

ENCHANTING THE POST HUMAN: MAGIC, IDENTITY AND OTHERNESS IN A SORCERESS COMES TO CALL

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Abstract

Mary Jo Putney's *A Sorceress Comes to Call* surely transforms traditional historical romance by adding fantasy elements. Moreover, the novel combines magic, identity, and resilience to create a new storytelling approach. We are seeing how the novel questions male control and women's power by placing supernatural abilities only within the sorceress character, all set in Regency England. The story examines these power struggles through this magical female figure against the historical backdrop. Also, this paper actually examines how traditional gender roles create problems and definitely shows how the main character fights against social pressure and control to assert herself. Post humanist theory surely explains how enchantment and autonomy work together in complex ways. Moreover, magic serves as both a tool that oppresses people and a method that helps them find freedom. *A Sorceress Comes to Call* actually fits into speculative fiction that imagines futures where marginalized people definitely gain power through magical means. The story uses fantasy elements to show how oppressed voices can actually reclaim control. The narrative surely centres on Cordelia, a protected young girl whose cunning sorceress mother employs mind control magic termed "obedience." Moreover, this magical manipulation shapes the central conflict of the story. When Cordelia and her mother escape from their lonely house, they surely find shelter at a big manor house. Moreover, Hester, who is the Squire's sister, becomes Cordelia's friend and decides to protect both Cordelia and her brother from the evil sorceress's dangerous plans. **Keywords:** Speculative Fiction; Ethics of Possibility.

In this paper, the concept of magic, identity, and otherness converging in *A Sorceress Comes to Call* is looked at through the prism of post humanist perspective. With the help of theoretical perspectives of Donna Haraway, Rosi Braidotti and Cary Wolfe, the reading explores how the story disrupts the human-centered and patriarchal order by making the sorceress a creative and transitional figure. In the novel magic is not limited to visuals of supernatural magic but rather a technology of the physical world that transforms the consciousness of the self and the relationships between people. By focusing on hybridity, difference and female empowerment, Cordelia struggles against the inhumanity of her mother using small and large rebellions. She maintains a low profile and has observed keenly what behaviours not to have in order to remain safer. The fact that she could only dare to be as rebellious as turning off the door when she was home alone was the level of rebellion she could reach. Cordelia has inner strengths that her mother was unable to destroy despite the abuse she has experienced in her whole life. When her mother would attempt to twist her understanding of reality, she is aware of it, but she does not have the appropriate I am ready to help you reword any text and terms to describe it, and she has been successful in holding on to its original meaning and context. I know her by identities that most adults encountering status.

This paper examines the idea of magic, identity, and otherness coming together in *A Sorceress Comes to Call* in the light of post humanist point of view. Through the assistance of theoretical insights of Donna Haraway, Rosi Braidotti and Cary Wolfe, the reading discusses how the narrative breaks the male-dominated and humanistic hierarchy by making the sorceress a transitional and inventive character. The novel magic does not confine to visual representations of supernatural magic but is a technology of the physical world which alters the consciousness of the self and the relations among people. The revolt against the inhumanity of her mother with little and big revolts, by emphasizing hybridity, difference and female empowerment, Cordelia fights. She keeps low profile and has keenly noticed what behaviour not to possess to keep them safer. The level of rebellion that she managed to attain was the fact that the only rebellious thing she could do was to turn off the door when she was alone in the house. There are some internal strengths in Cordelia that her mother cannot eradicate despite the mistreatment she endured throughout her entire life. When her mother would make her invert her interpretation of reality, she knows it, yet she lacks the right words to help her rephrase any text and terms to explain it, and she has managed to cling on to the original meaning and context. I know her by names that most adults get to be exposed to status.

The alteration of identity of other characters in the story upon being rocked by magic also indicates that magic is a group post humanizing power. The identity has become fluid, relational, and porous characteristics that become the most important aspects of the post humanist theory. This otherness, which is feared but generative, is the otherness of *A Sorceress Comes to Call*. The reconfiguring of the monstrous as the place of possibilities makes the novel fit in the post humanist ethics that accommodate the alterative but not exclude it.

The fantasy literature has long been the perfect medium to investigate the novel visions of human mind and experience. The modern posthuman academia has pointed at the necessity to break the patterns of human-centered and dualistic thinking and adopt more adaptable modes of existence. *A Sorceress Comes to Call* approaches this intellectual discourse by introducing magic into its narrative structure, making magic not just the device of the plot but the driving force. In this analysis, it is argued that the sorceress character in the work is used to challenge the traditional views of selfhood and alienation, and is introduced as a posthuman figure in that he can not be categorized easily.

