



INTERSECTION OF MAGICAL REALISM AND DREAM IN THE DREAM-QUEST OF UNKNOWN KADATH BY HOWARD PHILLIPS LOVECRAFT

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ABSTRACT

Literature is like an ocean and it resembles human life and thought as the written or non-written art forms. Various themes were discussed with different methods and techniques. Magical realism is a genre of narrative technique from nineteenth century, which combines the real world settings and fantastical elements. Humans can dream many more unnatural things. Dreams cannot be represented as the exact picture of occurrence in them and lack of logic and coherence. Dreams and magical realism are closely related concepts. Magical realism appears as dreams and dreams portrayed with the magical elements. This research paper presents the intersection of magical realism and dream with reference to the text *The Dream Quest of Unknown Kadath* by Howard Phillips Lovecraft.

KEYWORDS : Dreams, Magical realism, Fantasy, Unconscious and Hallucination.

INTRODUCTION

Dreams are akin to psychological journeys that one undertakes in sleep. It has no starting point or ending point and mostly dreams are beyond human imagination. They lead us out of our own world taking us to a new world. Dreams are the motion pictures of our hidden desires and fears. It reveals the thought of our unconscious mind. Dreams cannot be represented as the exact picture of occurrence in them and lack of logic and coherence. Dreams and magical realism are closely related concepts. Magical realism appears as dreams and dreams portrayed with the magical elements.

AIM OF THE STUDY

This paper is an attempt to identify the intersection between Dream and Magical Realism in *The Dream Quest of Unknown Kadath*.

SIGNIFICANCE OF THE STUDY

Dreams have no starting or ending point and mostly dreams are beyond human imagination. Many new people, places, creatures and different experiences were found in dreams. Dreams cannot be represented the exact picture of occurrence in them and lack of logic and coherence. Narration of dream in a literary text is elucidated with the elements of magical realism.

METHODOLOGY

The research is carried out based on the textual and discourse analysis of the novella, *The Dream Quest of Unknown Kadath*, with an emphasis on the elements of dream, fantasy and magical realism. It examines the narrative techniques of magical realism in Wendy B Faris' *Ordinary Enchantment: Magical realism and the Remystification of Narrative*.

THEORY

Magical realism was spread by Latin American authors with elements of fantasy and magic and they do not have any standard structure. Magical realism was used as a tool for authors to show a different magical element than accepted reality. The term 'Magical Realism' was coined by Franz Roh in 1925. It first appeared in the 1940s, and was applied by the novelist Alejo Carpentier who recognized this strategy in much of Latin-American literature. It flourished in the hands of Gabriel Garcia Marquez, especially in his *One Hundred Years of Solitude* (1967). In the twentieth century, it started as a movement in Europe, after that it had spread to North America in the form of surrealism. Magical realism was first expressed in a form of paintings which differed from commonplace subject matter. Franz Roh identified 22 traits of magic realism after the world war artists from the Northern Europe were portraying everyday life with twist of unusual. Magic realist painters started to paint possible subject matter with dreamlike and magical elements.

Magic realism spread from Germany to many other European countries. It also affected various art genres such as film and music. Magical realism was popular in English language around 2008. Magical realism was used by the writers like Gabriel Garcia Marquez in Colombia, Isabel Allend in Chile, Gunter Grass in Germany, John Fowler and Salman Rushdie in England, and Jorge Borges in Argentina. The writers' permanent basic theme of magical realism is that of representing ordinary events together with magical dreamlike elements, which are derived from myth and fairy tales. Another well-known work of magical realism is *Midnight's Children* by Salman Rushdie.

Wendy B Faris investigates the narrative techniques of magical realism in her work *Ordinary Enchantment: Magical realism and the Remystification of Narrative*. Faris' definition of magical realism, Magical realism combines realism and the fantastic so that the marvellous seems to grow organically within the ordinary,

blurring the distinction between them [the magical and the real] *Ordinary enchantments* explores the characteristics of magical realism and it defines its narrative techniques. *Ordinary enchantments* examines the importance of magical realism and suggest a new theory. Wendy B Faris provides many examples from the novels of Gabriel Garcia Marquez, Salman Rushdie, Gunter Grass, Toni Morrison and Ben Okri. It explains the five elements of magical realism in Faris' perspective. Those five elements are,

- 1) The irreducible element
- 2) Unsettling doubts
- 3) The phenomenal world
- 4) Merging realm
- 5) The distortion of time, space and identity

The irreducible element cannot be explained by the law of nature. It fails to give the logical reason behind the event. In the second element, the reader cannot reconcile the fusion of the magical and the real. Unbelievable presence of ghost, spirits and alienated creatures takes places in the phenomenal world element. In merging realms, the author merges two different realms which are the magical world and the real world. The reader has no clarity about the time, space and identity of the work. In magical realistic works, the time is often changed; historical and current events are mingled. Howard Phillips Lovecraft, a prominent American writer of the twentieth century in horror fiction. He was a short story writer, editor, novelist and poet. He was not recognized in his life time. His notable works are *The Call of Cthulhu*, *The Dream-Quest of Unknown Kadath*, *At the Mountains of Madness*, *The Shadow over Innsmouth* and *The Shadow Out of Time*. Most of his work predominantly deals about the concept of weird and fantasy.

Cthulhu Mythos is a fictional universe, which is the setting of Lovecraft's work.

Three times Randolph Carter dreamed of the marvellous city, and three times was he snatched away while still he paused on the high terrace above it. Thus begins H. P. Lovecraft's epic tale of the courageous dreamer Randolph Carter and his search for the mystical sunset city by petitioning the gods of Kadath. When he prays to the Gods of dream to reveal the whereabouts of the phantasmal city, they do not answer, and his dreams of the city stop altogether. Undaunted, Carter resolves to go to Kadath, where he has never been, to beseech them in person. However no one has ever been to Kadath and none even knows how to get there. In dream, Randolph Carter descends "the seventy steps to cavern of flame" and speaks of his plan to the priests Nasht and Kaman-Thah, whose temple borders the Dreamlands. The priests warn Carter of the great danger of his quest and suggest that the gods withdrew his vision of the city on purpose. During his journey, he travels deep into the world of dream, to the edge of the world, to the moon and back, and to the heights and depths of human and inhuman experience.

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