CONCLUSION

The aim of this chapter is to provide a brief summary of the study undertaken in the previous chapters and provide an inference as the conclusion to the thesis because of which it is divided into two parts. There is a general Introduction before the undertaken for the study of magic realism. It has provided the aim and objective of the study undertaken followed by the structure by way dividing the study into various chapters. As the focus of the study is on the device of magic realism, a critical frame work providing the details regarding the origin and characteristics of magic realism is presented.

In the first chapter Suniti Namjoshi’s four novels namely The Conversation with a Cow, The Mother of Maya Diip, St Suniti and the Dragon and Building Babel is undertaken for the study of Magic Realism.

The Conversation with a Cow is lesbian narrative told through the cows. One of the two lead characters is named after Suniti and the other is Bhadhravati. The theme of same sex occupies the central position and the issues of women in general and that of migrants; the attitude of heterosexuality towards the same sex love are also dealt with. Such elements of magic realism as hybridity, fantasy, ironical authorial perspective, metamorphosis from human to anima and vice versa are recurrent through the narrative.
The second novel of Suniti Namjoshi undertaken for the study of magic realism subsequently is The Mothers of Maya dip. The study evinces that Jyanvi and Blue Donkey are invited to the Indian kingdom of Maya Diip which means the island of illusion. The rule of the kingdom is characterized by matriarchy. It is noticed that permission to become biological mother is a useful weapon in the hand of the ruling matriarch. The magi quality is observed in the practice of drowning the boys as soon as they attain puberty which is an irony. Maya Diip is able to escape man of evils of male dominated conventional society but fall prey to the other ills born of common human failings like jealousy and love of power.

In the next part, St Suniti and the Dragon has been taken up for the study of magic realism. The study reveals that it is an extended tale about love and sainthood. The imagery is both ironic and fantastic which qualifies the narrative as that of magic realism. One notices the elements of magic realism in the depiction of talking flowers and instructive angels. It also unfolds at the formal level that songs, dialogues, dramatic monologues, postcards, prayers and diary entries are components mixed in the narrative. This reminds one of Salman Rushdie’s novels.

In the last part Building Babel is undertaken for the study. Building Babel is an ironical ridicule of the biblical myth of God’s punishment to those who tried to reach heaven by way of building a tower. There are about ten animal-human sort of female characters depicted in the
narrative. They try to build a Babel on the sand hillock. The narrative is divided into self introduction these characters and introduction of Crone Krones. The whole episodes revolve around the motif of death in one way or the other. The issues of woman are given the central position. The world view of woman depicted in the novel is that death is innate in them. In this novels also, the characteristics of magic realism like hybridity, fantasy, ironical authorial perspective and the change from human to animal and life in death and death in life are all found in the novel.

In the second chapter, Chitra Benarjee Divakaruni’s *The Mistress of Spices* has been undertaken for the study of magic realism. The narrative dwells upon the female protagonist called Tilo who runs a spice store in America. She changes from one form into another throughout the narrative. Her description of the origin and mysterious qualities of Indian spices create a world of magic. Tilo becomes an object of shipwreck. As a result, she happens to enter an island inhabited by only women. She meets an ancient woman who teaches the power of spices. After getting the instruction, every new spice mistress is sent to a far of island. Tilo is sent to Oakland, in Californian the guise of a old woman M.K.Naik and Shyamala A Narayan states : “Another novel which successfully employs Magic Realism is The Mistress of Spices by Chitra Banerjee Divakaruni.” [INL, 96]
In the third chapter, Nina Sabil’s *Yatra* has been undertaken for the study. The study reveals that the narrative is woven around the female lead character called Krishna Chahal. She is bestowed with the magic skin that it can change its colour in response to India. Though she is born with the fair skin, her skin becomes darker later. This is the reason why *Yatra* is described as being “reminiscent of Rushdie’s work in its use of Magic Realism”[IEL, 95]

In the fourth chapter Kiran Desai’s *Hullabaloo in the Guava Orchard* was undertaken for the study of magic realism, The narrative is a postmodern ridicule about the Indian *guru* tradition. Sampth who is a clerk in the local post-office becomes frustrated and depressed by the humiliation inflicted upto him by his father and sister. In order to escape from the humiliation, he deserts home and takes a shelter on a branch of guava tree in an orchard. The behaviour of Sampath and his mother is characterized by magic realism.

In the fifth chapter Anuradha Marwah Roy’s *Idol Love* was studied with reference to magic realism. It is a political satire. The narrative shows a chilling picture of an Indian dystopia in the twenty-first century. The land is called Ramiland and it is ordered on Manu’s precepts. Women are honoured as better halves. There is a reward for those who come forward to become female hermits in the form of career. The capital
is sanitized and the people of lower strata have to get a pass to enter the capital. The slaves and minorities are called traitors. In recreating dystopia in day-to-day life in India, the narrative is regarded as a narrative of magic realism.

In the sixth and last chapter, Tina Biswas’ *Dancing with Two-Headed Tigress* was taken up for the study of magic realism. It is a narrative of three nations i.e., India, England and Ireland. Though it is comedy of manners of cultural misunderstanding, the lead characters like Prakash Majumdar, Tuhina, Darshni and Seph are endowed with magic qualities.

The study highlights that feminism and defying heterosexuality are recurrent theme in most of the novels. The emergence of fake sages has also affected the sensibility of novelists. It is felt that words and realism are insufficient to address these issues in the contemporary times. Thus the have resorted to the mode of magic realism which has unfold some deeper issues of modern life. The study is concluded with an inference magic realism has unearthed some important social issues in artistic manner.
Reference: