

Mythical Cycles and Postcolonial Dreams: Contextualizing the Kaleidoscope of Ben Okri's Magical Realism

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In this paper, my argument will be focused on Ben Okri's use of dreams, as a central part of his magical realist technique in *The Famished Road* and its sequel *Songs of Enchantment*, and what purpose they serve in his viewpoint of postcolonial Nigeria. At one level, these dreams require a culturally specific reading as they continually link the traditional, the mythical, and the modern. At another level, however, these dreams can be linked to a broader understanding of culture and society, to further the concept of magical realism and dreams in a transcultural context. I hope to thereby ascertain that the noisy congruence of disparate cultural forces, usually taken as characteristic of cosmopolitan narrative, in Okri's works become a conduit into the more bizarre conjunctions of a feverishly visionary Africa.

Defined as a mode where "two diametrically opposed ontologies co-exist on equal terms: the empirical world of reason and logic and the supernatural world of unreason"¹, magical realism thus functions on a chiasmic "intertwining of a naturalized supernatural and a supernaturalized natural"², in which what makes the text realist is precisely the blurring of the distinction between "magic" and "reality." As many have noted, the connection between magical realism and the postcolonial can be traced to several convergent or simultaneous sources both synchronically and diachronically. In the 1950s, Caribbean writers such as Jacques Stephen Alexis from Haiti and Alejo Carpentier from Cuba gave the term a specific "postcolonial" inflexion by theorizing, respectively, a "reel merveilleux" and a "real maravilloso." Both Alexis and Carpentier formulated what are now considered literary manifestoes, insisting that the writer must incorporate in his writing signs of his cultural specificity, particularly by integrating the myths, beliefs, and specific epistemological systems that characterize his "indigenous tradition." In anglophone Africa, critic Brenda Cooper identified a "magical realist" boom in the 1980s while arguing that "magical realism arises out of particular societies – postcolonial, unevenly developed places – where old and new, modern and ancient, the scientific and the magical views of the world co-exist."³

The use of magical realism in African literature can be seen as a means of speaking out against colonialism, in a voice specific to Africa. The technique has been used by

postcolonial writers to create an indigenous, independent voice within contemporary writing. It has also established a means by which they could assert a nationalist voice and resist colonialism. As Josephine Dandy suggests of magical realism:

[It] shares many of the same concerns and techniques as post-modernism, but it is located within, and in particular exists as a result of, a specific social context, and is particularly concerned with the representation of the multi-dimensionality of that social context through art.⁴

Magical realism, in African literature, often depicts this “multi-dimensionality” through the supernatural/ mythical or dreamscapes, and therefore underpins African postcolonial literature in a number of ways. Firstly, it illustrates a cultural and social belief that is a distinct part of the African tradition. Secondly, it provides a means to oppose colonialism, and the colonialist novel.

Within the studies of dreams by Freud and Jung, there is a notion of dreams as vehicles of the unconscious wishes and fears of the dreamer. To expand on this point, the conscious self suppresses desires which are unacceptable in the eyes of society, and the subconscious releases these through dreams. Thus it allows the dreamer to live out these desires in a way that is acceptable to society, and consequently, it gives rise to a dream rhetoric. An aspect of this rhetoric is symbolism within the dream, and this is a significant factor in their interpretation, allowing us access to a more fully realized view of ourselves. However, Salomon Resnik provides a different reading of Freud, as he writes:

The interpretation of the dream is a search by two persons into the past-present of the individual and of the culture; it has something of the character of an anthropo-archeological research. Freud was very fond of archaeology, the ‘logos of the arche’ ...; he liked to discourse on what was old and hidden in our culture and in each of us. In a definition that became famous, he stressed the interrelationship between the personal dream and culture: ‘The dream is personal myth and myth is the dream of a culture.’

