

Magical Realism

Film Analysis Part 1
Find the definitions of the **Bold**
words

Defined

- “An unexpected alteration of reality...an unaccustomed insight that singularly favoured by the unexpected richness of reality or amplification of the scale and categories of reality.” (Alejo Carpentier)

In your groups explain what this really means.

What It Really Is...

- Brings together elements of realism with elements of fantasy so well they seem similar and intertwined so that we the reader/viewer cannot tell the difference between what is reality and what is fantasy.

Watch the following [trailer](#) and explain which elements are reality and which elements are fantasy.

Two Types

1. **Epistemological** – Character’s perceptions marvelous
2. **Ontological** – Setting itself is marvelous

Characteristics of Magical Realism

1. An **irreducible** magic which cannot be explained by typical notions of natural law.
2. A realist description that stresses normal, common, every-day **phenomena**, which is then revised or ‘*refelt*’ by the marvelous. Extreme or amplified states of mind or setting are used to accomplish this.
(This distinguishes the genre from pure myth or fantasy)

Continued

3. It causes the reader to be drawn between the two views of reality.
4. These two visions or realms nearly merge or intersect.
5. Time is both history and the timeless; spaces is often challenged; identity is broken down at times.

Some Secondary Characteristics

1. The work is often **metafictional** or **self-referential**.
2. The text may employ a *verbal magic* where metaphors are treated as reality.
3. **Phenomenological** states may include the primitive or childlike that seem to dislocate our initial perceptions/ understandings.
4. Repetition, as well as mirror reversals, are employed.
5. **Metamorphoses** take place.
6. Magic often is used against the established order.
7. Ancient systems of belief and logical lore often underlie the text, resulting in a heightened respect for local faith.
8. Collective symbols and myths rather than individual ones haunt the work.
9. The fiction in form and language often embraces the carnivalesque.