



Magic Realism and the Archetypes in *the Kingkiller* by Patrick Rothfuss

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Abstract:

This thesis aims to discuss the combination of both magic realism and high fantasy in Patrick Rothfuss' trilogy. Unfortunately, the third book of the trilogy is yet to be issued, however, the first two are extremely rich and full of magic realism elements enough for this study. The trilogy's world is highly detailed and easy to relate to; however, there is also an abundant presence of myth and fantastic creatures in the books that do not exist in real life. The story begins in a world that closely resembles the real world in which we live. Suddenly, a magical element or a mythological theme emerges during events. The first chapter aims to discuss the relativity between both magic realism and fantasy and discusses the most distinctive features between both genres. The first chapter will also discuss the main characteristics of magic realism in Rothfuss's world and explain how the



author merged what is real with what is considered magical in his trilogy. The second chapter will analyze the character archetypes in the trilogy from the perspective of Jungian psychology and its effect on the main character's individuation process. The main character, Kvothe, portrays more than one character archetype, including the archetype of a warrior, magician, and even lover. The third chapter will discuss the hero's journey in the trilogy and explain how the author's reliance on the archetypal nature of the hero's journey manages to trigger the effects of magic realism in the trilogy. The third chapter will also discuss and analyze the life events and the character development the protagonist experiences. The main character of the trilogy, Kvothe, goes through a series of events that change him into a different person. The change in the main character's personality occurred due to his departure from his everyday life.

Keywrds: realism; prototypes; King Keeler; Patrick Rothfuss



The Definition of Magic Realism

There is a close link between magic realism and fantasy literature. The resemblance between magic realism and fantasy literature is their ability to accept magic as a rational element of their stories' settings. However, magic realism and fantasy are not entirely equivalent to one another. The term magic realism is composed of two words, magic and realism. The magic in a magic realism novel stands for the fantastic, which is merged with the realistic. It is essential to fully understand the definitions and differences between the fantastic and the realistic to understand magic realism. According to Peter Childs and Roger Fowler in their book *The Routledge Dictionary of Literary Terms*, the term fantastic "commonly comprises a variety of fictional works which use the supernatural or supernatural "(82).

In other words, the fantastic always exceeds the expectations beyond what could be real. The second part of the term is realism, which is defined as a way of writing that focuses directly on avoiding the eerie and the fictional. The realistic author's novel is "obsessed with physical detail and topographical accuracy for its own, or history's sake, and so novels may amount to little more than guidebooks or social documents" (Childs and Fowler 197). Even though an author would depend heavily on his or her imagination to write a novel, a perfect realism novel would be a perfect mirror of reality. The author is obliged to use simple neutral words to portray reality as straightforwardly as possible. However, a completely realistic novel is almost impossible as language is never entirely transparent. As a result, using the term realism in a critical way to describe a literary work has proven to be difficult and unattractive for critics (Childs



and

Fowler

199).

Magic realism is a mixture of these two terms, the fantastic and the realistic. However, being created out of two extremes makes magic realism different from them, making it one of the vaguest contemporary artistic schools. The term "Magic Realism" refers to the writing style in which the authors write about everyday life mixed with fantastic elements. While the fantastic stresses on the magical and realism stresses on details, magic realism benefits from the best of both worlds. In other words, a magic realist novel would straightforwardly introduce the fantastic as if it was realistic. However, it does not aim to create a highly fantastical world with unbelievable elements that the reader will have to use the willing suspension of disbelief to understand it. Instead, its primary goal is to create a highly realistic world with supernatural elements. On the other hand, unlike realism, which is difficult to achieve in a fictional work, magic realism does not aim for its plot's complete neutrality. While realism is more focused on representing the world's standard details, magic realism presents what is eerie as real. While a perfect fantasy novel would include the supernatural in an exaggerated way and an ideal realistic story would be a neutral mirror to reality, a magic realist novel would present the fantastic in a manner that makes it seem believably extracted from reality. Magic realism is the genre of literature through which the magical, unfamiliar, and the fantastical are embedded in easy-to-understand realistic settings. This simplified description of magic realism makes it simpler to differentiate magic realism from fantasy in complicated novels such as Rothfuss's trilogy. To define the purpose of magic realism, it is essential to understand that a magic realism world contradicts the fantastic world in which everything is possible. Magic realism is achieved through the



narrative techniques the author chooses to present his fantastical and realistic aspects in a plot. The reader should feel the authenticity of the settings through the narrative description or by reliable characterization methods. A magic realistic plot's settings should not be confusing to the reader; the author should not exaggerate its characteristics, as reality is never exaggerated. Moreover, realistic characterization makes it easier for the reader to relate to the characters of the plot. However, the reader should also be encouraged to accept the magical elements existing within the novel's standard settings. As a result, the author presents the fantastical details and merges them with the world's settings in a non-exaggerated manner. Magical Realism is also characterized by its contradiction as it employs the characteristics of a realist world but includes magical elements and supernatural events. Overall, magic realism has certain aspects such as hybridity of the mundane and the supernatural, incorporation of myth, and employment of surrealism. Defining magic realism is seemingly complicated due to the many times the term has been used. The definition of magic realism in literature remains ambiguous and dependent on the narrative more than anything else. While today's magic realism is a popular form of literature, it first began in the world of painting. The term "magical realism" was first used by the German art critic Franz Roh in 1925.

he coined the term that is translated as 'magic realism' to define a form of painting that differs greatly from its predecessor (expressionist art) in its attention to accurate detail, a smooth photograph-like clarity of picture and the representation of the mystical non-material aspects of reality. Roh identified more



than fifteen painters active in Germany at his time of writing to exemplify the form. (Bowers8)

Roh did not intend for his term to be used in fiction; it was meant to identify the new Post Expressionist art movement thriving all over Europe during this time. Later on, Roh himself stopped describing painters as "magical realists" in his books, as the term got replaced by "new objectivity," which sounds more artistically descriptive for paintings (Bowers9). Consequently, magic realism did not stay in Europe or the world of painting. Surprisingly enough, it thrived in Latin American literature as a post-colonial literary school. The transition from the world of visual art to literature was unexpected, as it had nothing to do with post expressionist paintings. However, it was definitely inspired by the term defined by Roh as his work got translated into other languages including Spanish.

The second significant influence of the term is the most widely recognized development in magic(al) realism; the influence of Roh's work in Latin America. In 1927, the chapters specifically concerning magic realism from Franz Roh's *Nach-Expressionismus, Magischer Realismus* were translated into Spanish by Fernando Vela and published in Madrid by *Revista de Occidente* under the title *Realismo mágico*. (Bowers 12)

Eventually, magic realism became greatly popular in the world of Spanish literature. One of the most celebrated authors who used magic realism in South America was the Cuban writer Alejo Carpentier who defined the difference between European and Latin American magic realism.