Thus to interpret a dream would have a cultural implication.⁵

Perhaps this explanation suggests that while symbolism is a universal aspect of dreams, the symbols vary from culture to culture. Magical realism, as a mode that encourages cultural independence, depicts a resistance to a generic interpretation of dreams in literary texts, calling instead for a specific cultural analysis. According to Zamora and Faris, “Magical realist texts are subversive: their in-betweenness, their all-at-onceness

encourages resistance to monologic political and cultural structures, a feature that has made the mode particularly useful to writers in postcolonial cultures”.⁶

In this paper, my argument will be focused on Ben Okri’s use of dreams, as a central part of his magical realist technique in *The Famished Road* (1991) and its sequel *Songs of Enchantment* (1993), and what purpose they serve in his viewpoint of postcolonial Nigeria. At one level, these dreams require a culturally specific reading as they continually link the traditional, the mythical, and the modern, to provide the reader with an understanding of Okri’s hope for postcolonial Nigeria. At another level, however, these dreams can be linked to a broader understanding of culture and society, to further the concept of magical realism and dreams in a transcultural context. I hope to thereby ascertain that Okri’s utilization of dreams in magical realism provides an in-depth look at the society of Nigeria, uncovering the hidden truths of this emergent independent culture where ‘knowledge’ is questioned by the continual shifting, deconstruction of certain boundaries. It becomes apparent throughout these texts that Okri offers a certain hope for the emerging modernity, as he suggests that while elements of the past may be lost, it is still possible to integrate more traditional aspects of life with the more modern, thereby creating a ‘new identity’, from both the past and the present.

The Famished Road as well as *Songs of Enchantment* feature strong elements of magical realism, as they frequently move into the world of the subconscious. Both these texts are rife with spirits, beginning with the protagonist spirit-child, Azaro. In both the novels there is a constant combination of the world of the real, and that of the supernatural, and often it is unclear where one world ends and the other begins. In *Magical Realism in West African Fiction: Seeing with a Third Eye*, Brenda Cooper shows how Okri is able to carve a new African vision out of a genre which sprang from Latin America,⁷ and in *Ordinary Enchantments*, Wendy B. Faris points in particular to Azaro’s mask – which is so mysterious that the reader cannot tell whether it causes the visions Azaro subsequently experiences or “forms part of them”⁸ – very similar to the first person narrator Juan Preciado’s inability to distinguish living persons from apparitions in Juan Rulfo’s *Pedro Páramo* – as a classic hallmark of magical realism.⁹ *The Famished Road*, indeed, is full of that “irreducible magic” which “frequently disrupts the ordinary logic of cause and effect.”¹⁰ Azaro is, indeed, as slippery a narrator as Saleem in *Midnight’s Children*. What is curious, though, about Okri’s text is the fact that – even while it fuses the magical with the real, and the animal with the human, the spiritual with the material, and the natural with the supernatural/ mythical – it never loses its political relevance. For Azaro’s story is not only about the life of a young child who has spiritual sight; it also functions as an allegory of the trauma of Nigerian nationhood. As Ato Quayson has suggested: “the

abiku child is also meant to stand for the fractious postcolonial history of his native Nigeria.”¹¹ This is stressed through Azaro who, as a spirit-child, has lived many lives before, and frequently refers to these instances such as the talking of “many voices”¹² inside him, and later, “all the narratives of [their] lives.”¹³ After Dad’s long dream at the end of the novel, he says to Azaro and Mum, “Many people reside in us, ... many past lives, many future lives.”¹⁴ By doing this Okri creates a narrative, not just for one specific family, but also for a community and a country.

Metamorphic Identity and Mythical Cycles in Okri’s Dreams:

In looking at the novels of Okri, the idea of “transformation and change” can frequently be seen in the esoteric environment. As Gerald Gaylard points out in *Mystery in a Broken Age*:

Fiction concerned with destabilization and alteration inevitably has transformation and change as its central thematic cluster, ... Hence the preponderance of images of circularity, shock, impact, surprise, instability, arbitrariness, alteration, deviation, dodging, transgression, heteromorphism, monstrosity, uncertainty, birth and death in African fabulism. These images all challenge a simple Cartesian notion of identity, and decentre the subject so that knowledge and ontology are questioned.¹⁵

Many of these tropes are common with elements of dreams, as Resnik writes: “The dream stage is like a signifier undergoing constant transformation. It may be flattened, enlarged, blown up out of all proportion until it loses its outlines.”¹⁶ There are many instances in Okri’s novels where transformation or metamorphosis occurs, and the range is quite extensive. People transform themselves into animals, spirits transform themselves into people, and inanimate objects are given the ability to transform. This is indicative, as Gaylard suggests, of turmoil within the country, such as the change of political powers, and the disillusionment of many within the country.

