

## Magical Realism in Shashi Deshpande's that Long Silence

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### ABSTRACT

Magical realism is a term used to describe the everyday reality with supernatural events. The two terms 'magic' and 'realism' have become so intertwined that strange, unearthly happenings become almost an accepted, even normal part of daily life. The term 'magic realism' (Magischer Realismus) was coined by the German art historian Franz Roh in his essay 'Nach Expressionismus'. The genre of magical realism is defined as a literary genre in which fantastical things are treated not just as possible, but also as realistic. The genre of magical realism is defined as a literary genre in which fantastical things are treated not just as possible, but also as realistic. There are numerous writers whose work falls into the magical realism genre. One example of magic realism occurs when a character in the story continues to be troubled beyond the normal struggle of life and this is subtly depicted by the character being through out her life.

**Key words:** Supernatural, Expressionismus, Fantastical

### I. INTRODUCTION

Magic Realism is an aesthetic flair or narrative mode in Literature. In order to approach a deeper discernment of reality, magical components are blended into a realistic ambience. These magic tenets are expound like ordinary kismet that are presented in a straight forward manner which grant the "real" and the "fantastic" to be recognized in the same stream of rumination.

Magic Realism may be interpret through Various Perspective but notwithstanding the efforts of eminent Litterateur there has not been any single definition of Magic Realism.

“Magic Realism, Like myth, also provides an essentially, synthetic or totalizing way of depicting reality. It was firmly grounded in daily reality and expressed mainly astonishment before the wonders of the real world, and a vision of the fantastic feature of reality”.

The present research is an attempt to inspect and interpret the novels of Shashi Deshpande's *“That Long Silence”* a Sahitya Akademi award winning text, to yield out the Indian woman's empowerment in the form of Jaya. In *“That Long Silence”*, Deshpande incite her strong voice of Paroxysm of male - dominated Indian Society and against man - made Jurisdictions and Conventions. On the surface of the story has no clear magical attributes and everything is conveyed in a real setting, but such a character breaks the rules of our real Life.

Jaya is supposed to lead a traditional, passive Life like “Seeta following her husband into exile, Savitri dogging Death to reclaim her husband, Draupadi stoically sharing her husband's travails ....” (*That Long Silence* - 11) Jaya detritus there exemplars because in modern Life these testimonials are simply allusions of the past with no pertinence to the present. While these demigoddess followed their spouses unquestionably, Jaya is accompanying her husband in every places because of force. There is an artless, even brutal, realization of this malicious urgency in her mercurial oblivion.

“ Two bullocks yoked together ..... it is more comfortable for them to move in the same direction. To go in different directions would be painful : and what animal would voluntarily choose pain? “ (PP 11-12)

Here, Jaya blindly followed her husband without showing any objections, Beyond her inner voice she unwillingly survived the devoted Life. Jaya's extreme patience and tolerance showed clearly that Deshpande's framework of magical Realism Spontaneously Possessed in the Character of Jaya.

Generally, the relationship of women with men is construe by others, i.e., as a daughter, as a wife, as a mother, etc. The question “What a woman does” is never questioned, but “Who she belongs to” is invariably contemplated powerful. Jaya doesn't have any uniqueness of her own. According to the wishes of others her name constantly changed. In *“That Long Silence”*, the novelist has ascertained this phenomenon through the character of Jaya, who is acknowledged by two names : Jaya and Suhasini. When She was born her father called her Jaya which means Victory or triumph. But after her marriage Mohan called her as Suhasini, Which means a “Soft Smiling, Placid, Motherly woman” (16). Both the names epitomize the idiosyncrasy of her charisma.

The fantasy of her adulthood, to modify the assigned circumstances of woman culminate in attaining her destination, are smash by the ambiance, the milieu, and beyond all by the humanity which foist all sorts of Limitations on women. Jaya is completely incapable and also powerless to do anything to enhance her footing. She desirous to be called an Celebutante. She rebels in Silence.

Jaya regime on a situation when Mohan discusses about women being handled very devilish by their husbands and he calls it “Strength”: “He saw strength in the woman sitting silently in front of the fire, but I saw despair. I saw a despair so great that it would not voice itself. I saw a struggle so bitter that silence was the only weapon. Silence and surrender”. (36)

Admit of comparison with the Platonic love between Mohan and Jaya reveals the fact of a consummate husband and painful wife. Jaya scraps silent when her husband harms her. She has to abide everything. “The emotion that governed my behaviour to him, there was still the habit of being a wife, of sustaining and supporting him”. (98).