It is Carpentier who, having immersed himself in European art and literature in the 1920s, has become most widely acknowledged as the originator of Latin American magic(al) realism. After returning from Europe to Cuba and having travelled in Haiti, he instigated a distinctly Latin American form of magic realism, coining the phrase 'lo realismo maravilloso'(Bowers 13)

Carpentier considered European magic realism to be pretentious and overcomplicated. Generally, European writers rely heavily on stimulating the mystical sense in their stories, unlike the Latin American writers who depend primarily on their culture as a source of fantastic elements. Consequently, Carpentier established a non-Europeanized magical realism by publishing his celebrated novel *The Kingdom of this World*. He aimed to create a new form of magic realism that stems out of Latin American culture only. In his novel's prologue, he states that the land of America has marvelous mythology that is far from being overused. It is a new land that has not shown all its mysteries yet, as discoveries are continually being found in it. It is also a virgin land containing people who speak different languages, of many different cultures and colors (Zamora and Faris88). Eventually, the new world's cultural richness established magical realism's creative use based upon Latin American narratives. Carpentier also differentiates the Latin American and European magic realism in arguing that in his homeland, magic realism is more about the new world and its magical contents. For him, magic realism can be used as a means to fight European influence.

in South America and the Caribbean, Magical Realism (Real Maravillos) reflects the shifting, transformative, ever-changing



native world and even its very tropical landscape, which becomes for him a symbol of the power of the colonized and oppressed to act as a revolutionary force and to resist and dismantle the static, fixed and conservative force of European aesthetic and politic force. (Childs and Fowler 135)

Carpentier's statement cuts all ties between Latin American magic realism and European culture. His comment drew the line between European and Latin American culture, which encouraged other novelists to adopt the new narrative technique inspired by Latin American culture. Latin Americans needed a way to portray their own culture and society without relying on a culture promoted by overlords, who lived on a different continent. In return, magic realism was a perfect tool for expressing their own culture, traditions, and mythologies without looking upon any distant civilization for inspiration.

After Gabriel Garcia Marquez's *One Hundred Years of Solitude* in 1970, the genre began spreading worldwide. Magical realism started flourishing as a narrative technique from South America to Japan. Subsequently, Gabriel Garcia Marquez is often looked upon as one of the most celebrated founding fathers of magic realism in fiction. Up to this day, his novels are used to study and discuss the features of magic realism. He efficiently managed to blend the fantastic, the philosophical, and the psychological with the realistic. Marquez's works are considered exemplary of both magical realism literature and the incredible culture of Latin America. In Marquez's books, he completely integrates the real and the fantastic through his masterly narrative techniques which also presents the magical as believable and drives the reader not to question the integrity of his plot's contradicting aspects. Moreover, the readers would not expect anything



highly unbelievable from the events; their imagination would be hovering over the boundaries of reality without crossing it into the unknown realms of fantasy. Additionally, he intentionally amplifies the events in his stories, which gives a magical tone to them. Marquez's narrative drifts from the extraordinary to the nonetheless possible. In other words, The fantastic elements induced in his novels are always seemingly conceivable to the reader. The two extremes of realism and magic combined in a calculated way are what create magical realism literature. Marquez's emphasis on both the extremes of highly realistic and supremely magical is what makes his magnificent narrative. Matthew Strecher describes magical realism as a school that includes authentic cultural particularity. He argues that some authors started relating it to Latin American culture and how they view their lands as both marvelous and original at the same time (7). Magic realism also became connected to the politics of post colonialism in South America. However, the Spanish American writer Luis Leal expressed his refusal to connect magic realism to anything restrictive to its artistic creativity. Leal argues that magic realism is open to all forms of art and literature, and it should not be restricted in any theoretical or political way.

Magical realism cannot be identified either with fantastic literature or with psychological literature or with the surrealist. or hermetic literature that [Julio] Ortega describes... Magical realism is, more than anything else, an attitude toward reality that can be expressed in popular or cultured forms, in elaborate or rustic styles, in closed or open structures. In magical realism the writer confronts reality and tries to untangle it. (Leal 121)



Unequivocally, Leal's argument widens the scope of what the world considers to be magic realism. Considering Leal's opinion, magic realism should not be based upon an already existing literary school. It should not be tied to realistic or fantastic styles. It is a rejection of reality and acceptance of what is more abstract. Magic realism is also not bound to a specific literary genre or structure. It can be in poetry, novels, short stories, or any other form of art. According to Leal, the most prominent aspect of magic realism is that the artist has to complicate the eerie's reality, which does not mean that marvelous aspects should destroy all the realistic elements. However, both the real and the bizarre have to contradict and complete each other at the same time (123)

However, despite the popularity of magic realism in the twentieth century, the definition of magic realism remains vague in the world of literature. The uncertainty concerning its definition happens because, in literature, magic realism characteristics are equivocal and always changing from one author to another. Due to how rapidly magic realism has spread throughout the world, many authors of different cultures have used it in their books and novels. As a result, the defining aspect of magic realism is often viewed as ambiguous and directly based upon the author's and the reader's cultural perception and perspective of the world of magic realism. Consequently, Jean Pierre Durix argues that the term magic realism has been used to describe multiple art forms. As a result, the meaning of the term magic realism has lost its uniqueness in differentiating between artistic genres (Durix 12). This confusion is justified by how magic realism came into existence in the first place.



The way magic realism was adopted into the cultural discourse is through the world of painting and consequently appeared in the literature. Magic realism was also practiced in different contexts and cultures. In her book *Magic(al) Realism*, Maggie Bowers explains that the main confusion surrounding magic realism's terminology stems from the absence of efficiency in using the term. The multiple methods of understanding the term magic realism are established due to the numerous ways it was developed under a different background (Bowers 15). As a result, the various forms of magic realism intersect in use. On the other hand, most critics agree that magic realism normalizes magic and breaks physics laws. As Bowers argues, "Its distinguishing feature from literary realism is that it fuses the two opposing aspects of the oxymoron (the magical and the realist)" (15). The fusion of the real and fictional creates a new, more profound viewpoint in the plot. Durix also identifies magic realism as the bizarre conduct of time and space. According to Durix, the magic realist has to break the rules of what the readers or spectators see as the physical world.

According to our most restrictive definition of the term, the magic realist aims at a basis of mimetic illusion while destroying it regularly with strange treatment of time, space, characters, and what many people take as the basic rules of the physical world.
(146)

In other words, a magic realist usually aims to manipulate the rules of what readers consider to be realistic. In a magic realistic novel, time should not be passing by generally as it would in the physical world. On the other



hand, it should be employed irregularly. Also, the physical space of the world would be considered unrestrictive. For example, characters would be expected to jump from one dimension to another, change their size and shape, or even breathe underwater. Moreover, characters can have magical or superpowers that contradict the world's realistic settings. A great example of such strange treatment of physical standards can be seen in Marquez's short story "A Very Old Man with Enormous Wings." In the short story, Marquez introduces a suffering small town where the inhabitants are living an uneventful low life. Pelayo, the main character, suddenly meets the improbable component of the plot in his backyard, an old man with enormous wings (Marquez 1). The introduction of the winged older man is right in the midst of what was perceived as usual. This narrative approach enforced the notion that the extraordinary is not necessarily unnatural.