Nigerian author Amos Tutuola also makes use of the transformation of spirits in his narrative, *The Palm-Wine Drinkard*, where skulls, living in a community in the forest, rent human parts in order to travel into town. This idea is repeated in Okri, on a number of occasions, where spirits are referred to as having human appearances, which are distorted. They have eyes in the wrong place, or walk backwards or upside-down.¹⁷ There is also the feeling that these parts are borrowed, as in Tutuola’s narrative, making the spirits seem as though they were disfigured, rather than simply not being human. In *Magical Realism and the Postcolonial Novel*, Christopher Warnes discusses this link between the fiction of Okri and that of Tutuola, in relation to Quayson, saying:

Quayson's comparisons between Tutuola's work and *The Famished Road* are particularly fruitful in terms of understanding the ways in which Okri has appropriated and transformed the specific interweavings of real and spirit worlds found in Tutuola's folkloric worlds, and, more distantly, in Yoruba orature.¹⁸

This next passage is demonstrative of this interweaving as Azaro witnesses distortions taking place in the spirits' appearances, as they shift between their real and esoteric forms:

As I watched them, they began to transform, breaking out of their moulds. Their shoulders seemed momentarily hunchbacked. Their eyes blazed through their glasses and their teeth resembled fangs. I edged away, slowly, and found another corner, and stared intently at everyone. The clientele kept changing, becoming something other. What they were underneath kept emerging under the fleeting transparency of their skins.¹⁹

Again, we are given the impression that these spirits are borrowing their appearances. This serves to question perceptions and sight, and subsequently, it questions the notion of identity. This reaffirms the sentiments of Gaylard, not only through his view of change and transformation, but also that of the element of monstrosity, as being representative of "destabilization and alteration". This too is resonant of Resnik's explanation of dreams, which are constantly transforming, indicating that the spirit world has strong links with dreams. This is extended by the notion that the spirit realm does not obey the logical order of time and space, which aids in the concept of destabilization.

By incorporating cyclical time, as well as other cyclical images including those of dreams, into the texts, Okri is able to suggest that a combination of the traditional and the modern is not impossible. The country need not move from one to the other, but rather can exist through the incorporation and use of both. In *Colonial and Postcolonial Literature*, Elleke Boehmer particularly points out,

So Okri in *The Famished Road* ... suspends conventional chronology by introducing cyclical patterns and a seemingly irrational dream logic derived from Yoruba myth. The noisy congruence of disparate cultural forces, usually taken as characteristic of cosmopolitan narrative, in his work becomes a conduit into the more bizarre conjunctions of a feverishly visionary Africa.²⁰

Okri sees one of the main oppositions in the text as that of life and death. He extends this, saying: "That's the opposition: infinity and human life."²¹ This opposition is

incarnated in the character of Azaro. He is an *abiku*, and therefore exists in a cycle of dying and being reborn, time and again.

The happier we were, the closer was our birth. As we approached another incarnation we made pacts that we would return to the spirit world at the first opportunity. ... Those of us who made such vows were known among the Living as *abiku*, spirit-children. Not all people recognized us. We were the ones who kept coming and going, unwilling to come to terms with life. We had the ability to will our deaths. Our pacts were binding.²²

Azaro, however, does break his pact when he decides to remain amongst the Living, and therefore stop the cycle of the *abiku*. This collapses the opposition of infinity and human life, and Azaro as a spirit-child, exists in the infinity of that cycle, yet once he remains in the world he accepts human life. However, there is other evidence of spirit-children within the text. Madame Koto is pregnant with three *abikus*, and Ade, Azaro's friend is revealed as another one. These are cumulatively representative of Nigeria at this time of postcolonial pre-independence, as Cooper notes:

Nigeria is not only the wicked *abikus* in Madame Koto's belly, it is a combination of Azaro and his alter ego, Ade, the sweet ethereal spirit child who is determined to keep dying and returning to his spirit companions.²³

Nevertheless: "The relentless cycle of the *abiku* is undercut by Azaro's decision to remain in the land of the living."²⁴ Thus Okri voices a hope for Nigeria in the character of Azaro. This image of the *abiku* is a relatively new concept in Nigerian postcolonial writing, especially when compared to the poem, "Abiku" by Wole Soyinka. This earlier writer does not suggest any hope in his spirit-child, and is adamant in saying that these children will always exist within these mythical cycles, and continue dying, time and again like the *abiku*.

