism. As the ghost of beloved is mythological figure which creates struggle in the whole novel. The 2014 book "The Swan's Wife," by Amer Hussein, contains 10 short stories with magical realism. He depicts exile and displacement with magical overtones. In a time of solitude by the water, the narrator remembers a manmade lake from an ancient swan story book they received. The Servants of King Karan built the Lake to gather all bird species worldwide.

2.5. Metafiction

It emphasizes the reader's role in literature. This book explores alternate realities and their effects on the reader. It investigates how fiction affects reality and vice versa, highlighting the reader's responsibility. It's ideal for social or political critics. Textualization, a fantasy phenomenon, relies on it. Basically, two things are happening. First, a "fictitious reader" becomes aware of themselves while reading a narrative within a story. Another thing is that the story affects the reader's life. It's intriguing, right? Common sense contradicts this procedure, but "magic" is the adaptive convention that allows it.

2.5.1. Heightened awareness of mystery

Consensus among critics exists about this major theme. Magic realist fiction is characterized by its powerful and captivating nature. One Hundred Years of Solitude necessitates that the reader relinquishes conventional methods of exposition, narrative progression, linear temporal organization, scientific logic, and so forth, in order to fully immerse themselves in the interconnectedness of life or its concealed significances. Luis Leal refers to this sensation as "capturing the enigma that resides behind phenomena," and he asserts that a writer must attain a "limit state" or an "extreme" in order to comprehend all aspects of reality, including the mysterious ones.

2.5.2. Political critique

Magic realism subtly criticizes society, targeting the powerful. The style departs from "privileged centers of literature." especially in Latin America. This approach targets "ex-

centrics." geographically, socially, and economically disadvantaged people. Thus, magic realism's "alternative world" corrects realism, naturalism, and modernism. Accordingly, magic-realist novels may be subversive literature that challenges and overthrows society. Alternatively, social dominants may use magical realism to distance themselves from their power. Theo D'haen calls this perspective shift "decentering." In his review of Gabriel Garcia Márquez' novel *Chronicle of a Death Foretold*, Salman Rushdie argues that the formal experiment of magic realism allows political ideas to be expressed in ways that might not be possible through more established literary forms: "El realismo mágico", magic realism, at least as practised by Márquez, is a development out of Surrealism that expresses a genuinely "Third World" consciousness. It deals with what Naipaul has called "half-made" societies, in which the impossibly old struggles against the appallingly new, in which public corruptions and private anguishes are somehow more garish and extreme than they ever get in the so-called "North", where centuries of wealth and power have formed thick layers over the surface of what's really going on. In the works of Márquez, as in the world he describes, impossible things happen constantly, and quite plausibly, out in the open under the midday sun.

3. Theoretical Framework

The Study is carried through qualitative research method. The research shows that integrating Indian myth culture with storytelling encourages pluralism. Aamer Hussein explores male exploitation of women and nature indifference. Aamer Hussein shows the female connection with nature and innocence. This Study may help the researcher to eliminate the issue of migrants and refugees Settlement. Aamer Hussein has Published dozens of books that detailed his views on exile and displacement, alienation, migrants and refugees' settlement issues, Enchantment During the mid-20th century, when Latin America saw economic and cultural prosperity, there was a surge in the popularity of realism. The theoretical basis of this study revolves around magical components. The author of magic realism combines elements of the otherworldly with the real world. Magical realism was selected as the genre for a collection of enchanting short stories. The data was examined and interpreted using critical content analysis, a versatile research methodology. Ray Verzasconi defines magical realism as a representation of the reality of the new world that simultaneously incorporates the logical aspects of European civilization and the illogical aspects of a primitive America. Data is codified according to the Ray view of magical realism or supernatural elements help the author to outline the Societal struggles of his time period within the work of Literature. Analyzing the data, commonly emerging Patterens of Supernatural elements and Supernatural elements have been useful in developing theme that reflect the nature of humanity is highlighted and discussed. The focus of the research Project is to find all the supernatural element such as religious figures, ghosts, witches and anthropomorphized animals among others, have been used throughout the history of literature and in *THE SWAN'S WIFE* stories. (2014) Moreover, it aim to expose all of the hidden views and questions that has never questioned.

