



Magical Realism in Toni Morrison's *Beloved* and Ana Castillo's *So Far from God*

Jasmina Murad

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Seminar paper from the year 2006 in the subject American Studies - Literature, grade: 1,7, Free University of Berlin (John-F.-Kennedy-Institute), course: The Subaltern Speaks: Minority Literature in the U.S., 17 entries in the bibliography, language: English, comment: The purpose of this paper is not only to probe into the nature of magical realism in the two novels, but also to examine this narrative form as a socio-cultural practice which is connected to a special Weltanschauung. I will expose how Morrison and Castillo employ magical realism, and, in particular, I try to identify its function and the role it plays in terms of Morrison's and Castillo's cultural and historical background. In the conclusion I will expose the parallels between the novels. , abstract: In this paper I focus on two considerable U.S. authors: Toni Morrison and Ana Castillo. The fact that these writers - who do not share the same ethnic background - both deploy the literary mode of magical realism in their works has engaged my interest to analyze and compare their novels *Beloved* and *So Far from God*. The purpose of this paper is not only to probe into the nature of magical realism in the two novels, but also to examine this narrative form as a socio-cultural practice which is connected to a special Weltanschauung. To enter this vast territory, it will be useful to situate the term magical realism in a theoretical and cultural framework which happens in the following chapter. Subsequently, I will expose how Morrison and Castillo employ magical realism in *Beloved* and *So Far from God*, and, in particular, I try to identify its function and the role it plays in terms of Morrison's and Castillo's cultural and historical background. In the conclusion I will expose the parallels which can be drawn between the novels, coming up with the thesis that for these parallels, there are two underlying main functions of magical realism.

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