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Nota di bibliografia	Includes bibliographical references and index
Nota di contenuto	Introduction: magical realism: a history of magical realism: typologies and definitions; reality and text: postcolonial or postmodern; realism and the resolution of antinomy -- Gilles Deleuze and magical realism: introduction: the importance of ontology; Deleuze and the univocity of being; Deleuze and redemption; series and systems; series and magical realism; Hallward and the postcolonial problem -- Models of magical realism: introduction: a model of magical realism: One hundred years of solitude (1967); reading One hundred years of solitude in Deleuzian terms: the state of Macondo; a regime of signs and the apprenticeship of signs; Salman Rushdie's Midnight's children (1981): the state as identity; Angela Carter's Nights at the circus (1984): reterritorialization through relation; Toni Morrison's Beloved (1987): the imperative to reterritorialization -- Magical realism and the signs of art: introduction: the magical signs of art; Yann Martel's Life of Pi (2002): becoming non-human at sea; Andre Brink's Devil's valley (1998): what is real and what is magic?; Jeanette Winterson's Sexing the cherry (1989): transcending

the flesh through time -- Deleuze and the postcolonial politics of magical realism: introduction: magical realism and the postcolonial; a deleuzian theory of magical realism: the people are missing; Robert Kroetsch's *What the crow said* (1978): the stuff before the stuff that is history or culture or society or art; Amitav Ghosh's *The circle of reason* (1986): the reality of migrants and nomadic magic; Ben Okri's *The famished road* (1991): the aesthetic of possibilities
Introduction -- 1. Gilles Deleuze and Magical Realism -- 2. A Model of Magical Realism: Reading *One Hundred Years of Solitude* -- 3. Magical Realism and the Signs of Art -- 4. Deleuze and the Postcolonial Politics of Magical Realism -- Conclusion -- Bibliography -- Index

Sommario/riassunto

Since the success of Gabriel Garcia Marquez's 1967 novel *One Hundred Years of Solitude*, and the following Latin American literary 'boom' of the late sixties and seventies, magical realism has had a steady following, an international influence and become established as a literary genre. Yet its definition has remained vague. Through the philosophy of Gilles Deleuze, this study rethinks magical realism, making an argument for using Deleuzian readings of literature in general while dealing with the implications of a new approach for prevalent postcolonial studies in particular. With *One Hundred Years of Solitude* used as a model, Eva Aldea takes a Deleuzian approach to major anglophone works by Rushdie, Okri, Morrison, and Ghosh. She shows how the power of magical realism lies not, as is commonly held, in its subversion of the real and the magical, but in allowing the two to remain radically different and yet indiscernible at the same time, challenging existing readings of the genre