3.1. Parameters of Magical Realism

The editors, Lois Parkinson Zamora and Wendy B. Faris, showcase the worldwide influence of magical realism in this initial anthology (McMurray, 1997). Their research demonstrates that every work of magical realism fiction possesses specific features, including:

3.1.1. Authentic surroundings

Magical realism novels are set in a recognizable environment.

3.1.2. Enchanting elements

Each magical realism tale incorporates extraordinary elements like as inanimate objects that can speak, deceased individuals who are still present, and the ability to communicate through telepathy. Nevertheless, the story depicts them as ordinary.

3.1.3. Evaluation

Authors commonly employ magical realism to offer critiques of politics and the ruling class. Latin America, a region that experienced economic exploitation by Western powers, wholeheartedly embraced the genre. Magical realists condemned the expansionist policies of the United States.

3.1.4. Distinctive narrative framework

Unlike other literary genres, magical realism lacks a conventional structure with a clear beginning, middle, and end. This enhances the intensity of reading since the reader remains uncertain about the progression of the narrative or the occurrence of the conflict.

4. Textual Analysis

4.1. Writer's Introduction

In Karachi, Hussein attended Lady Jennings School and the Convent of Jesus and Mary. He spent most summers in India with his mother's relatives. He studied in Ooty, South India, for two years before moving to London in 1970. Hussein speaks Hindi, Urdu, French, Italian, Spanish, and Persian. He taught Urdu at SOAS Language Centre in London for many years after studying Persian, Urdu, and History. After teaching in Queen Mary's English Department, he directed the MA program in National and International Literatures at the School of Advanced Study's Institute of English Studies (Senate House) (2005–08). He is now a Professorial Writing Fellow at Southampton and a research associate at the Centre for the Study of Pakistan. He judged the Banipal Prize for Arabic Literary Translation (2009), Impac Prize (2008), Commonwealth Prize (2007), and Independent Foreign Fiction Prize (2002) and won Southampton and Imperial College London literary fellowships. Every narrative represents a moment in time, whether it be an hour or years. Consequently, how do you ascertain its conclusion? Specifically, from where does it originate? At times, I delete or leave unfinished the conclusion of a story (as in "THE SWAN'S WIFE") because it fails to resonate on the page, in my mind, or because I've said enough. I typically begin with a memory, an image, or a dialogue passage, and I presume that my assumptions are always accurate. Nevertheless, I prepared the conclusions of two narratives in advance: 'The Entrepreneurs' and 'Love and the Seasons'. "Snapshot of life," but are these narratives truly that? A snapshot is a cliché in short stories because it only captures a moment in time.

My individuals are time-obsessed, whether internally or externally, spending a half-lifetime in an afternoon or traveling. Regarding Hyder, she observed that while short stories may traverse the same time period as novels, they do so in distinct ways. At times, I compose narratives that traverse months or even years, detailing events in a sequential fashion. Is the urge to proceed present? Could you delve into the narrative of the protagonist or consider an additional character that you develop and find irreplaceably intriguing? Indeed, on occasion! Umair, who remains unidentified, serves as a protagonist or narrator in a number of these tales. Offstage, Maia performed the Swan Feeder in 'Love' without a written account. Typically, I bid my characters farewell following a protracted encounter. It is possible that Maia, Zohra, Fabi, Ghazali, and Kazi will never be mentioned again. Although each narrative is presented in a unique fashion, I have discerned a half-veiled, half-spoken element within each one, as if only a portion of the story were conveyed while the remainder was merely contemplated. Does that concern your line of work? I am intrigued. Although I avoid forcing my point, I strive to be plain and say what I intend. While some readers are compelled to decipher the meaning concealed between the lines, others are left perplexed, as if a component were absent. There are numerous occasions when I feel too exposed. Additionally, reflective, contemplative, and quiet tales. With more introspection and less action, the narrative advances internally irrespective of external events. The task of fully assimilating another persona and psyche appears to be the most challenging. Emotions and experience take precedence over their historical contexts in my estimation. In lieu of introspection, a significant number of the stories in this collection are concerned with exchanges, meetings, relationships, and interactions: the narrators frequently turn their attention to significant others, acquaintances, lovers, the lost, or the deceased. Kazi, Safia, and Ghazali converse, but Marya's words remain silent. Additionally, I value external narration. Self-referential lyric poets compose about themselves, whereas effusive fiction writers recount the experiences of others. I desired to compose poetry but lack the ability to do so. I wince whenever a work of fiction author declares sentence structure to be their top priority. In the absence of a compelling story, I have failed.

