Introduction

Magical realism is the interplay of knowledge and reality equipped with imagination. Knowledge helps us to see and understand things as they are, whereas imagination allows us to perceive things as they could be and that is the starting point for Magical realism. Magical realism allows free play of imagination in a realistic background to find answers to some unsolved riddles and to help resurface a heightened reality. It is a fusion between fantasy and reality and is used to show a different way of viewing the world. It has its hidden meanings in a deeper realm. It favours an unexpected richness of reality in a magical way. Unlike science fiction or fantastic literature, in this genre of writing, the key events cannot be logically explained and the authors do not need to justify the mystery surrounding the events. Because, the readers never doubt the veracity of the plot. The present study is the result of my quest to know more about these startling aspects of magical realism. It seeks to provide a modest analysis of the oxymoron as a literary narrative technique where truth is a magically contorted version of reality with an aim at enhancing its grip on the readers. The work attempts to make critical comments on two magical realist novels, namely Mikhail Bulgakov's *The Master and Margarita* and Gunter Grass' *The Tin Drum*, keeping in mind the novelists' deft handling of the technique of contortion of reality in a fantastical way. The study aims to make a comparative analysis of both the novels.
Review of Existing Literature

Magical realism is a puzzling term that defies definition. Michael Valdez Moses essay, “Magical Realism At World’s End” charts the history of the term and stimulates my interest in it. By juxtaposing real and magical, magical realism makes the world new for us. The concept of reality is not fixed. People can explain it in their own way. Thus magical realism enriches reality with more meanings. Articles titled, “Magical Realism and the Legacy of German Idealism” by Christopher Wames, “The Question of the Other: Cultural Critiques of Magical Realism” by Wendy B. Faris, Dr. Ahmed Saadawi’s Ph. D. dissertation titled, *Magic Realism: A Trans-cultural Critical Trend* provide a solid foundation for understanding the term and carrying out further research on my topic. Some other well-researched books on magical realism like Maggie Ann Bowers’ *Magic(al) Realism*, Brenda Cooper’s *Magical Realism in West African Fiction: Seeing With a Third Eye*, Philip Swanson’s *The New Novel in Latin America: Politics and Popular Culture after the Boom* broaden my horizon of knowledge. The discussion of magical realism will remain incomplete without referring to the book, *Magical Realism: Theory, History, Community*, which is jointly edited by Lois Parkinson Zamora and Wendy B. Faris. It is regarded as the Bible of magical realism. In another voluminous book, entitled, *A Companion to Magical Realism*, which is edited by Stephen M. Hart and Wen-Chin Ouyang, the term is discussed in detail, drawing ample examples from world literature. Thorough perusal of these two books gives a comprehensive understanding of the term. Articles like, “Fantasy as Method in *Midnight’s Children*” by Madan M. Sarma, Joseph Rushton Wakeling’s “When Real People Happen To Imaginary Things”, Bruce Taylor’s “A Brief History of Magic Realism”, Neil Ten Kortenaar’s “Salman Rushdie’s Magic
Realism and the Return of Inescapable Romance” give practical insights into the ways in which the writers can use the techniques of magic realism in a piece of work to address the issues of the real world.