In vain your bangles cast
Charmed circles at my feet;
I am Abiku, calling for the first
And the repeated time. (Stanza 1)

Once and the repeated time, ageless
Though I puke. And when you pour
Libations, each finger points me near
The way I came ... (Stanza 5)

In these two verses, we are able to see the cyclical image of the spirit-child that Soyinka presents. Okri's portrayal of Azaro contrasts strongly with the image in this poem, and the hope that he sees for Nigeria is apparent in this. However, it is necessary to point out that Okri does not think Nigeria will remain as it was, instead it will be essential for it to grow and change, much like Azaro has done by deciding to remain in the world of the Living.

Azaro's dreams and visions often incorporate elements of cyclical time. Here he sees the past joined with the present and the future. They all appear to travel along the same time axis, and appear in the novels as a part of that time. This gives the impression that time is recurring, or moving along repeated spaces. For Azaro, this blurring of time is as natural as reality, such as on one occasion in *Songs of Enchantment*:

I sat on the platform of our housefront and saw the future invade our street.
The invasion took place silently. No one noticed.²⁵

This illustrates the way in which time works in the novels, moving backwards and forwards along the same path as the present, creating a feeling of cyclical, repetitive movement. This again, blurs the borders of time, creating once more the opposition of infinity and human life. Infinity seems a part of the everyday existence of Azaro the spirit-child, and as such, the opposition is deconstructed, and new possibilities seem available within this representation of postcolonial Nigeria.

The Subconscious Subtext in Okri's Fiction:

Dreams are part of reality. The best fiction has the effect on you that dreams do. The best fiction can become dreams which can influence reality. Dreams and fiction blur the boundaries. They become part of your experience, your life. That interests me.²⁶

Through the use of dreams, Okri achieves a number of things. The dreams and visions enhance the use of magical realism, while they serve to infuse the novels with a sense of tradition and custom. At the same time, they examine the consequences of modernity, thereby indicating a combination of worlds within postcolonial Nigeria. Azaro, as a spirit-child, has no difficulty moving fluidly between the supernatural domain and that of the real. Josephine Dandy describes these worlds, that of the "real" and the "spiritual", as "opposing spaces [that] are by no means static, but are in a constant state of flux, expanding and contracting their pressures on the other so as to exist in a state of conflict."²⁷ She moves on to suggest that this conflict is representative of the larger conflict between the traditions of Africa and the west. Another element of magical realism that is revealed in this extract is that, as Quayson suggests, Azaro is not

consciously responsible for his entering into the esoteric. Rather, it is something that happens to him.

For Azaro the problem is that he does not always enter or exit these realms through acts of his own volition. The matter is often entirely out of his control. Rather, a spirit potential is posited as inhering in all things and this potential is shown to be able to manifest itself arbitrarily. Because the narrative is focalized through the consciousness of the *abiku* child who is himself radically decentred, the whole work has a shifting and unsettling quality.²⁸

This also reiterates Dandy's perceptions from the extract above, that these realms are constant, but their forces are continually fluctuating. Nonetheless, Azaro does enter into the interstices of other realms, not only while he is awake, but also through dreams and visions.

Throughout his novels, Okri uses dreams, to achieve many different objectives. The most obvious perhaps, is the dreams of the characters which allow them hope. Okri begins *The Famished Road* in the spirit world, and Azaro mentions that,

There are many reasons why babies cry when they are born, and one of them is the sudden separation from the world of pure dreams, where all things are made of enchantment, and where there is no suffering.²⁹

Their world is obviously one of happiness, with an "aquamarine air of love,"³⁰ without the suffering of reality. Right from the start, Okri is asserting an idea of dreams as vehicles of hope, which have the ability to offer a new reality to people.

Various episodes in the novels deal with the actual dreams that Azaro experiences. It is necessary to clarify one point at the outset of this discussion, namely that while we may hear of Dad's dream, or enter Mum's, it is always told through Azaro. Azaro narrates to us what Dad tells him of his long dream at the end of *The Famished Road*, and we enter into Mum's dream, only because Azaro does so. We are even witness to Ade's vision of the future, because he involves Azaro in this vision. This occurs periodically throughout the novels, when Azaro experiences the dreams and visions of others.