4.2. Main Theme; Magical Realism

Using magical realism in literature is controversial. Literary critics like Angel Flores say that the genre was uniquely Latin American and that its survival and destruction were related to a few authors during the Latin American Boom. Some, like Matthew C. Strecher, view magical realism as a postmodern product. As shown by translation and practice, contemporary Latin American and non-Latin American writers have adapted and repurposed magical realism.

Scholars can begin by creating magical realism as a continuation of realism to study this disputed issue. In 1925, German art historian Franz Roh created the word to describe Post-Modern art that he saw replacing Expressionist art. Analyzing the conventions of realism is necessary to understand magical realism. The Cambridge Introduction to American Literary Realism defines realism as writing that values objectivity and empiricism over Romantic aspirations. Art should be as true to human experience as possible, creating the literary counterpart of anthropology, ethnography, and linguistics (3-4). Realism rejects narrative patterns that divide the world into heroes and villains and reward the righteous and punish the evil. To counteract such writing incentives, the goal is to ensure that the content resembles reality more precisely than what is shown off-screen (4-5). Magical realism is realist despite including the unachievable. It uses the unachievable to explore the ordinary, not to eliminate it. Franz Roh, the first to note magical realism's ability to respect the commonplace by scrutinizing the extraordinary, is perhaps the best suited to comment. Post-expressionism, which Roh (20) termed magical realism, shows "calm admiration of the magic of being, of the realization that things already have faces." Roh's artists found a latent thrill in simply watching the everyday to demonstrate Expressionism's prescriptive and bland objectivity. Faces imply histories, identities, and potentially aspirations or intents for inanimate objects. Roh saw a new spirit in modern art that inquired about the artist's ego in an environment that had formed its own identity. The artistic movement seems to change from representing history, time, and environment through their undulating lines of essence that underlay their individual frames to assessing the influence of that essence on humanity. This change allowed the essence to resist the artist's easel or clay mound. Roh understood magical realism, which depicts the everyday as a result of incomprehensible forces.

4.3. Thematic Analysis

Postmodern magical realism's popularity is another indicator of literature's globalization. A universe of change, flux, and unpredictability has extended magical realism as a literary genre. This literary style has several different features. The boundary between postmodernism and postcolonialism is apparent. Magical realism, like other modernist groups, rejected nineteenth-century positivism and the task of reconciling art with science and empiricism. However, it enticed readers with traditional tales, spiritualism, and ancient mythology. Magical realism is intriguing and complex to study theoretically because many writers have adapted it to their literary styles. This genre is not readily lumped into supernatural and natural, magical and real, definite and ambiguous. It allows hybridity, heterogeneity, and multiple aspects. Hussein's literary works, shaped by the influence of Urdu and Persian poetry, delve into themes of exile, trauma, melancholy, fragmented love, diverse identities, human emotions, and the act of writing. Hussein posits that subjective experience is the catalyst for both individuality and universality. By humanizing individuals and their experiences, we can effectively connect with a larger audience. Hussein's narratives seem to belong to a transnational romance tradition more than to the anglo-centric short story made. Not only their self-description as tales, but also the presence of multiple narrators and certain stylistic elements points to the influence of varied writers and traditions.

Hussein's undoubtedly modern craft and sensibility can be at times deeply rooted in the past. Hussein's past flows in to his present; it does not stand out either as heavy nostalgia or as a fantastic element (as in some so-called magical realist texts.). To find his literary identity, Hussein's had to struggle hard to free himself from labels such as colonial and post-colonial. Hussein's stories are about history particular history of Pakistan. In fact, Hussein's stories women probably came alive even more than his men- perhaps because they are cast within the social limits that might be imposed on them in particular society without being deprived of agency. A reviewer can help potential readers by describing how to approach the book. *THE SWAN'S WIFE* by Aamer Hussein contains 10 short stories, some in English and some in Urdu. Four of the stories—*THE SWAN'S WIFE*, 'The Man from Beni Mora,' 'Nine Postcards and Nine Notes,' and 'Love and the Seasons'—refer to a similar character. Aamer Hussein's unique narratives mix historical events, familial relationships, recollections, and reinterpretations of timeless allegories with images and other visuals. Hussein's work "The Swan's Wife" contrasts Lake Manas's Swans with the urban fantasy of friends fighting advantages, revealing his views on current global life. The diptych *Knotted Tongue*, representing two deceased females, is disappointing but fitting in its poignancy. Two of the stories in this collection can be said to be

examples of experimental fiction. The story of a couple with a troubled relationship is told in episodic narration through moving canvasses or paintings. It's quite well done.