Mikhail Bulgakov’s *The Master and Margarita* and Gunter Grass’ *The Tin Drum* are novels much praised by critics and scholars. In the current critical climate both the novels enjoy widespread popularity. In case of Bulgakov’s novel, critic Laura D. Weeks edits an anthology of scholarly articles, titled, *The Master and Margarita: A Critical Companion*, where many writers discuss the novel from various angles. Andrew Barratt analyses the novel as a parody of Goethe’s *Faust*. Edythe C. Haber writes another essay, “The Mythic Structure of Bulgakov’s *The Master and Margarita*.” Ellendea Proffer tags the novel as Menippean satire and extracts many features of that genre in the essay, “Bulgakov’s The Master and Margarita: Genre and Motif.” Edward E. Ericson writes another article, titled, “The Satanic Incarnation: Parody in Bulgakov’s *The Master and Margarita*.” In another thought-provoking article, titled, “Bulgakov’s *The Master and Margarita*: Why Can’t Critics Agree on what It Means” by Olga Gurevich, the novel is described as an allegory and many real-life prototypes for the novel’s characters are discovered. However, in all these essays, *The Master and Margarita* is not discussed in terms of magical realism. In fact, the concept of Russian magical realism is almost neglected by Anglophone scholars. However, a critic Alexandra Berlina in her essay, “Russian Magical Realism and Pelevin as Its Exponent” proves that Russian literature is not devoid of magical realist works. But she makes no mention of Bulgakov’s contribution in that direction. Radha Balasubramanian does a comparative study of Bulgakov’s *The Master and Margarita* and Salman Rushdie’s *The Satanic Verses* in her article, titled, “The
Similarities Between Mikhail Bulgakov’s *The Master and Margarita* and Salman Rushdie’s *The Satanic Verses* and there in a small paragraph mentions about both the writers’ use of magic realism in order to connect the mythological past to the present-day reality. Again, Stephanie Brown in her critical essay, entitled, “Mikhail Bulgakov’s *The Master and Margarita* and Gabriel Garcia Marquez’s *One Hundred Years of Solitude*” argues that Bulgakov’s style in his novel is similar to Marquez’s magical realism but does not delve deeper into that point. In *The Cambridge Companion to The Classic Russian Novel*, Lesley Milne opines that the literary sensation of *The Master and Margarita*, is enhanced by its use of the fantastic and that fantastic realm exists in parallel to the real world. Marc Neininger in his essay titled, “The Gnostic Devil in Bulgakov’s Master and Margarita” makes a detailed study of the character of Woland who belongs to the spiritual realm and exhibits godly qualities.

Grass’ *The Tin Drum* has also drawn critics’ much attention. The novel is very often categorized as a satire, a political novel, and an anti-Bildungsroman. A Leslie Willson focuses on Oskar in his article, “The Grotesque Everyman in Gunter Grass’s *Die Blechtrommel*” and stresses on the fact that the character exhibits the dichotomies between good and evil, Jesus and Satan or Goethe and Rasputin. Stacey Olster’s article, “Inconstant harmony in the Tin Drum” is also influenced by Oskar’s duplicity. Alexander Gelley discusses the intimate relationship between art and society in his article, “Art and Reality in Die Blechtrommel.” Edward Diller writes another essay, titled, “A Mythic Journey: Gunter Grass’s Tin Drum.” Forrest G. Robinson does a parallel study of Samuel Longhorne Clemens and Gunter Grass in his essay “Deliver Us From Evil: Clemens, Grass, and the Past that Refuses to Become History” and
explains that both the writers display great conviction and courage in drawing attention to national crimes against humanity. John Reddick’s book titled, *The 'Danzig Trilogy' of Gunter Grass* gives a critical overview of Grass’ three novels including *The Tin Drum*. However, Peter Arnds has dedicated a whole chapter on Gunter Grass’ handling of magical realism in the edited book, *The Cambridge Companion to Gunter Grass*. Another scholar Jane Curran confidently hints at the possibility of interpreting Grass’ novel as an early specimen of magical realist novels in her article, “The Conflicting Claims of Fiction and History in *The Tin Drum*: Humor, Fairy Tale and Myth.” Her essay is included in a book, titled, *Approaches to Teaching Grass’s The Tin drum*, edited by Monika Shafi. Again, Maggie Ann Bowers in her book *Magic(al) Realism* includes *The Tin Drum* as a shining example of European magical realist novel and quite categorically refers to Grass’ literary technique in that novel as magical real as well as purposefully postmodern. In Faris and Zamora edited book *Magical Realism: Theory, History, Community* an article titled, “Saleem Fathered by Oskar: *Midnight’s Children*, Magic Realism, and *The Tin Drum*”, authored by Patricia Merivale details a few points of similarity between *Midnight’s Children* and *The Tin Drum*, including the fusion of magic and reality in their narrative structures. However, Mikhail Bulgakov fails to get a mention in that book. In *A Companion to Magical Realism*, Grass’ *The Tin Drum* is cited as a magical realist novel, but Bulgakov’s novel is not referred to.