All intents and purposes unquestionably doesn't shows an innate and melodious relationship between them. Mohan asked Jaya whether he hurts her particularly during their physical union. Here, Deshpande uses Stream of Consciousness technique, through Jaya who is alienated in a tiny house, When her mind flying through the past and the present and thus mask the entire span of her existence. Deshpande's uses of Stream of consciousness projects the inner voice of the characters, and thus depicts the aspect of magic realism inexhaustibly.

It was not only reflected in Jaya's Life but also kusum's. Kusum was maniacal and ostracized and She had three children. Kusum was Vanitamam's niece. It was a maternal relationship. But vanitamami's Kusum' put 'her relationship in the right perspective'. Mohan argued for Kusum's monomaniac, so it was sagacious to observe her with her children. Jaya was defeated by this controversy. She realized, “The Children..... the worked have been our final argument, our sacred cow, our Justification for everything, even for living. Everything we did or didn't was for the children”, So Jaya planned to keep her up in the Dadar apartment. Everyone, such as Mohan, Ai, Dada, Ravi, felt the same Protestation - “Why do you want to get involved ..... think of the children”. The only supporter of Jaya was Vanitamami, who wished to had Kusum with Jaya.

Jaya was Suhasini as well. “Suhasini Cannot 'a Soft, Smiling, Placid, Motherly women. A woman who lovingly natured her family. A woman who coped,' Suhasini reminded her of sparrow of the story' sparrow and the crow', that her Ai had told Jaya when she was a child . According to the story, the crow built his house of dung, but sparrow built her house of wax. When rain came crow's house was washed away, while sparrows' house stood firm. The poor crow, shivering and sodden, went to the sparrow's house, knocked at the door, calling, 'Let me in sister'. But sparrow replied Crow that her child had just woken up, when he knocked again, she said that she was feeding her child. Thus the sparrow went on twirl travesty. After sometime sparrow allowed the crow in and suggested him to warm himself on the pan on which she has just made the chapathis. The Ludicrous crow hopped on to the pan and was burnt to death.

Jaya felt that the sparrow was cruel and sadistic. The story was not fit to be told to the Children. Then she thought it was worse than that - “There's the foolish, improvident, irresponsible, gullible crow, and there is the cautious, self - centered, worldly - wise, dutiful, shrewd sparrow. The survivor was the sparrow, who kept the crow waiting for house, and finally, in the guise of shelter and sympathy killed the crow. Jaya thought she did well not to have told this story to Rahul, because victim, the crow, was male, and the victorious sparrow, a female”.

Jaya thought the story was not good for the girls' ears too. They would store it in their subconscious and would become they would store it in their subconscious and would become that damnably, insufferably priggish sparrow looking after their homes, their babies ..... and to hell with the rest of the outwardly world.” Thus Jaya dignified the male humanity, but in personal women on the whole was just oxymoron.

However, the concluding part of the novel seems to be once more drawn rather hastily. The narration once more seems to be echoing the Chakravyuha theory of Urmila in The

Binding Vine. One cannot come out of this Circular formation, Unless one dies. It is as if the conflicts faced by Jaya, the protagonist of "*That Long Silence*" are resolved in the form of some kind of Individualism, which is perhaps possible only to somebody like Jaya, with a superiority inferred upon her because of her ability to write.

Deshpande's use of magic realism makes "*That Long Silence*" the more appealing. It gives a fantastical element to the text. Fantasy is deliberately used as to transcend the reality. Magic realism helped the author to speak the unspeakable. Various themes and elements of magic realism like the themes of multiplicity, displacement, migration, fragmentation and disintegration are metaphorically used in various incidents in the text. The elements of pity and fear, time and space, bawdy puns and funny anecdotes, eroticism, recurrence, all give an unrivalled beauty to this novel.

Deshpande's assumes magic realism as an effective tool to solve the problems of feminism ... *That Long Silence* is therefore an attempt to recapture Indian familial struggles through the technique of magical realism. All these attempts would have been impossible without the inclusion of magic realism.

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