Aamer Hussein writes with charm and grace, influenced by Sufi Persian and Urdu poetry. He excels at scenery, nostalgia, and love's futility. I simply caution that elliptical writing can obscure. That is a small amount for such a unique bunch of delights. *When I observe e swans alone by the water, I think of the artificial lake from a collection of old swan tales I received years ago. King Karan's servants made the lake to attract birds. In the mountains near Tibet, swans had their own homeland at Lake Manasa. Like Lake Manasa, King Karan wanted his lake to be lovely. In summer, Manasa's young swans soared overhead to report on this clear lake that equaled theirs, with fish and flowers of all colors. Swans drank but never stayed, fed one freshwater pearl, and the artificial lake bed had no peals. After searching my bookshelves, I realized I probably lost or left the book as I outgrown fairytales and other childish things.*

I remember hungry Lake Manasa swans.. (Omari, 2019).

One day, they flew above a lake with pearls that sparkled like dewdrops on flowers and grass. *The male swan flew down to pick up the pearls and put his feet on the grass, but his silver left foot was roped in pearls. King Karan, my diamonds for you! Eat and I'll release you." Swan replied, No!*

You duped me. Karan cried—why not eat? Have I not made you a magnificent lake like Manasa? Into giving? Did I not plant seed pearls around it for your swan army? From above, the swan's wife said: Kings don't imprison innocents. Kings don't fight women (Omari, 2019). THE SWAN'S WIFE fled to seek help in one account; in another, the king's warriors shot her with a golden arrow. In a third version, the swan had no wife and was rescued from King Kiran by his interlaid buddies.

I remembered that we had no relation; we retold what the swan told the crows and granted him refuge.

But the images puzzled me. Are those bitter remarks the swan's goodbye to his mate? The cry of a swan separated from its partner is terrifying.

I watched THE SWAN'S WIFE by the lake one summer afternoon in the light rain. She skimmed the bright green water, groomed a wing, and observed for her reflection in the reeds. (Omari, 2019).

Umair Omar, who appears in the stories at various ages, may be Hussein's alter ego. Reading the text shows that Umair is an academic and his earlier self was a sensitive yet easygoing student who reflected his social circumstances. In 'The Man from Beni Mora', he is detached, curious, and sympathetic to Rubina and Ghazali's sorrowful love story. Umair authored 'Nine Postcards and Nine Notes' in Spain. First and ninth chapters, which act as symbolic 'bookends' for most of the others, center on Umair's childhood romance yearning, relationship with his best friend Fabi, and Pakistani identity difficulties in Britain.

Hussein's work moves us by mixing races, aesthetics, and narratives. Although the reader must try to enjoy his work, the book is worth reading.

Yugoslavian Serb refugee girl landed in Britain after WWII. J. Broz. In the cold war, Tito's revolution spread. Tito, communist revolutionary. Under his regime, many Serbian Orthodox Christians fled to Britain.. (Omari, 2019).

Loveable Maia strives for herself and love in a culture that rejects her candor. Nature, birds, wine, and love fancies will distract her if unrequited. Arts student likes Maia. He loves Maia but doesn't show it because he feels she's more sophisticated and has many wealthy lovers, while he's a student. Maximilian is black. Guy with long hair and nose. His riches is phony. He recognized similarities as a prankster. Maxie delays Maia's divorce from her first wife. He never divorces her. He wants Maia as "Keep". The first female character is Maia's mother. Her help saved them from Paris. Her permission lets Maia into fashion. The playboy lives deliberately. Science student loves numbers. He rightly tells narrator to dump Maia. Since

Maia always ran from guys, he thought she was a phony and the wrong decision. Especially rich. The plot centers on love and youth. Treachery and deception go together.

Maia's parents' Balkan area changed ownership and name after WWII. His wife and two children fled. Paris refugees settled in London. In spring, you'll be 25; next year is school. Wasn't Dad taking you to Karachi next year? (Omari, 2019).