So, after carrying out a radical review of the above-mentioned books and articles, it becomes clear that although extensive independent research has been done on Mikhail Bulgakov and Gunter Grass, yet there is no evidence of comparative analysis of both the novels in terms of their handling of the narrative technique of
magical realism with an aim to highlight some hidden corners of reality. Bulgakov and Grass are not traditional realists and their novels straddle the genre fence of fantastic tale, magical realism and postmodern fiction.

**Relevance of the Study**

In spite of the substantial contribution of Russian writer Mikhail Bulgakov to world literature, his novels have not been fully explored by the Anglophone writers and scholars of English studies. In terms of research, he has remained somewhat neglected and ignored. His magnum opus *The Master and Margarita* is a major precursor of the fictional movement called magical realism. He wrote the novel in 1940s, when the genre was still in its infancy. But there is noticeable deficiency in sophisticated studies conducted on the critical exploration of magical realistic mode as used by Bulgakov in his novel. The critics remained silent regarding the vast possibility of underlying meanings that the novel seeks to convey. Russia remained unmentioned even as a field for further research on literary magical realism. Therefore the purpose of this study is to fill in the lacuna and also to bring Bulgakov to the focus as being one of the major exponents of the art of magical realism in Russian fiction. Most of the books and anthologies, mainly from Latin America establish magical realism as a Latin American phenomenon. They exclude the earlier Russian magical realist practitioners like Viktor Pelevin, Gogol, Bulgakov or their German counterpart E.T.A. Hoffman. The study supports the notion that magical realism is not an exclusively Latin American trend. It also flourished in all the troubled regions of the world and expressed the grim realities of human existence in an uncensored way. To substantiate the point, the periphery of the present discussion
includes Mikhail Bulgakov’s *The Master and Margarita* and another European magical realist writer Gunter Grass’ German novel *The Tin Drum* and it will be a study in convergence. Both the writers have directly or indirectly contributed to the art of magical realism. Russian magical realism and its German variant are not extensively touched in literary discussion, but these literary trends demand critical attention because of brilliant innovation and ingenuity.

**Objectives**

To put it in a nutshell, the main objectives of the proposed study are:

- To critically evaluate the conceptual history of the literary movement called “Magical Realism”.
- To survey its relevance in the world literature.
- To illustrate the application of this literary technique of magical realism in a novel that commingles both magic and reality in the same narrative.
- To unfold the purpose behind the fantastic or magical contortion of reality that a magical realist text always tries to uphold.
- To examine various elements of magical realism and its clear manifestations in Mikhail Bulgakov’s *The Master and Margarita* and Gunter Grass’ *The Tin Drum*.
- To elucidate *The Master and Margarita* as an early specimen of magical realistic novel emerged from Russia.
- To study Bulgakov’s novel as a perfect platform where the real and the fantastic will harmonize well to illuminate a higher reality.
• To analyze varieties of themes like impact of war, role of artist in a war-torn society, in Grass’ novel *The Tin Drum* and to spotlight the suitability of using magical realistic narrative technique to bring forth the ugly realities of the post-war Germany.

• To make a comparative study of both the novels as magical realistic fictions, where many similarities as well as dissimilarities between the two texts will resurface.

• To authenticate the social relevance of magical realism as a literary genre in future and to illustrate the importance of the two texts in the context of the existing era.