The details of magic realism settings are usually conceivable. However, as Matthew Strecher argues, magic realism only occurs when detailed settings are mixed with magical components (6). In other words, the world of a magic realism literary work is full of surprises. It must be as close as possible to the real world in which we live in, then suddenly, a magical element or mythological theme is introduced amidst the events. If the settings convey otherworldly structures and are perceived by the reader as supernatural, the plot becomes more fantasy than magical realism. The real and the fantastical elements in magic realism stories are highly blended to the extent that the discriminations between them are erased. In other words, the artist must find a way to include the fantastic elements in his world while maintaining a deep illusion of reality. Moreover, the world depicted in magic realism is a fictional reproduction of our world, so the



reader would not need any explanation to understand it. Paralleling the fantastic elements with reality makes it easier for the readers to follow the plot and link its aspects to their own real life. That does not mean that the magic realist cannot create an entirely new world. Marquez, who is considered the most popular magic realist in literature, has created a non-existent town called Macondo in his short story "Leaf Storm." Later on, Marquez uses the same fictional society as a setting for much of his published work. He also mentions it in his novel *In Evil Hour*, which was published one year before his other famous book.. Eventually, he narrates this fictional town's story in his books until its downfall. The way Marquez created Macondo proves that magic realism can exist in fictional settings. However, the settings must be built upon elements that could be considered realistic. The fictional settings in Marquez's novel did not turn his book into fantasy. As he successfully presented his vision of Columbia using this fictional town, it became clear that using imaginary settings allows the author to give his own opinions and points of view without seemingly raising suspicions against him. Marquez's technique opened the door for creativity and helped him discuss the desired themes without stirring political unrest.

Even though the settings and the events mostly originate from the writer's imagination, it should be noted that sometimes they would seem either more imaginary or more realistic according to the author's theme and foremost objective. Bowers explains that magic realism is not bound to a specific setting. Some authors have developed a tendency to use a rural setting. The use of the rural setting provides the author with seemingly uninfluenced settings by other cultures or controlled by overpowered



political authority. Other authors, such as Marquez, prefer complex fictional environments to provide them with the same benefits, proving that magic realism can exist in any setting, whether it is a simple rural village, an imaginary place, or a complex city.

To suggest that magic(al) realist writing can be found only in particular 'locations' would be misleading. It is after all a narrative mode, or a way of thinking in its most expansive form, and those concepts cannot be 'kept' in a geographic location. (Bowers 44)

In other words, there are no limitations over the settings of a magic realistic plot. The adaptability of magic realism offers the writers complete creative freedom over their literary work's events, characters, and settings.

Magic Realism and Fantasy

The concept of magic realism raises the question of whether magic realism is the same genre as fantasy? The short answer to this inquiry is no. However, this answer is not complete or even accurate. Magic realism and fantasy are related to each other. They both stem from the imagination of the writer and impose magical elements on the plot. On the other hand, the term fantasy is much broader in fiction than magic realism. A fantasy book may include an entirely new world with its laws and logic or a copy from the real world with new rules breaking what is considered normal. Kathryn Hume defined fantasy as "any departure from consensus reality, an impulse native to literature and manifested in innumerable variations, from monster to metaphor" (Hume 21). According to Hume, a fantasy writer must depart from the real world with his or her imagination. While this might be similar to magic realism, fantasy does not directly aim



to contradict the real with the unreal as magic realism does. In other words, there is no place for the sense of realism in fantasy literature. As discussed before, magic realism borrows certain aspects of realistic literature, aiming to reproduce complex reality. As magic realism twists the magical to be presented as a mirror of reality, fantasy destroys reality and presents its fantastical elements as bizarre and in need of explanation. Considering Hume's definition of fantasy, the narrative style of magic realism could easily be considered fantasy. On the other hand, it would be ineffective to consider fantasy as magic realism due to fantasy's tendency to eliminate what is real and focus on what is deemed magical.

The general interpretation of the term fantasy makes it hard to completely simplify its signification. However, it is essential to understand what exactly is the fantastic in order to draw out a logical conclusion concerning the fantasy's definition. Despite the small difference between the term fantasy and the fantastic, both of them could be considered confusingly the same. While fantasy as a genre is broad and inclusive, the fantastic remains curiously confusing. However, Tzvetan Todorov, fully identifies it as a genre in his book *The Fantastic - A Structural Approach to a Literary Genre*. On the other hand, Todorov's fantastic could be another way of saying fantasy as it is derived from the French word *fantastique* which is his mother tongue. According to Todorov, the fantastic as a genre is basically based upon the hesitation and confusion of the reader in understanding the world of the novel (25). The reader would be faced with a world that is outstandingly similar to the real world with an introduction of incomprehensible unreal elements. The reader's confusion due to the unreal introduced within the understandable settings is the effect that triggers the fantastic within the plot. Eventually the reader, through the



eyes of the protagonist, will be forced to question himself whether the unnatural elements he is seeing are real or not. "The fantastic is that hesitation experienced by a person who knows only the laws of nature, confronting an apparently supernatural event." (Todorov 25) In other words, the concept of the fantastic is interestingly based upon the logical understanding of what is real and what is not and the hesitation between the two is what creates the fantastic's desired effect within the plot. Moreover, Todorov argues that the fantastic's effect could be somewhat delicate to maintain within the plot. There are three requirements that must exist within a fantastic plot in order to manifest the fantastic's desired effect (Todorov 33). As discussed before, the first requirement is the hesitation and total confusion of what is real or magical. The second requirement is the absence of total belief or total disbelief as it could destroy the desired fantastic hesitation. In other words, if the reader finishes reading the literary work in total denial of the magical within the plot, then the effect of the fantastic may not have been strongly present. The third requirement is the absence of the poetic or allegorical style of writing within the plot as human beings unconsciously perceive the poetic as unreal without any hesitation (Todorov 33). Following the three conditions of the fantastic would lead the reader into a state of hesitation of what is real and what is magical and forces him or her to settle for two conclusions. First conclusion is that the magical can only be explained by some ambiguous rules that only exist within the plot's world. The second conclusion happens because, through the eyes of the protagonist, the reader conceives the magical as an interesting trick of the imagination. Both conclusions are the desired product of the fantastic within the novel (Todorov 36). In both cases, the reader, driven by hesitation, understands



that the laws of reality are stretched within the settings of the plot. If the reader decides that reality is still existing within the plot and comes up with realistic explanation of the unreal, the story then loses the fantastic and leans towards the uncanny. Moreover, if the reader decides that the magical world is too different that he has to accept its laws in ignoring reality, then the plot follows what Todorov defined as the marvelous (Todorov 41).

Taking Todorov's definition of the fantastic into consideration, it can be concluded that the fantastic is one of the effects that can lead to what the English speaking world defines as fantasy. Fantasy is a general term that includes any plot that has elements of the fantastic. Fantasy literature can include what Todorov defined as the fantastic, the uncanny and the marvelous as the existence of fantastical elements in fantasy literature varies from high to low. Brian Stableford explains in his book *The A to Z of Fantasy Literature* that fantasy is driven by the humanely skill of fantasizing.