All the lights in the houses along our street were off but I knew that no one was asleep. I knew it because there were no dreams floating about in that moon-dominated air. Usually dreams floated from their dreamers and entered the mind of other sleeping forms. Sometimes dreams were transferred from one person to another. I remember once entering the dream of the carpenter's

wife, ... who was dreaming the dreams of the tailor across the road who found himself in a land of birds.³¹

In this passage, Azaro discusses dreams as tangible occurrences that can be seen and felt, albeit he may be the only character, that the reader is aware of who can experience this. Yet this does reinforce Okri's viewpoint that dreams are a part of reality. More importantly, as far as the social implication is concerned, this extract depicts dreams as communal. They float around from one consciousness to the next, and become a part of everyone's thoughts. I feel that here, Okri is implying that the dreams that offer a new hope are the dreams of the community, suggesting a process of social growth and change.

Okri also makes use of visions and hallucinations within these novels to much the same end as he does dreams. They reveal elements of the esoteric, but also images of the past and future. After Azaro has escaped from spirits trying to kidnap him, he is walking down a road, tired and hungry, when he finds a plate of food that is an offering to the road:

I was so hungry that I ate what I could of the offerings to the road and afterwards my stomach swelled and visions of road-spirits, hungry and annoyed, weaved in my brain ... The roads seemed to me then to have a cruel and infinite imagination. All the roads multiplied, reproducing themselves, turning in on themselves, like snakes, tails in their mouths, twisting themselves into labyrinths the road was the worst hallucination of them all, leading towards home and then away from it, without end, with too many signs, and no directions.³²

One of the more prominent images in this extract is the road depicted as snakes, almost as a seething mass, which has African connotations. Again, this produces the conflict between Africa and the West, as the road is a symbol, often negative, of civilization, while the snakes clearly represent Africa. Perhaps the road is also suggestive, as a symbol of the West, as having no particular direction, and while there may be plenty of signs, they do not lead anywhere in particular. Referring to this extract, Cooper notes that "the recent colonial road has brought a crisis of identity and direction."³³ Thus Azaro finds himself "merely walking to discover where all the roads lead to, where they end."³⁴ This ambiguity surrounding the symbol of the road is indicative of confusion in the postcolonial African state, where the identities of old are questioned, and direction is uncertain. An image which relates to this sentiment, which Gaylard also focuses on, is that of the labyrinth, which he says, "is not a closed system. Moreover, the labyrinth is associated with the darkly wonderful and

underworldly and is full of tricks, turnings, cul-de-sacs and surprises ... perhaps an appropriate image of the mind.”³⁵ While this yet again points out the fluidity of the realms of the real and esoteric, it also suggests connotations with the mind, suggesting that this is a “phantasy.”³⁶

Interestingly, Okri has pointed out that he is not trying to create a world of magic and myth that exists next to the real world as much as he is trying to extend our sense of the real world itself to include myths and magical events within it. Ideally, Okri’s novels highlight the magical events as an African form of realism in which the magical world is part of the real world. Okri also believes that fiction can, like dreams, influence reality, and that is what his books move towards, a social awareness, and a new cultural identity. He partially achieves this through his fictional dreams, and the dream’s deconstruction of the boundaries between reality and the esoteric.

NOTES

1. John Erickson, ‘Metoikoi and Magical Realism in the Maghrebian Narratives of Tahar Ben Jelloun and Abdelkebir Khatibi’, *Magic Realism: Theory, Community, History*, Eds. Lois Parkinson Zamora and Wendy Faris (Durham: Duke UP, 1995), p. 40.
2. Thomas Scarano, ‘Notes on Spanish-American Magical Realism’, *Coterminous Worlds. Magical Realism and Contemporary Postcolonial Literature in English*, Eds. Elsa Linguanti, Francesco Casotti, and Carmen Concilio (Amsterdam: Rodopi, 1999), p. 27.
3. Brenda Cooper, *Magical Realism in West African Fiction: Seeing with a Third Eye* (New York: Routledge, 1998), p. 216.
4. Josephine Dandy, ‘Magic and Realism in Ben Okri’s *The Famished Road*, *Songs of Enchantment* and *Astonishing the Gods*: An Examination of Conflicting Cultural Influences and Narrative Traditions’, *Kiss and Quarrel: Yoruba/English, Strategies of Mediation*, Ed. Stewart Brown (Birmingham University African Studies Series No.5; Birmingham: Centre of West African Studies, 2000), pp. 9-10.
5. Salomon Resnik, *The Theatre of the Dream*, Trans. Alan Sheridan (London: Tavistock Publications, 1987), p. 9.
6. Lois P. Zamora and Wendy B. Faris, Eds. *Magical Realism: Theory, History, Community*. (London: Duke University Press, 1995), p. 6.
7. See Brenda Cooper, *Magical Realism in West African Fiction: Seeing with a Third Eye* (New York: Routledge, 1998).
8. Wendy B. Faris, *Ordinary Enchantments: Magical Realism and the Remystification of Narrative* (Nashville: Vanderbilt University Press, 2004), p. 11.
9. Other critics who discuss *The Famished Road* in terms of its magical realism are: Edna Eizenberg, ‘*The Famished Road*: Magical Realism and the Search for Social Equity’, *Yearbook of Comparative and General Literature*, 43 (1995), pp. 25-30; and Philip Whyte, ‘West African