**Methodology**

For the proposed study, firstly, the primary sources, i.e. both the novels, namely, Mikhail Bulgakov’s *The Master and Margarita* and Gunter Grass’ *The Tin drum* are taken into consideration. To carry out the research further, many secondary sources like other related books, journals, editorial comments, encyclopaedias, dictionaries, handbooks are explored extensively. Several on-line journals and other e-resources like published articles, e-books are browsed thoroughly. Many experts, critics and research scholars in the concerned area are consulted. In order to carry out the study, electronic media like internet, television programmes are accessed. In order to get familiarized with the topic of discussion, bibliographies contained in books, journals, articles, theses and dissertations are explored and several libraries and information centres are visited by the researcher.
The chapter scheme of the research work is as follows:

Introduction

Chapter-1: Magic Realism: The Historical and Conceptual Origin

Chapter-2: *The Master and Margarita*: Role of Magical Realism Rediscovered

Chapter-3: Synthesis of Magic and Reality in *The Tin Drum*

Chapter-4: *The Master and Margarita* and *The Tin Drum*: A Comparative Analysis

Conclusion

Bibliography

The introductory chapter entitled, "Magic Realism: The Historical and Conceptual Origin", presents a historical panorama of the term Magical Realism, tracing its inception in the German art form. This chapter highlights the various shaping influences from cross cultural origins that contributed in the conceptual development of the term. Initially thought of as a Latin American phenomenon, magical realism has emerged as an artistic movement of international significance in the last four decades. The rise of the magical realist novels signals the most recent phase of the globalization of literature.

It was Franz Roh, a German art critic who first considered magical realism as an art form. In 1925, he used the term *magischer realismus* (magic realism) that
pictorially depicted the enigmas of reality. The term was used to describe visual art, especially paintings that did not include anything fantastical or magical, but were rather extremely realistic and often mundane. Italian critic Massimo Bontempelli independently minted another identical term in 1927. Later the term was revived as *Magical Realism* and applied to the realm of fiction as a narrative strategy by Venezuelan essayist and critic Arturo Uslar Pietri. The term came in vogue quite forcefully only after Nobel laureate Miguel Angel Asturias used it to define the style of his novels. Magical realism became a global phenomenon with the rise of the Latin American Boom, most notably, Alejo Carpentier. Carpentier’s notion of *lo real maraviloso americano* had a tremendous influence on the subsequent theoretical understanding as well as fictional practice of magical realism. He argued that *lo real maraviloso americano* was a new representational mode of writing that was firmly rooted in and inseparable from the peculiar realities of life as experienced by the natives of Latin America. Since the publication of Gabriel Garcia Marquez’s magical realist masterpiece *One Hundred Years of Solitude* in 1967, a widely diverse and cosmopolitan set of writers emerged in every nook and corner of this world and enriched the treasure trove of magical realist fiction. They include, the British Indian Salman Rushdie, Moroccan Tahar Ben Jelloun, Nigerian Ben Okri, the Australian Peter Carey, American Toni Morrison, Robert Koetsch, Jack Hodgins, the Pakistani British Adam Zameenzad, the Japanese Murakami Haruki, the German Gunter Grass, Carlos Fuentes, Isabel Allende, Laura Esquivel, Jeanette Winterson, Angela Carter and so on. The term is even applied to some earlier writers such as Franz Kafka, Mikhail Bulgakov, Ernest Junger etc. So, magical realism ultimately proved to be universally popular and globally adaptable.
Magical realism is a distinctive form of fiction that combines fantastic elements in one hand and scientific physical reality on the other. Here magic merges into reality. The ordinary appears miraculous and the miraculous is conveyed as ordinary. The fantastic and magical elements may accommodate human thoughts, emotions, dreams, cultural mythologies and imagination. This genre is not speculative and does not conduct thought experiments. Instead, it tells its stories from the perspective of people who live in our world and experience a different reality from the one that is objective. If there is a ghost in a magical realistic novel, the ghost is not a fantasy element but the manifestation of the reality of those people who believe in the presence of ghost. This genre of narrative depicts the real world of people whose reality is different from others. Magical realism leaves us with the understanding that the world of ghost really exists and is true. Magical realistic works put casually connected events side by side in a way that doesn’t appear to violate objective reality, but attempts to convince the readers by details that the incidents described are linked by more than chance. The miraculous is described with such precision that it fits into the ordinariness of daily life.