Fantasy is the faculty by which simulacra of sensible objects can be re produced in the mind: the process of imagination. What we generally mean when we speak of “a fantasy” in psychological terms is, however, derived from an exclusive rather than an inclusive definition of the term. The difference between mental images of objects and the objects themselves is dramatically emphasized by the fact that mental images can be formulated for which no actual equivalents exist; it is these images that first spring to mind in association with the idea of fantasy, because they represent fantasy at its purest. (37)



Stableford also explains that symbolism and contrast between the real and the magical plays a important part in fantasy since the beginning of storytelling (Stableford 45). The high fantasy describes the plot that includes an entirely newly fabricated world with settings and physical laws that do not exist in the real world in any case. This kind of fiction usually consists of a protagonist who goes through the hero's journey in the plot's fictional world until they reach a specific goal. The other form of fantasy is low fantasy, which incorporates settings from the real world with alterations of a few elements to make it magical. Magic realism, Todorov's uncanny and low fantasy almost seem identical. Nonetheless, the most noticeable difference between them is that magic realism insists on promoting the contradiction between reality and fantasy without creating any sense of confusion. In contrast, fantasy has no limits when it comes to including magical aspects or creating hesitation. Judging by Todorov's fantastic, the magic realism plot cannot simply be considered as fantastic. While the fantastic promotes the hesitation and the contrast between the real and the magical, magic realism aims to create a world between them. The settings in a fantasy novel must make the reader confuse its laws that simply has no explanations. Moreover, the reader must not come up with logical explanation of the alteration between the magical and the real. On the other hand, magic realism does not support the hesitation of Todorov's fantastic. While the magic realistic world could be bizarre and magical, its magical elements must always be realistically explained and logically related to the reader. The reader of a magic realistic plot won't hesitate between the real and the fantastical. On the other hand, the reader will feel like the magical elements are completely logical and explainable within the plot. Stableford argues in his definition of magic



realism is that while fantasy focuses on the discriminatory nature between the magical and the real, magic realism seeks to undermine the magical till it seems real and less shocking:

When narrowly defined, the term usually refers to works that adopt a viewpoint in which everyday experience is routinely confused by events and entities reflecting culturally approved magical beliefs, which do not appear as intrusive “bringers of chaos”—however extraordinary or troublesome they may be—but as recognizable aspects of the tribulations of life. A magic realist text does not hybridize magical and rationally sanctioned beliefs in the manner of credulous occult fantasy or hybrid science fantasy but rather seems to deny or break down the very category of magic. (246)

The undermining of the fantastical elements by a magic realist author convinces the reader that he should not be hesitated by the existence of the bizarre within the plot. Moreover, Todorov mentioned in his book that "exaggerating leads to the supernatural." (77) While fantasy aims for exaggerating reality in order to turn it into the supernatural, magic realism aims to create the real out of the supernatural by simplifying it. The exaggeration aimed for by fantasy, the incitation of hesitation and the denial of the real lead to the same conclusion that proves that magic realism breaks completely Todorov's concept of the fantastic and thusly also from fantasy.



The setting of fantasy literature must be a completely new universe, with its laws, regularities, inhabitants, races, and even cultural differences. In the world of fantasy, the realistic elements of our rational world would not fit in. Due to the dissimilarity between the real world and the newly introduced fantastic one, the reader will need an explanation to understand the new imaginary world's laws or simply gets confused trying to understand them. Fantasy is the oldest and most prosperous form of literature. Since the beginning of time, human beings have been creating ballads, legends, and even songs with fantasy aspects. One of the founding fathers of fantasy literature is J.R.R Tolkien, who is mostly known for his high fantasy books, *The Lord Of The Rings* and *The Hobbit*. Although Tolkien was not the first author to write in fantasy, his great success led to the genre's remarkable emergence. He is considered to be the founder of the modern high fantasy genre. According to Wright, for many decades, the genre of fantasy has been entirely affected by the races, themes, and settings in Tolkien's books. Many writers consider Tolkien's books an immortal example of how a fantasy plot should be written and presented. Tolkien's works are also taught in many outstanding educational institutions as a standard form of fantasy as a genre in literature (Wright 216).

Since fantasy literature depends heavily on fabricating an entirely new world, magic realism works that include fictional settings can be confused with high fantasy. However, the confusion between magic realism and fantasy could be easily avoided if the writer focuses on comparing the realistic and the magical. In fantasy, this contradictory comparison between what is real and what is fantastic does not exist. Stories that feature the supernatural have existed in every culture in the entire world since the



beginning of time. Fantasy as a genre could easily be responsible for creating entire cultures. It also should be noted that fantasy and mythology are completely different genres. While the fantasy world in a book is more modern and owned by an individual writer, mythology are the stories created in thousands of years by various contributors. Many myths and legends, such as the ancient Egyptian god Horus' story, shaped many ancient empires' values and civilizations. Additionally, stories for the ancients were not merely a form of entertainment. They were also means of both learning and teaching, which could be noticed in many ancient stories that provide a particular lesson towards bravery or virtue.

For so long, ancient storytellers had made stories that rely entirely on magic and fantastical elements to justify things they could not understand in the real world. The stories they created also led to the establishment of many different ancient religions that helped set up balanced civilizations and cultures. Ancient stories are now considered folklore and mythologies due to their magical themes and their authors' obscurity. These stories' heroes are described as people who have lived in the physical world a long time ago. As mythological stories such as the Greek pantheon's popular adventures fall entirely under the fantasy genre, they indirectly contain the contradicting magic realism features. The ancients' mythologies are replete with both fantastic and historically accurate characters, places, and events. However, myths do not fall legitimately in the realm of magic realism for many reasons. The narrative style of folklore and ancient legends does not promote the contradiction between reality and mythical. Mythology's main objective is not to emphasize the real but to justify the unknown using the magical. Due to their limitations of knowledge, ancient storytellers had



much bigger expectations of what could be realistic in their world. Moreover, the listener or the reader of a mythological literary work must be ready to activate the willing suspense of disbelief to experience the plot to its fullest without conscious interruptions.

Fantasy is the literary genre most human beings experience before any other genre in literature. Many legends and myths people hear during their childhood are fantasy. Prevalent fairy tales and children's literature are fantasy. Even simple bedtime stories of the prince that defeats the dragon and saves the princess can undisputedly be considered fantasy. The effect of fantasy on the world of literature is as ancient as the invention of the first spoken language. Authors, philosophers, poets, and storytellers have been writing down fantasy literature on clay tablets and carving them on walls since the dawn of civilization. Many common literary genres fall directly or indirectly under the influence of fantasy. However, the confusion between magic realism and fantasy is due to two reasons. Firstly, the term fantasy is considerably overwhelming compared to the term magic realism. Fantasy is undoubtedly immense and can be inclusive of most forms of literature. Secondly, it is difficult to define the characteristics and purpose of magic realism, as illustrated before.

One of the main objectives of magic realism is to portray what is real from others' points of view. The reader's reality might not be the same type of reality illustrated in the plot. However, magic realism readers find it easy to see other forms of existence as conceivable and acceptable. While the magic realistic world where the characters life might not be genuinely real, its inhabitants are similar and identical to the real world's dwellers. However, populating an imaginary world with realistically relatable



inhabitants demands a characterization style that stresses real emotions and behavior inspired by people in real life. Magic realism also provides an entertaining willingness to experience life through different perspectives. As a result, magic realism leaves on the reader can vary from humorous to thought-provoking.

However, certain aspects can be noticed in almost every piece of magical realism literature. Firstly, the magical realism novel must be in a similar world to the reader's real one for the settings to be accepted as realistic. Secondly, magic or fantastic aspects should be normalized within the plot; they should not add a sense of mystery but to be presented as a norm to the characters in the plot. Thirdly, magical realism is used initially to expose society's politics and its elites' corruption. Fourthly, in more traditional communities, such as in Latin American countries, magic realism is used to express cultural identity in a fantastic, exaggerated manner. Finally, specific connectivity between two opposing worlds, societies, or communities is utilized in a magical realism novel to compare certain events in the plot directly.