A Sorceress Comes to Call deals with how magical elements, personal identity and otherness interplay to make a posthuman narrative that pits traditional classification of human and non-human, individual and outsider, and ordinary and extraordinary. By focusing on enchantment as an upheavall and a groundbreaking aspect, the narration redefines individual consciousness not according to human dimensions but rather to the level of agency and difference, making the character of a sorceress a transitional figure. It is this metamorphosis of humanity with magic and alien views that represent the post human experience as a place of continuous negotiations where individual identity is still malleable, interwoven and subject to interactions with the mysterious.

Post-humanism philosophy is considered to challenge the limits of human as an absolute category, and is centered on hybridity, technology incorporation with the body, and relatedness of all living beings. The works of Donna Haraway, such as the *Cyborg Manifesto*, and Rosi Braidotti, such as the *Posthuman*, offer theoretical methods of studying these non-human and more-than-human identities as sources of potential instead of deviation. Literary magic can be perceived through this theoretical prism as some form of symbolic technology that breaks normal power relations.

Magical elements *A Sorceress Comes to Call* depict this upsetting of norms. The magical powers of the sorceress transcend both social and physical boundaries making her look beyond being just an antagonist or a mythological figure to but the posthuman identity at work. The story denies predetermined groups of identity. The sorceress is many things at the same time: she is an outsider, a nonconformist woman, and a crossbreed. Her personality interferes with the distinction between human and inhuman, providing an ambiguous type of identity that resonates with the concept of nomadic subjectivity of Braidotti.

The position of the magical woman as an outsider shows just how easily the existing social norms can be violated and attracts attention to the malicious character of identity politics that isolate others. Instead of perpetuating the notion that being different is being evil, it is suggested in the story that the so-called other may present alternative approaches to relationships, moral conduct and social identity. Magic described in the story is one means of approaching the world in an ethical manner. By dismantling boundaries, magic forces establish new forms of relationships that transcend species, sex and anthropocentric systems of values. The ethics outside of traditional humanism is concerned with the connections of everything and the magic used in the novel helps to foster this idea that views personal identity as not independent and isolated, but as a relation to others.

The experience of the story undergoes self changes under the influence of magical power, which means that the use of supernatural elements is a collective process of posthuman evolution. The personal identity is not fixed, so it is not permanent, interactive, and permeable features which are compatible with the main post humanist ideas. In *A Sorceress Comes to Call*, difference is not only the cause of fear, but also a stimulating force. By re-framing monstrous as a utopia, the story adopts post humanist principles that would not be hostile to otherness but those that would embrace it. In spite of the fact that Cordelia was initially concerned about appearing inappropriate in her tattered dress, a borrowed shawl from Lady Hester, the sister of the Squire, changes the image of the girl and makes her feel sexy the first time in her life. The benevolent character of Lady Hester is a strong contrast to the cold-blooded cunning of her mother, which leads Cordelia to think of how their family relationships may be complicated.

As soon as her mother finally shows up, she assesses Cordelia, providing her with specific recommendations on how to court the Squire and the importance of good manners and attractiveness. Cordelia is getting more and more concerned about the necessity of fulfilling social expectations when her mother tells her how important it is to make oneself appear pleasant especially do not see any text between the back ticks.

The terms of interaction with such strong individuals as the Squire. The scheming nature of Evangeline due to her behaviour becomes evident as she makes plans to have a marriage that will get her a mention in the section but still there seems to be no text to do the rewriting in the section. Her own goals.

A Sorceress Comes to Call was the bare barest of elements of *Goose Girl* in what is meant to be a *Goose Girl* adaptation. Although the tale is a great work of self-contained magic of mistreatment and revenge, it will borrow very little of the Grimm tale, leaving me desiring more links. Such reaction is reasonable considering severe trauma she had to endure, but I wished that she would have made a step earlier than the last part of the story. Regrettably, her beauty has realistically confined Evangeline in her mind due to her mean streak. Although this gives her subsequent change a better fulfillment, I would have appreciated a more spirited character. Nevertheless, there were a lot of things in the book that impressed me immensely; Hester, the kindly Squire, and even the evil Evangeline become interesting characters. I also liked the magic structure that Kingfisher constructed. Nevertheless, some of the flaws notwithstanding, *A Sorceress Comes to Call* is a grave, intense, and fascinating narrative that produces a well-rounded and conclusive resolution.