The study follows the term’s history from the 1920s Weimer Republic to the present day. Magical realism and several other offshoots of it like *Magischer Realismus* (magic realism) in connection with the paintings of Weimer Republic, *lo real maravilloso* (marvellous realism) or *realismo magico* (magical realism) in the context of Latin America are discussed throwing light on their origins. Each variation of the term has developed in specific and different contexts. As a result, all the terms acquire their own individual significance and become less confusing. Much of the confusion concerning their meaning has occurred due to the conflation of criticism on
magic realist art and magical realistic fiction. Although they seem to possess many common features, they refer to different characteristics and influences. The chapter also tries to disentangle realism from magical realism, so that their meanings are clarified. Magical realism is a variant of realism tinged with imagination and fantasy. It is related to realism but obviously distinct from it. The aim of this analysis is to produce a wider definition of the concept that will encompass many cross-cultural variants in different locations throughout the world. The chapter also identifies the importance of a few other literary genres and movements like surrealism, science fiction, fantasy, postmodernism, post colonialism that are closely connected to magical realism and they throw the reader into total confusion. Drawing on the definition of the fantastic by theorist and critic Tzvetan Todorov, a line of demarcation is drawn between magical realism and fantasy. As far as postmodernism is concerned, magical realism is a subcategory of the former. Science fiction is set in a distant, different universe, but a magical realist novel portrays our real world. Unlike magical realism, surrealism tries to discover that which is above or superior to the real. The chapter extensively discusses the locations of Latin America, the English-speaking world and mainland Europe, where magical realistic literature grew in profusion. It also outlines the occurrence of magical realism in the Russian context, succinctly and briefly. Unpacking the complex history of magical realism is a stupendous act and beyond the scope of this chapter, but a few lines are tried to be drawn in the sand.

Mikhail Bulgakov's novel *The Master and Margarita*, the focus of the second chapter, titled, "*The Master and Margarita*: Role of Magical Realism Rediscovered", uses magical realistic narrative mode to complicate the socio-political binaries. The
novel's hero, the Master, despite rejection, mockery and self-censorship, creates a fictional world so powerful that it has the ability to invade and restructure the reality of those that surround him. Despite his attempts, his novel refuses to slip into oblivion. The eternal power of art and literature over time is an idea that escapes from Bulgakov and becomes a commentary on his contemporary Soviet society. The novel tries to destroy everything that is anti-religious, anti-bureaucratic or anti-autocratic and to ascertain the role of authors like Bulgakov to overthrow such barriers. His novel is a metaphorized version of the struggle of all the authors. It is an extended meditation on the nature of being an author. This daunting task is possible with the aid of magical realism. The novel represents an absolute rejection of reality as it is understood by Soviet materialistic culture under the rule of Stalin. The book uses fantasy and magic to lampoon social behavior. Woland, the parodic incarnation of Satan is a professor of black magic and is the ultimate source of everything that is magical and fantastic. Magic makes it easy for Bulgakov to openly express his contempt and social commentary against the Soviet ruler in an uncensored way. In a sense Bulgakov injects magic into the traditionally realistic form of his own autobiography.