Despite the notable difference between magic realism and fantasy, both of them can be featured in the same plot or world. A clear example is Rothfuss's *Kingkiller Chronicles* trilogy. Rothfuss aimed for a mixture of realism and magic in his novels. However, the realism achieved is not due to its existence in the real world. It is due to him pointing at what was supposed to be realistic in his stories and insisting on comparing it with the magical. Moreover, he introduced two opposing sorts of magic in his trilogy. The first one was the magic of arcanism, which is treated as something completely natural that does not break the plot's realistic environment.



Arcanism precisely follows the logic of the world he has built and is somehow considered a normal physical science among the characters in his books. The other type of magic he normalized is naming, which is looked upon as unnatural and fictional, even in the plot's settings. The introduction of two magical systems with their rules and logic by Rothfuss incited opposing features in his trilogy's world. The direct contradiction between arcanism, which is considered mundane in his settings, and naming, which is regarded as magical, gave his plot a magic realistic tone in a creative indirect way.

Magic Realism in Rothfuss's Trilogy

All the characteristics of magic realism can be easily noted within the plot of Rothfuss's trilogy. As discussed before, the plot of the trilogy mainly develops in a world that is highly familiar and easy to comprehend. The reader of Rothfuss's novel will have the ability to connect the trilogy world with the real world in which we live. The magical system in the world of Kvothe is not entirely used to add a sense of mystery to the plot. The supernatural elements presented in the plot are explained by scientific explanation to make them appear more familiar and less fantastical, even to the reader. Moreover, the author criticizes the society where his protagonist lives by providing an exact comparison between the poor's life and the aristocrats' life in his novel.

But for most practical purposes Tarbean had two pieces: Waterside and Hillside. Waterside is where people are poor. That makes them beggars, thieves, and whores. Hillside is where people are rich. That makes them solicitors, politicians, and courtesans. (Rothfuss, *The Name of the Wind* 142)



The comparison between the rich and the poor can be easily noted when the main character describes the districts of the city of Tarbean, where he spends his childhood as a beggar. The direct comparison between Waterside and Hillside could be Rothfuss's way of politically criticizing the severe social gap between the elites and the rest of the citizens in his home country.

Another exposure of political corruption and greed is noted when Kvothe tries to study in the University and finds himself unable to avoid debts and loans that eventually threaten his own life.

So I avoided Imre until the problem of my second term's tuition forced me back across the river. I had learned that Devi was the person anyone could ask for a loan, no matter how desperate the circumstances. So I crossed the Omethi by Stonebridge and made my way to Imre. (Rothfuss, *The Name of the Wind* 301)

In seeking a loan to continue his studies the protagonist finds himself obliged to deal with a nefarious moneylender called Devi who enjoys a villainous reputation of using its customer's blood to bind them into paying her benefits.

I looked at her, the set of her shoulders, the way she met my eyes. "Okay," I said, resigned. "Where do I sign?"

She gave me a slightly puzzled look, her forehead furrowing slightly.

"No need to sign anything." She opened a drawer and pulled out a small brown bottle with a glass stopper. She laid a long pin next to it



on the desk. “Just a little blood.” (Rothfuss, *The Name of the Wind* 303)

Forced to accept Devi's harsh conditions to receive the loan, Kotho ends up complying and giving her his blood knowing that she can use it to destroy his entire life with her blood magic. This critique can directly be linked to the higher education system of the United States of America and the overpriced tuition fees that force students to seek loans that could eventually lead to dreadful debts that can consume the lives of young American adults who are interested in any sort of higher education.

In Rothfuss's trilogy, there are two known worlds, the normal world and the magical Fae world, which is a clear example of a comparison between two opposing worlds. The first of these worlds is the real world where magic is normalized, scientifically explained, and understood by its inhabitants. The second world is the Fae world, where magic defies almost every physics aspect in Kvothe's ordinary world.

I felt different now. More solid somehow. Not older, exactly. Not wiser. But I knew things that I'd never known before. I knew the Fae were real. I knew their magic was real. Felurian could break a man's mind with a kiss. Her voice could tug me like a puppet by its strings. There were things I could learn here. Strange things. Powerful things. Secret things. Things I might never ever have a chance to learn again. (Rothfuss, *The Wise Man's Fear* 683)

The magic system in the Fae world is presented as a form of mystery; there are nearly no limits for what could happen, and it is not based on any kind of scientific research, unlike the magic system of the real world.



Moreover, Kvothe learns more about the Fae creatures in his adventure through their world. He clearly admits that the Fae are completely different to what can be considered as normal by human standards.

I have heard people say that men and the Fae are as different as dogs and wolves. While this is an easy analogy, it is far from true. Wolves and dogs are only separated by a minor shade of blood. Both howl at night. If beaten, both will bite. No. Our people and theirs are as different as water and alcohol. In equal glasses they look the same. Both liquid. Both clear. Both wet, after a fashion. But one will burn, the other will not. This has nothing to do with temperament or timing. These two things behave differently because they are profoundly, fundamentally not the same. The same is true with humans and the Fae. We forget it at our peril. (Rothfuss, *The Wise Man's Fear* 687)

The protagonist explains that people misunderstand the differences between themselves and the Fae. While the Fae and humans are commonly understood to be as similar as dogs and wolves, Kvothe insists that the differences are much greater. The main character describes the differences between humans and Fae as the difference between water and alcohol, both look clear and similar but one of them has a much exotic and unnatural taste than the other.

The direct comparison between the Fae world and the ordinary human world shows a clear example of what can be considered magic realism and what can be seen as fantasy. However, the primary purpose behind the author's utilization of the world of Fae might not have been to compare



reality and fantasy. Instead, Rothfuss used the magical world to put Kvothe through extremely unfamiliar settings. The existence of unknown worlds proposes an adventure and an opportunity for the main character to mature. Moreover, the magical help set up the transformations needed to complete the heroes' cycle, which will be discussed in the third chapter.

The trilogy is set in a highly detailed imaginary medieval world with highly realistic settings in which magic is treated as a genre of science called arcanism and sympathy. This sort of magic is taught in a school just like any other scientific subject. The magic of arcanism and sympathy in the trilogy's world is scientifically explained and has its scientific theory that seems highly similar to DNA and genetics. The arcanist can only link similar things to each other, for example, a tree and a wooden stick, or heat and a candle, as if these two elements share a particular scientific relation or genetic code that is only known to the person who scientifically studied these types of magic. Even the magical tools are treated as a new type of technology with scientific laws and theories such as sympathy lamps that glow forever in red, just like modern electricity lamps. The first introduction of this kind of magic is when Kvothe, the main character, gets introduced to his old teacher Abenthy. The older man is described as an arcanist who has devotedly studied this type of eerie science at The University. The first description of Abenthy does not indicate anything magical or bizarre about him. He is portrayed as a roaming tinker who travels the land with his cart pulled by two donkeys called Alpha and Beta

He spoke gently, laughed often, and never exercised his wit at the expense of others. He cursed like a drunken sailor with a broken leg,



but only at his donkeys. They were called Alpha and Beta, and Abenthy fed them carrots and lumps of sugar when he thought no one was looking. Chemistry was his particular love, and my father said he'd never known a man to run a better still. (Rothfuss, *The Name of the Wind* 71)

Later on, the protagonist describes him as someone knowledgeable and academically experienced. Kvothe describes Abenthy as strange yet very exciting.

Kvothe also specifies that Abenthy is the first arcanist he has ever met and that he is outstandingly skilled in all different sorts of sciences.