This chapter will discuss *Once you share it, I will be glad to paraphrase it without losing the original meaning ideas* such as personal growth, conflicts between various social levels and adherence to all the tips you have described, the relationships that occur between women, which are viewed specifically through the friendship of Cordelia and Alice and her meeting with Lady Hester. The fact that Cordelia is not certain and nervous and only then she starts to feel some sense of identity and value creates the background on which the character develops as she learns to cope with this unfamiliar surrounding. Cordelia opposes violence and cruelty of her mother in both minor and major ways. She renders herself unobtrusive. Her close observation of her mother has informed her about the behaviours she should avoid in order to make her life more secure. It was as much rebellion as she could dare to her to close the door when she was alone at home.

Though abused during her entire life, Cordelia possesses strong points that her mother has managed to destroy. Even though she fails to recognize the terminology of gas lighting, Cordelia is also able to recognize the efforts of her mother to engage in gas lighting, and is able to maintain her sense of self in a manner that most adults who have experienced coercive control cannot. Evangeline, the abuser, is very isolating to her daughter, but that would change. They are now going to encounter Hester a fifty one year old woman with bad knees who will greatly interfere with the status. Samuel, Squire, treats them very warmly, but he remarks that Cordelia is like her sister Evangeline in some way, and Hester desires a softer talk. As dinner approaches, Hester is adamant in her proposal that they go back to their rooms to spend the night so that they can rest after the journey.

When Cordelia enters the luxurious Chatham House, she is overwhelmed with the sheer numbers of the shut doorways and the size of it all. She still shaken by her past missteps trails the housekeeper to her own rooms, where she is assured that she will be given all her comforts.

To her great surprise, Cordelia realizes that Alice who is a personal servant is tasked to take care of her needs when they are on a visit. Hester is sitting in the confines of the library, shawls around her as her tea cools down, like an animal that has nestled down in the approaching cold. She frantically tries to find information about how one can overcome a powerful sorcerer, but the collection possessed by her family does not provide much information on magic. Most of the books are about how to design a building and how to behave decently in society as opposed to mystical arts.

Hester flips through meaningless and outdated books, her frustration grows. There is one book that tells the story of sorcerers in too dramatic a manner, creating a sense that even the most potent ones may remain hidden and often dismiss those that lack the capacity. This fact provokes her thoughts and imaginations concerning Doom, the seductress she has to deal with, and the complexity of magic power. Hester wonders whether these powers could be inherited by blood and she believes that her niece Cordelia could have this talent without even knowing about it.

Samuel understands Hester and suggests that Cordelia could use attending a social event, when Hester thinks that Cordelia would feel better not attending the social event. Their collaboration sees them develop a plan to have Hester and Cordelia visit town and prepare their former house to receive her brother and his new bride and secretly they realize that Hester may need to get herself a house of her own in case things change.

It then shifts to the following day, as Evangeline comes bursting in the solar where Hester is, excited and informs her that Lord Evermore is requesting Cordelia to marry him. Cordelia, who is occupied with her needlework, seems to be shocked and confused when it comes to responding. Where Evangeline is jubilant, Cordelia is confused and as a result, Hester steps into the circumstances to explain that Richard was an avid person and therefore, Cordelia could have misinterpreted his love levels. The chapter concludes with Evangeline rejoicing in the engagement whilst Cordelia still struggles with the multitude of feelings she has, at the same time trying to untangle the knotty mess in her embroidery.

Sorceress Comes to Call shows us how speculative fiction could break the conventional views of identity, power and difference with the post human perspective. The magic is introduced in the text as a technology of change, which destroys the opposing categories and provides the space where other forms of living can exist. Instead of being a symbol of monstrosity, the sorceress is a post human identity turns out to be changeable, mixed, and rebellious to traditional classifications. This reading demonstrates that the novel employs enchantment in order to give posthuman themes a new life and generate a fictional space within which identity and difference can be ethically held and reorganized.

A servant comes across with a huge amount of beef at dinner service, and Cordelia attempts to engage the Squire in conversation, yet she does this so ineptly that she attempts to overcome her feelings of inadequacy. Her attempts to talk mostly do not work and this is aggravated by the disapproving looks by her mom and Hester regarding proper conduct. After some time, the discussion goes back to the fond memories of the Squire in relishing lobster, which gives him a momentary breathing space of the embarrassment.

This is a tragic twist in mood as the Squire tells a disturbing news in form of a report of the atrocious murder of his family members in Little Haw, the surrounding community. This discovery leaves Cordelia in fear and this makes her break down. Hester is attended to by both the Squire and Hester herself as her mother shows clearly that she does not care about what is going on. This part of the narrative explores the idea of social norms, the weight of keeping the right appearances, and the difference in stark contrast between the Cordelia's sheltered world vision and the harsh reality beyond her cozy world. With the help of the well-described dinner scenes, T. Kingfisher manages to convey both the humor and tension of adhering to social conventions, and hints at more significant and troubling issues that were related to the past of Cordelia and the history of her family.

References

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