Bulgakov splits up his novel, into three settings. The first setting is the real Moscow world of 1920 under Stalin's leadership which is visited by Satan in the guise of Woland, a Professor of Black Magic who arrives with his merry band that includes a grotesquely dressed ex-choirmaster Valet Faggot, a mischievous fast-talking black cat Behemoth, a fanged hitman Azazello, a pale-faced Abadonna with a death flinching stare and a witch named Gella. The second setting is set in historical Jerusalem under the rule of Pontius Pilate. The plot describes the account of the trial,
death and burial of Jesus Christ. This episode echoes the pages of Master's rejected novel which concerns Pontius Pilate's meeting with Yeshua Ha-Notsri (Jesus). The third plot concerns the Master, a writer and his beloved Margarita. These two characters interact with the supernatural characters of the other two plots and their story unites the whole novel. The novel draws subtle, but clear parallels between the social and political realities of Roman times and Soviet Russia. The fate of Yeshua Ha-Notsri at the hands of Pontius Pilate is clearly linked to the Master's fate at the hands of his literary destructors.

This chapter is a detailed account of how the novel succeeds in combining the fantastic with the real and the grotesque with the common to create a style which preceded the magical realism of the Latin America writers of the second half of the 20th century. The Moscow story is exuberantly fantastic and the Pilate's story is strictly realistic, strictly human. Many biblical events make a distorted appearance in the contemporary Moscow story and the intrigue, hypocrisy and duality of the typical 1930s Moscow find echo in the Pilate chapters. The novel is a structuralist's dream. The traditional unities of space and time and the limitations of realistic physical possibility are constantly violated throughout the work. It's the story of how the devil Woland comes to Moscow and shakes up the foundations of the existence of each and every Muscovite.

The novel deals with the interplay of good and evil, innocence and guilt, courage and cowardice, explores such issues as the responsibility towards truth when authority would deny it, the freedom of spirit in an restricted world, immortality of art and literature, the role of love and compassion in human life. The interplay of several
polarities like light and darkness, noise and silence, sun and moon, storm and tranquility is a constant companion to the events of the novel. The novel is heavily influenced by Goethe’s *Faust*. It can be read at different levels, as deep philosophical allegory, biting satire, bildungsroman, and autobiographical tale. All these aspects will be addressed in this chapter of the thesis.

The main direction of the third chapter of this project, titled “Synthesis of Magic and Reality in *The Tin Drum*” would be towards offering a suitable analysis of German novelist Gunter Grass’ thought-provoking masterpiece *The Tin Drum* in the light of the magical realist narrative tradition. *The Tin Drum* is a tale of great poignancy. On a superficial level it tells the story of Oskar Matzerath, a three year old drummer, a self-created dwarf and a miniature tyrant with the power of glass shattering voice. The book charts his progress from the tiny city of Danzig to the greater Germany and the world as a whole. Through the eyes and words of Oskar, Grass records the war-torn history of Germany during the Second World War.

At the age of three Oskar decides to stop growing physically and to remain the eternal three year old drummer. He rebels against the inhuman rigour of Nazism and defines the modern world in all its catastrophes, cynicism and inhumanity. Subtly knit with metaphors, magical realism and a plethora of narrative techniques, the novel is a bildungsroman with Oskar as the central character. The novel delineates the development of Oskar’s mind and character, as he passes through varied experiences of life. The grotesque depiction of the world through his vision becomes sad and disgusting at the same time. The novel has undertones of the atrocities of Nazis and the havoc resulted from that. Through his novel, Grass expressed profound distrust of
the authoritarian tendencies visible in his society and tried to instil a feeling of guilt in his readers for what was done in the name of German people in Auschwitz. He felt extremely guilty over the fact that the Germans supported Nazis and contributed towards their effort. They went along the Nazis with no voice. The novel comes to term with Nazi Germany with several incidents of Polish sympathy, basic scenes of Nazi brutality and with characters like Oskar and advises the readers to learn from the earlier mistakes. Perhaps Oskar’s oddness and craziness have lot to do with Grass’ own goals to portray a perplexed German identity that digested Nazism. He strongly believed that art should be an instrument of social improvement and that vision resulted in the penning of the novel. Utilizing magical realistic narrative technique, Grass intensifies the effect of defamiliarization to make historical events seem strange and therefore open to reconsideration. His minute detailing of everyday reality makes it strange and the most ordinary fictional ingredients turn into unexpected and incongruous forms. His provocative, critical and satirical incorporation of fantasy and elements of German folklore subverts the ways in which the Nazis tried to legitimize their destructive ideologies. For example, Oskar very often refers to Black Witch, a folkloric figure of evil, who seems to guide his life. Grass’ narrative technique of moving back and forth and mixing fantasy and reality complicates the novel.