ABENTHY WAS THE FIRST arcanist I ever met, a strange, exciting figure to a young boy. He was knowledgeable in all the sciences: botany, astronomy, psychology, anatomy, alchemy, geology, chemistry.... He was portly, with twinkling eyes that moved quickly from one thing to another. He had a strip of dark grey hair running around the back of his head, but (and this is what I remember most about him) no eyebrows. Rather, he had them, but they were in a perpetual state of regrowing from being burned off in the course of his alchemical pursuits. It made him look surprised and quizzical all at once. (Rothfuss, *The Name of the Wind* 71)

The description of the old arcanist does not define him as a fantastic wizard or sorcerer. On the other hand, Kvothe's description of Abenthy shows him as humanely normal as possible. The author insists on viewing him as a scientist and not anything fantastical. In other words, while Abenthy seems weird, he is not strange due to his magical nature but due to the



protagonist's lack of experience and Abenthy's scientific knowledge. The way Rothfuss presents Abenthy proves that the writer's primary goal is to stay within the believable world; he does not want the reader to expect something magical or exaggerated. The tools and equipment tinkered by arcanism are not considered magical devices. Instead, they are looked upon as higher mechanisms that require higher levels of engineering to be created. The most apparent representations of this kind of treatment are the sympathy lamps that the main character sees almost everywhere he goes in the trilogy's world.

After a moment's surprise, I realized the strange light came from a pair of sympathy lamps the old man had mounted on his wagon. I had seen one before, in Lord Greyfallow's library. They were brighter than gaslight, steadier than candles or lamps, and lasted nearly forever. They were also terribly expensive. (Rothfuss, *The Name of the Wind* 67)

The first presentation of sympathy lamps does not exaggerate any magical features in them at all. Kvothe describes them as something he has seen before in a library and cities. He also gives a clear description of what kind of light they emit, which intensifies the idea of them being almost common in the world he lives in. Kvothe describes sympathy lamps the same way he would describe some sort of machinery that has a purpose to fulfil in everyday life. Despite the protagonist stating that sympathy lamps are extremely expensive, he does not speak of sympathy lamps as something magical or unordinary.



While the inhabitants of Rothfuss's world seem to be living in the medieval era, arcanism helps them make their lives much more manageable. Thanks to this kind of magic, they have lamps that glow permanently like real-world electric lamps, devices that can be used as refrigerators, and other tools to make their daily lives easier. The first presentation of the sympathy lamps occurs with the introduction of Abenthy. The old tinker arrives in his cart pulled by two donkeys to a town in which Kvothe and his troupe perform. Despite the predictable idea that Abenthy should come in a transportation device that could be considered magical, the author stresses the scene's realistic perspective. Everything in the scene, from the odd-looking older man to his ever-lighten lamps or his old cart, is viewed as natural. However, the strangest and most eerie part of the scene is not the man or his cart, but how he manipulates the wind. Later on, the author sheds more light on how normal this kind of science is in his novel. As curious Kvothe starts asking Abenthy about this science, Abenthy clearly explains that it is not magic to him.

He took a deep breath. “Just because someone knows a trick or two doesn’t mean they’re an arcanist. They might know how to set a bone or read Eld Vintic. Maybe they even know a little sympathy. But—”

“Sympathy?” I interrupted as politely as possible.

“You’d probably call it magic,” Abenthy said reluctantly. “It’s not, really.” He shrugged. “But even knowing sympathy doesn’t make you an arcanist. A true arcanist has worked his way through the Arcanum at the University.” (Rothfuss, *The Name of the Wind* 72)



Abenthy makes it clear to Kvothe that arcanism is taught in the University and that not anyone can just consider themselves arcanist by doing a few magic tricks. In this conversation, the author insists on denying the magical aspects of arcanism and sympathy. He also explains that an uneducated commoner could quickly think it is magic. However, Abenthy asserts there is nothing magical about it.

Furthermore, he clarifies to Kvothe that it is expected that the people who travel in a regular caravan claiming they can keep food from spoiling and healing the wounded are not magicians or even arcanists. The reason for that is their lack of education in the educational town called The University.

Ben continued. "The people you see riding with caravans charmers who keep food from spoiling, dowsers, fortune tellers, toad eaters aren't real arcanists any more than all traveling performers are Edema Ruh. They might know a little alchemy, a little sympathy, a little medicine." He shook his head. "But they're not arcanists. (Rothfuss, *The Name of the Wind* 72)

It is obvious how Abenthy compares this complicated science with other more realistically understandable sciences such as medicine and chemistry. The direct comparison of this fictional art with other real ones makes it sound similar to them and takes away its magical features. Abenthy also insists that people who claim to be magical as they tell fortune and eat toads are not arcanists, as arcanism is an art that requires education and not performance skills.

The author simplifies this magic system by stating that it is about establishing a spiritual link between similar objects. The author borrows the



scientific fact that energy cannot be replaced or be generated out of nowhere. Later on, Abenthy starts teaching Kvothe the laws of arcanism scientifically, and Kvothe proves to be an excellent student. Abenthy also teaches him chemistry, medicine, and sympathy, which somehow plays the role of physics in the world of this novel. To avoid confusing the reader, the author explains this art in a straightforward methodical way. The scene starts with Abenthy explaining to Kvothe how to create a link between two drabs of iron and lift one of them using physical energy and the other using arcansim.

Let me sum up sympathy very quickly since you will probably never need to have anything other than a rough comprehension of how these things work. First, energy cannot be created or destroyed. When you are lifting one drab and the other rises off the table, the one in your hand feels as heavy as if you're lifting both, because, in fact, you are. (Rothfuss, *The Name of the Wind* 82)

He explains that the two drabs' sympathetic link is an energy that cannot be destroyed or conjured out of nothing. He simplifies it with an example stating that if Kvothe lifts one of these two drabs off the ground and the other follows it magically without being touched, the drab in Kvothe's hand will have the weight of two drabs. Abenthy also explains how the sympathetic link between the two drabs can sometimes be imperfect, which would result in Kvothe spending more energy to lift one of them.

Eventually, Abenthy tells Kvothe that the more similar the items he is trying to link are, the less energy will be wasted to create a sympathetic link



between them. The more dissimilar they are, the more energy wasted trying to establish it.

No sympathetic link is perfect. The more dissimilar the items, the more energy is lost. Think of it as a leaky aqueduct leading to a water wheel. A good sympathetic link has very few leaks, and most of the energy is used. A bad link is full of holes; very little of the effort you put into it goes toward what you want it to do. For instance I tried linking a piece of chalk to a glass bottle of water. There was very little similarity between the two, so even though the bottle of water might have weighed two pounds, when I tried to lift the chalk it felt like sixty pounds. The best link I found was a tree branch I had broken in half. (Rothfuss, *The Name of the Wind* 82)

The sympathetic link between items can be portrayed as a bucket that gets filled with energy. If the connection between the things is defective, then the bucket would have holes that would leak the energy away. The apparent similarity between what Rothfuss presents as sympathy and physics is almost undeniable. This sort of treatment of sympathy stresses the realistic features in it, unlike the other type of magic called naming. While the world's realism in the trilogy might be odd compared to the real world, it is still clear and relatable. The most striking feature of magic realism is for the magic to be portrayed as realistic as possible, which Rothfuss achieves in the trilogy.

