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**LITERARE**

*Realismul magic*  
*O incursiune teoretică*  
*Summary*

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**Key words:** new aesthetical way of interpretation, the heterotopical form of magical realism, post colonialism, eurocentricity, theoretical analysis, hermeneutical analysis of novels, (*minor literature*), postmodernism and post-modernity, urban space, the building of common social space, naratology, analysis of sudden change in reality as a way of writing, cultural issues, the problem of politics intruding art, social context , different traditions and their influence, natural and supernatural and their place in magical realism, (Neue Sachlichkeit), South american literary boom, dichotomy, hibirdity ,history of hispano-american literature, decolonialism, multiculturalism, theoretical architecture, ordinary (Certeau), deconstruction, simulacra.

Magical realism stands as an artistica manifestation through artists that come from different backgrounds and historical times and from an ideological point of view it requires an analyses that covers out all general theoretical views.

For this process to be productive is important to identify the context in which magical realism is born. From a theoretical point of view it started to manifest itself when the sociological and cultural background existed. On the European continent we identified the roots for the manifestation of this artistic way of writing in a context that had different characteristics and here we speak about the South american one. Thus, magical realism needs an adequate socio-political context, with its writers being part of a type of literature that has involvement in social and historical issues in the countries from which they come from. It is also very important to underline the specific subjects that authors choose for expressing this in their works. Usually this context is a frail one and most of the authors were under condemnations, censorship, had political involvement or were part of investigation journalism. Magical realism is a voice of a silent minority. Because of this, this art has been expanding in different continents like: Europe, Latin America, Asia, Arab countries and Canada.

In order to identify the main reasons that unite this mixture of cultures that are active in the past as in the present we considered as being helpful the further method: reading the main novels representing this views and the main theoretical works that unify aesthetic ideas. Thus we identified that most of the works written so far quite general and the hermeneutic analysis excludes the theoretical one and vice-versa. Demonstrating that magical realism has a

heterotopic form being part of the system of heterologies in which multiple worlds exist that are active at the same time but do not merge but are overlaid.

For this reason, we excluded the analyses of South American literature alone even if it is the most popular and wide spread in public conscience. The result would be that is being aware that magical realism is global and being part of postmodernism.

Magical realism has representation also in the Romanian literature and the one that was most important was Ștefan Bănuțescu that should also be part of universal literature.

Re-translating his works and a better promotion of his texts worldwide would open up new perspectives for this to happen. His works is part of a socio-political context which was also under censorship. There is a lot of similitude between his work and the one of other magical realist writers. Bănuțescu gives a new identity to the rural space that stands between myth and reality with the description of day to day life of the people living in the Danube village being part of a mitopoetic type of writing.

It is also important to clarify terms like *criollo* vs. *Criollism* which are two totally different concepts and the correct use is compulsory. Criollo is has a social background used mainly in Argentina which changes a lot the key in which we interpret major works like the one of Marquez, Borges and his "idealism". Criollism in the view of Franco (*Historia de la literatura hispanoamericana*) is a type of literature that is active due to the homogenization of more than one race, but mostly of the learning of the indigen people of languages (Spanish) and the possibility for them to write in artistical manner.

The opening of the possibility of an intercultural dialogue that is out of the hegemony of eurocentric views is also very important as well as the awareness that modern aesthetics has to overcome the classical ways of analyzing literature.

There are also a philosophical approach – the one of Eva Aldea – that we considered relevant for this work because of the result applicable to this type of writing. The dichotomy associated with the juxtaposition of the two terms and also bringing in site the problem of minor literature of Deleuze through which the "ones with no voice" can express themselves were accepted as valid theories for this genre. Even if the real and the magic are seen as being antagonistic through Deleuze and the theory of the univocity of being these two can be taken together as having the same ontological basis.

The connection between architectural theory and the hybrid space was developed through Certeau's theory of ordinary (*L'Invention du Quotidien*) through which modern existence has the tendency to assimilate the simulacra and to overcome it through braconaje. This new style of recreating the space in which the subject exists has a replica in the texts of magical realism and the hybrid space is that has that time in which artists express themselves. This justifies again the sudden crossing from reality to fantastic in texts. The space that is being built in *poetical trespassing* is being put in theory by (Peter Eisenman -*Inside out*) creating a space for the text to be born.

The connection between these elements and magical realism from South America where at the moment the building of public space is not being built and has only a theoretical approach, we translated through the first texts of Foucault that speak of utopia spaces in the Jesuit colonies, building thus a beginning for the theory of hybrid space of magical realism.

Also because of post-colonialism and the entities that live in more than one space of the important characteristics of magical realism is that of characters of books and novels having a fixed pattern. The hermetic destiny and narrative road is being given not only by the magical but also by the typology that each character has: the alchemist, the angel, the demon or the visionary are being presented as having these attributes seen as normal and their destiny will never change.

As far as concerned, the post colonial issue and the problems that artists had writing magical realism as a reaction to dictatorship and extreme politics a future analyses would be recommended for a deeper understanding of these type of discourses: *Autumn of the Patriarch*, *Recourse to method*, *The house of Spirits*, *I, the Supreme* are just some of the titles that discuss the social situation in a magical realist manner and the typologies of the dictators and the influence that they had on public conscience are an important also for this subject and also for universal literature and the ways in which magical realism is produced. Even if we observed that there is a collective consciousness that suffered differences when there is a crossing from one continent to another, for an analyst like Rube Tani, this collective is a totally different one than the one analyzed by Warens for example even if both authors take into account the same source for their books. (in this case we will give the example of the foucauldian Archeology) *The stranded* has to be translated into familiar, said Arturo Ardao in

a philosophy that very few researchers from Europe grounds that made research on magical realism have come to hold and that which should make us think better about a new way of analyzing a new form of cultural identity.

For a better study of this, a better understanding of the phenomenology of Husserl would be an issue and mainly that of the nomad type of man and the problem of delocation. The modern post nomadic man is part of the neo tribal movement that is on the same side with *en poete* and *en passant*, terms used by Heidegger to demonstrate the passing of being through the space that he inhabits. The metaphor of relocation was used at the beginning of the chapter related to heterotopias to bring in discussion the theme of deterritorialization of space and the rebuilding of it. The idea of space was very important for the result and understanding of its hybridization due to magical realism. It is obvious that the types of immigrants do vary and their dislocation is diversified and also the style of writing magical realism is different and has many forms.

There are a lot of authors that were not included in this work and should be in target for future analyses like Mario Vargas Llosa that stands for a Brazilian magical realism and that has the war pictures from a different perspective than the Spanish speaker authors. More recent writers such as Carlos Fuentes, Juan Rulfo or Laura Esquivel or Amitav Ghosh (India), Khaled Hosseini (Afghanistan) have texts that require a rare quality and they should also be a part of this. In this study, thus, we took the most relevant texts for a theoretical analysis in order to grasp the main characteristics for this type of writing.

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