The fourth chapter entitled “The Master and Margarita and The Tin Drum: A Comparative Analysis” is a convergent study of the two novels, The Master and Margarita and The Tin Drum. The German novelist Gunter Grass and the Russian novelist Mikhail Bulgakov are equally well known for their political activism. In The Master and Margarita and The Tin Drum, both the writers adopted an array of remarkably similar narrative techniques to express their distrust of the authoritarian
regimes. There is a striking parallelism between the two works in terms of a few other universally common themes. This chapter demonstrates the resemblance of their literary techniques and viewpoints and also demarcates a few other major areas of difference. Both the novels share literary as well as political views.

The novels describe how totalitarian ideologies, whether fascist or communist want to leap from the normal current of human affairs and impose their subjective selves on the objective world, on the society and the common people. *The Master and Margarita* chronicles the totalitarian regime of Stalin that made the lives of Moscow citizen hell. Similarly Grass' *The Tin Drum* talks about the Nazi atrocities under Hitler's reign during the Second World War. Both the novels are political allegories of their time. They employ magical realism technique to give vent to their feelings without any fear of retribution. Because a magical realist novel employs a highly metaphorical language and can evade the censorship of the ruling power. That's why this genre of novel flourished in all troubled regions of the world. Both the novels use fantasy and magic in abundant quantities. Oskar's refusal to grow beyond the age of three, his capacity to make hole in glasses with his voice, the visit of Woland and his party to Moscow as described in *The Master and Margarita* are all manifestations of the fantastic imbibed into reality.

Again both the novels establish the supremacy of art over time. Art is immortal and can withstand the onslaught of time. Time can destroy everything but not art and literature. Art has the liberating power and can bring solace to every suffering soul. In Bulgakov's work, the novel written by the Master remains forever same, while everything changes. Similarly, in Grass' novel, only Oskar's art of
drumming speaks volume about extreme Nazi views and openly defies it. Both the novels can be analyzed as Kunstlerroman, a subcategory of bildungsroman which represents the growth of an artist from immaturity to maturity that signals his mastery over the specific art form. *The Tin Drum* is a Kunstlerroman with Oskar as its focus. Again, in *The Master and Margarita*, if we consider the poet Ivan’s character, then the novel conforms to the norms of a Kunstlerroman. Because from another angle the novel portrays the development of Ivan from ignorance to spiritual maturity at the end of the novel. Both Bulgakov and Grass wrench art, beauty and hope from indescribable ugliness and horror of political atrocity.

Subtly knit with irony, satire, metaphors and symbols, both the novels seem to contain autobiographical elements. The Master in Bulgakov’s novel suffers exactly like Bulgakov. Just as Bulgakov, the Master’s novel about Pontius Pilate was rejected by the Moscow literary society. As far as Grass’ novel is concerned, Oskar can clearly represent a perplexed Grass in post World War II conditions. Oskar has same ethnic background and experiences similar membership with the Nazis just like Grass himself. The novel is set mainly in Danzig, Grass’ hometown.

What is the future of magical realism? Is this technique of literary narration still popular among the members of literary fraternity? What effect has it brought to the overall realm of fiction? How can Grass and Bulgakov’s use of magical realist narrative device inspire the authors of 21st century? Such questions are of high relevance in today’s literary scenario. In the Conclusion section, there will be an attempt to answer some of these questions.