Another type of magic in the trilogy world is the magic of naming, which is treated more bizarrely than the scientific arts of sympathy and arcanism. Naming is about knowing the ancient mystical name of natural elements



such as wind, steel, water, and fire. In Rothfuss's world, almost everything, including humans and animals, has mysterious names created by their natural energy. These names are mystical and unknown to anyone except for a few talented individuals known as the namers. Knowing the name of any natural element such as fire or wind makes it under the control of the person that speaks it. For example, if a person calls the wind by its mystical name, then the wind would be under his command for a few seconds or even minutes. According to the author's explanation of the trilogy's settings, naming is not viewed as something real in his novel. Many characters find it easy to deny and ridicule the existence of this mystical magic.

Moreover, naming is considered as part of folklore and children's bedtime stories. Even the protagonist of the tale ridicules the art of naming. He denies the folk tales and legends about the past's great namers, such as Taborlin the Great. However, eventually, Kvothe ends up believing that naming is real and that it exists after seeing Abenthy utilizing it. Throughout the plot, the author gradually introduces the art of naming to the reader. The slow introduction of the unreal helps Rothfuss maintain the novel's magical realism tone as it doesn't shockingly surpass the boundaries of what could be accepted by the reader's imagination.

The existence of naming could brand Rothfuss's books as a fantasy more than magic realism. However, Ian Rudge suggests that it falls on the writer's shoulder to make the reader aware of what is realistic and what is not. Once the readers assume the book's realistic elements, they would continue reading it realistically, even if the author introduces wholly fantastic aspects.



I suggest that once the reader has been positioned to expect a realist text, they will continue to read the text in this manner even when fantasy elements become part of the sole world that the text has set up and that this predisposes the reader to accept the fantastic elements as "real" within the frame of the narrative. This acceptance of the blending of realist textual constructs with both realist and fantasy content makes for a peculiar distinctive kind of reading experience that cannot be experienced other than that within the specifically magic realist experience. (Rudge 128)

Rothfuss directly manipulates the reader's imagination into accepting the odd in his novel as somehow real. He also compares the fantastic magic of naming with the mundane science of arcanism and draws the line between what should be considered realistic and what should be considered magical, which brings his novel into the world of magic realism. The reader starts expecting a mixture between the two extremes in the trilogy, which is the most prominent feature of magic realism's narrative, as discussed before. Eventually, the mix between what is real and magical leads the reader to read the adventures of Kvothe while maintaining realistic acceptance of the events, no matter how odd they become. One of the first introductory moments of magic realism in the trilogy happens with the introduction of Abenthy. While Abenthy is mostly portrayed as a scientist, he also has a mysterious aura surrounding his character. Meeting Abenthy is the first time the protagonist of the trilogy, Kvothe, sees naming with his own eyes. To the main character, the magic of naming has always been fictional and unreal. While Kvothe's description of arcanism is as scientific and realistic as possible, his statement about



naming is enigmatic. He emphasizes the magical perspective as he describes it. His shock and disbelief almost make the wind seem like an unchallenged divine power.

A furious gust of wind came out of nowhere, as if a storm had suddenly burst with no warning. The wind struck the old man's wagon and it tipped onto two wheels before slamming back down onto four. The constable staggered and fell as if he had been struck by the hand of God. Even where I hid nearly thirty feet away the wind was so strong that I was forced to take a step forward, as if I'd been pushed roughly from behind. (Rothfuss, *The Name of the Wind* 68)

Considering how Kvothe describes naming and how he explains arcanism, it is evident that these two arts are not related in any way. After Abenthy calls the wind to get rid of the meddlesome constable, Kvothe feels the extraordinary power of a namer. The wind carries the wagon of the old arcanist and forces the constable to step away from him. The main character specifies what he saw as something so enigmatic that it looks as if God himself struck the wagon with his hand. Additionally, the wind acts unnaturally and forces Kvothe to hide and step back from his hiding place. The most fantastic aspects of Kvothe's story are The Chandrians, also known as the mysterious seven, who are utterly unexplained within the trilogy. Kvothe keeps researching them for most of his life, and all he can find about them are folklores and mythology. Some characters in the book make fun of him for even attempting to research them. In the world's logic, they are almost entirely nonexistent. However, the main character knows they exist as he had seen them with his own eyes in his childhood when they appeared out of nowhere and killed his family and troupe. The first



Chandrian Kvothe meets is Cinder, the one described as pale and white, with full black eyes that have no iris. Kvothe's first description of Cinder emphasizes how magical he is. It defines the Chandrian's magical characteristics that should not exist in the nature of this world. They are utterly unfitting to the trilogy's realistic settings, which creates immense confusion for the protagonist. When Cinder menacingly approaches Kvothe, the first thing the protagonist notices is how narrow and sharp his facial features are. The main character explains how Cinder has frost white hair framing his sharp-looking face that is also cold and white. The whiteness of Cinder's hair is an entirely unreal tint of white that is impossible to find in the real world.

His face was narrow and sharp, with the perfect beauty of porcelain. His hair was shoulder length, framing his face in loose curls the color of frost. He was a creature of winter's pale. Everything about him was cold and sharp and white. Except his eyes. They were black like a goat's but with no iris. His eyes were like his sword, and neither one reflected the light of the fire or the setting sun. He relaxed when he saw me. He dropped the tip of his sword and smiled with perfect ivory teeth. It was the expression a nightmare wore. (Rothfuss, *The Name of the Wind* 116)

The way Kvothe sees Cinder as a child haunts him all his life as he states he remembers the mystical being's face as clear as he remembers his own mother's. When Kvothe first sees Cinder, he is almost portrayed as something out of a nightmare. The second Chandrian Kvothe describes is Haliar, the Chandrian who is made out of the shadow. While Cinder is described as pale and white, Haliar is described as dark and black to the



point where no features can be seen on his figure. The shadow surrounding him acts as a coat with a cowl on his head. However, even underneath this cowl, there were so deep and dark shadows that to Kvothe, it was like looking down a well at midnight. Just like Cinder's description, Haliar seems outlandish and unfitting to the settings of the trilogy. There is no logical explanation for him being entirely made out of darkness or for his vengeful murder of Kvothe's parents.

While many of these fantastic elements are introduced at the beginning of the trilogy, Rothfuss still manages to direct the reader's disbelief into accepting the unreal and regular throughout the plot. The whole world seems highly realistic with its realistic laws, community, and societies. The author also describes the world in a highly detailed way that welcomes all of these scientific or magical elements to be part of it. Rothfuss even creates a highly complex economic system that seems similar to the medieval financial system that featured gold, silver, and copper coins. He also portrays the overly-discriminating hierarchical society and regimes of the medieval era. On top of everything, the author creates a new religion whose followers pray only to one god called Tehlu. The story of Tehlu is highly similar to the story of Jesus, which helps the reader build more connections with the followers of this religion.

Like Jesus, Tehlu is born to a good unmarried maiden to relieve the inhabitants of the world of their sins and help them get rid of the demons that harm them. Moreover, the cross of Christianity is replaced with the religious symbol of a wheel of steel, which is the wheel on which Tehlu crucified the demons' leader, Encanis, and then buried him one hundred meters under the ground. Another relatable aspect in the world of the



trilogy is its educational system. The trilogy's educational process is similar to the real world's education system, especially to the renaissance era's old European universities. The students apply to the University, then get interviewed and asked general questions to determine whether they are worthy enough to join the educational institute. If the applicants pass the interview, they start their education immediately by paying a significant sum of tuition fees every term. The University teachers are called masters and teach different majors that can be found in the real world, such as medicine, linguistics, engineering, mathematics, and, of course, arcanism. Once the students achieve a particular academic objective, they can choose their own major and study under the supervision of the master dedicated to teaching it.