She loves photography and her Polaroid camera, so she chuckled at my false tiger photo. On a wet night, she photographed me singing, dancing, and posing. She dressed like her favorite Hollywood diva, Ava Gardner, in her bedroom (Omari, 2019).

More names were surfacing on her suitor list. Ageing MP. Saudi prince ling. They all appeared taken. She joined a dancing ensemble at seventeen and had some minor roles on television and in a Bond film, but she felt it was too "foul old men with sweaty hands" for her.

Maia frequently traveled by plane, claiming to visit fashion shows and purchase new designs. She was most comfortable at airports and hotels.

I sensed her loneliness and unrest. Max stopped talking divorce because his wife dislikes being a married man's "mistress".

"Sick of it all," I said. Miss her when she goes. She returns, acts annoyed if I don't see her, and breaks promises just as I grow used to her absence.

London was lonely and I had few friends. Especially Swan Satin. We fed the birds in the park on Sunday. She fed him mouth-moisturized bread pellets. She stated she knows he's hurt. Damaged wing or foot. Stray dogs and cats on southern city street corners upset her as a bird enthusiast. She met many men seeking fast affairs. (Husain, 2018).

She claimed my manager told me to assist him in the store. According to him, he bought her sister the most expensive shop outfits. My favorite arrived the next day, gift-wrapped with roses and a champagne invitation. Writer excels at blending mythological and narrative tales. The mythology and basic storytelling make a tight story.

Punjabi folklore influenced mythology. Punjabi Raja Rasaul travels. His path has many ups and downs. Prelude to the plot. Maia can't escape Max, the cheeky crow, as the male swan. His crow-like nose makes him look like one in fiction.

"In the coach, on my way home in the winter darkness, I remembered a picture of two swans in the book I lost. One was skimming the deep blue water, peering at the sky, while the other lifted her head from a tangled nest of tborns in the river. (Husain, 2018).

An anonymous Pakistani immigrant spoke. His comparison to Maia's swan is skewed. He loves Maia but doesn't show it because he feels she's more sophisticated and has many wealthy lovers, while he's a student. Narrator's classmate Fabi. The playboy lives deliberately. Science student loves numbers. He rightly tells narrator to dump Maia. Since Maia always ran from guys, he thought she was a phony and the wrong decision. Especially rich.

5. Conclusion

The study delved into Aamer Hossein's use of magical realism as a potent tool to protest against social injustices in society, particularly within a postcolonial context. Through meticulous analysis of Hossein's selected texts, it became evident that magical realism allowed the blending of reality and fantasy, challenging the hegemony of official historical narratives. By intertwining factual and fantastical elements, Hossein addressed various socio-historical issues of the Third World, from political repression to exploitation and racial discrimination. His narratives acted as critiques of oppressive systems, shedding light on the struggles of marginalized communities. Moreover, the study emphasized the role of magical realism in facilitating cross-cultural fusion and serving as a means for postcolonial writers to articulate their experiences and viewpoints. Ultimately, Hossein's extraordinary use of language served as

a powerful vehicle for dissent against the lingering impacts of colonialism and socio-political injustices.

5.1. Findings

- Magical realism provides space for blending reality and fantasy, diminishing the distinction between the two.
- It challenges the authenticity of objective reality, particularly in postcolonial contexts, by reconstructing history.
- Hossein's texts address various social and historical problems of the Third World, employing ideological and political action.
- Themes such as political repression, exploitation, and racial discrimination are prominent in his works.
- Magical realism serves as a critique of colonizers' imposition of reality and creates spaces for alternative narratives.
- Hossein's narratives depict the broken social structure of Third World countries, often highlighting isolation and exploitation.
- Religious exploitation and the loss of cultural values are critiqued through the amalgamation of magical and real elements.
- Magical realism acts as a subversive phenomenon, facilitating protest against colonialism and its aftermath.
- It fosters cross-cultural fusion, showing that diverse worlds can coexist.
- Hossein's use of magical realism transcends boundaries between reality and fantasy, challenging colonial historical narratives.
- The extraordinary use of language contributes to raising voices of protest against postcolonial mental and physical issues.

5.2. Future Recommendations

Current research work has an impact on the students and studies of the literature and social sciences. Such research may be helpful for the implication of the recovery of social issues prevailing in the modern societies and modern people having the effects of wars.

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