- Literature at the Cross-roads: The Magical Realism of Ben Okri', *Commonwealth Essays and Studies*, 5 (2003), pp. 69-79.
10. Wendy B. Faris, *Ordinary Enchantments*, p. 11.
 11. See 'Looking Awry: Tropes of Disability in Postcolonial Writing', *Relocating Postcolonialisms*, Eds. David Theo Goldberg and Ato Quayson (Oxford: Blackwell, 2002), pp. 217-30. According to Nigerian folklore an 'abiku' is a spiritually gifted child who is destined to die shortly after it is born and will re-enter her mother's womb again in an unending cycle. It is believed that this cycle can continue for a long time and can only be broken when the child's "iya uwa," the stone that links it to the spirit world is found and destroyed.
 12. Ben Okri, *The Famished Road* (London: Vintage, 2003), p. 219.
 13. *Ibid.*, p. 229.
 14. *Ibid.*, p. 499.
 15. Gerald Gaylard, *Mystery in a Broken Age: Dissident Fabulism in late Twentieth Century Anglophone African Fiction* (Pietermaritzburg: University of Natal, 1998), p. 106.
 16. Salomon Resnik, *The Theatre of the Dream*, p. 1.
 17. Okri, *The Famished Road*, p. 15.
 18. Christopher Warnes, *Magical Realism and the Postcolonial Novel: Between Faith and Irreverence* (New York et al.: Palgrave Macmillan, 2009), p. 104.
 19. Okri, *The Famished Road*, p. 135.
 20. Elleke Boehmer, *Colonial and Postcolonial Literature* (Oxford: Oxford University Press, 1995), p. 242.
 21. Jane Wilkinson, Ed. *Talking with African Writers: Interviews by Jane Wilkinson* (London: James Currey, 1992), p. 84.
 22. Okri, *The Famished Road*, p. 4.
 23. Brenda Cooper, *Magical Realism in West African Fiction*, p. 91.
 24. *Ibid.*, p. 91.
 25. Ben Okri, *Songs of Enchantment* (London: Vintage, 1994), p. 63.
 26. Jane Wilkinson, Ed. *Talking with African Writers*, pp. 82-83.
 27. Josephine Dandy, 'Magic and Realism in Ben Okri's *The Famished Road*, *Songs of Enchantment* and *Astonishing the Gods*: An Examination of Conflicting Cultural Influences and Narrative Traditions', *Kiss and Quarrel*, p. 24.
 28. Ato Quayson, 'Esoteric Webwork as Nervous System: Reading the Fantastic in Ben Okri's Writing', *Essays on African Writing. 2. Contemporary Literature*, Ed. Abdulrazak Gurnah (Oxford: Heinemann, 1995), p. 150.
 29. Okri, *The Famished Road*, p. 4.
 30. *Ibid.*, p. 4.
 31. Okri, *Songs of Enchantment*, p. 255.

32. Okri, *The Famished Road*, pp. 114-115.
33. Brenda Cooper, *Magical Realism in West African Fiction*, p. 78.
34. Okri, *The Famished Road*, p. 115.
35. Gerald Gaylard, *Mystery in a Broken Age*, p. 116.
36. See Hanna Segal, *Dream, Phantasy and Art* (London: Tavistock/Routledge, 1991).

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13. Rulfo, Juan. *Pedro Páramo*. Trans. Margaret Sayers Peden. New York: Grove Press, 2000.
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