All of the similarities between the world in the trilogy and the real world make the reader need no explanation of the world's settings, even with the ambiguity of any high fantasy elements in it. The trilogy's magic systems are outstandingly fitting within the detailed complicated settings with realistic environments and physics, leading to an intersection and interlock between magic realism and fantasy in the trilogy. Even though the central theme upon which the trilogy is built can be considered within the fantasy realm, magic realism and fantasy can easily exist together in the same novel. Both magic realism and fantasy are not opposites; they complement each other in a specific manner.

The author affirms the realistic narrative through the balance between magic and reality in his novels, which creates a scale of what could happen realistically or wholly magical or folklore. A clear example of the author's effort to maintain realism happens when Kvothe meets the common



draccus. Despite the unimaginable possibility of a creature like the draccus to exist in the real world, the author stresses the realistic narrative exclusively when he introduces it.

“IT’S A DRAGON,” Denna whispered. “Tehlu hold and overroll us. It’s a dragon.”

“It’s not a dragon,” I said. “There’s no such thing as dragons.” “Look at it!” she hissed at me. “It’s right there! Look at the huge Goddamn dragon!”

“It’s a draccus,” I said.

“It’s Goddamn huge,” Denna said with a tinge of hysteria in her voice. “It’s a Goddamn huge dragon and it’s going to come over here and eat us.”

“It doesn’t eat meat,” I said. “It’s an herbivore. It’s like a big cow.”
(Rothfuss, *The Name of the Wind* 498)

As Kvothe and Denna see the draccus for the first time, Denna gets shocked and believes that this creature is a dragon. However, Kvothe explains to Denna that the draccus is not a dragon; it is just a big herbivore animal that feeds on trees and realistically lives in their world no matter how strange it seems. Kvothe also stresses to Denna the fact that dragons do not exist even in their world. While Kvothe is seemingly talking to Denna in the trilogy, the author’s primary goal of this conversation is to help the reader overcome the belief that Rothfuss’s world is entirely fantastic. In other words, Kvothe is relatively talking and explaining what is real and what is odd to the reader and not exclusively to Denna. While the draccus



might look like a scary dragon to a more common girl like Denna, to educated Kvothe who studies in the University, it is merely a wild animal on the brink of extinction. Denna asks the questions a reader would ask if he or she saw the same creature. However, Rothfuss insists on maintaining its realistic characteristic for the reader. The author guides the reader's understanding of the world he created as he deliberately controls what is magical and what is realistic by his narrative.

To sum up, magic realism and fantasy are almost indistinguishable from each other. They both critically seem almost identical and are frequently mistaken for one another. However, despite the common belief, the primary defining features of both magic realism and fantasy are entirely different. Magic realism focuses on the contradiction between reality and magic. A magic realist's most important goal is to make the magic in his plot as mundane as possible. The fantastic in magic realism is not considered bizarre, it fits in the reality of the plot. Fantasy, on the other hand, does not feature this sort of contradiction. The most prominent feature in fantasy literature is to break the laws of what is real. Fantasy writers create everything out of nothing but their imaginations, including ultimately a new world. The fantastical elements should not have an explanation, and the reader will have to be willing to suspend his disbelief. In other words, while magic realism welcomes the two opposing themes of the real and the odd, fantasy mostly welcomes the bizarre and rejects what is real. Moreover, the effects of magic realism and fantasy on the plot and reader are not similar. Magic realism is excellent in creating a quizzical and sarcastic impact on both the reader and the plot. Fantasy, on the other hand, aims to astonish the reader with its exaggerated fictional aspects. However, the differences



between magic realism and fantasy do not entirely make them opposites; both can be employed and fit perfectly in the same plot. Rothfuss has outstandingly succeeded in merging the laws of fantasy and the characteristics of magic realism in his trilogy. He creates a well-managed plot that features both magic realism and high fantasy and keeps the reader both entertained and astonished at the same time. The techniques the author relied upon are not entirely limited to introducing real and magical elements; he also uses complicated archetypical characterization systems and employs a hero's journey that benefits his goals. The archetypes and the hero's journey will be discussed in the following chapters and their impact on creating the magical realism theme in the plot. Despite the author's creation of entirely fictional settings, the real world's inspirations cannot go unnoticed by the reader. The author also insists on showing the contradiction between what is real and what is marvelous in his world in a way that incites the curiosity of his fans. He explains the bizarre in his books in a scientific yet straightforward way that makes it believable and leaves the magical unexplained to stress its obscurity.

This kind of narrative that Rothfuss employs in his plot creates a sophisticated magic system that features both magic realism and fantasy. Moreover, the author aims to make the reader understand that not everything bizarre shown in the trilogy is fantastical. This interlock between magic realism and fantasy shows the small difference between them and portrays how similar they are. Overall, Rothfuss's effort to balance the extremes in his novel is outstandingly rewarding. The trilogy's world is



balanced and well proportioned and takes the reader into a magnificent experience, hovering over both the eerie and the authentic.



الواقعية السحرية و النماذج الأولية في ثلاثية كينج كيلر للكاتب باتريك روثفوس

إعداد

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المستخلص:

يتضمن هذا البحث دراسة حول أهم أساسيات الواقعية السحرية و تاريخها و كيفية نشأتها في المجتمعات المبدعة أدبيا في أمريكا اللاتينية و يحتوي مقارنة مفصلة بينها و بين الفانتازيا الأوروبية لمحاولة إيجاد النقطة الفاصلة بينهما. يتناول الفصل الأول من هذا البحث شرح مفصلا أساسيات الواقعية السحرية والنماذج البدئية في ثلاثية كنج كيلر للكاتب الأمريكي باتريك روثفوس حيث قام بطريقة ابداعية بتطبيق القواعد الثابتة للواقعية السحرية وخلق عالم خيالي ثري شبيه بعالمنا الواقعي . يشرح الفصل الثاني من البحث النماذج الأولية من وجهة نظر الباحث المشهور كارل جوستاف يونج و يوضح كل النماذج الأولية التي استخدمها روثفوس في روايته ليعطي عالمه السحري لمسة واقعية. يطبق الفصل الثالث من هذا البحث نظرية رحلة الأبطال للباحث المشهور جوزيف كامبل على الشخصية الرئيسية في الثلاثية و يناقش النماذج البدئية لرحلة الشخصية الرئيسية في الرواية و الخطوات التي مشى على خطاها البطل في الرواية ليصل لهدفه. يهدف الفصل الثالث أيضا لمناقشة كيفية خلق الواقعية السحرية في الثلاثية عن طريق مزج النماذج الأولية و رحلة الأبطال و كيف أثرت النماذج الأولية على التأثير الواقعي داخل الثلاثية. مزج كلا من



النماذج الأولية و رحلة الأبطال في ثلاثية روثفوس أعطى مزيجا ثريا لما يمكن أن يعتبر مثالا ممتازا للواقعية السحرية التي تتشابه نوعا ما مع الفانتازيا لكن لا تغادر ما يعتبره العقل البشري واقعا ملموسا.

الكلمات الإفتتاحية: الواقعية؛ النماذج الأولية؛ كينج كيلر؛ باتريك روثفوس