

## **I. Shashi Deshpande: Life and Works**

This research entitled “Sisterhood” in Shashi Deshpande’s *The Binding Vine* probes into the problem of how the traditional Indian society is dominated by patriarchy. The society ruled by patriarchal normativity never accepts women as intellectually equal to men. For example, now the question is how is justice and equality possible in the society which is based on the patriarchal norms and values. This research argues that through sisterhood among women in the society resistance against patriarchal excess on the one hand and creation of justice and equality is possible on the other. The narrator of this novel Urmi is a middle class educated lady. She tries to bind those women who are victims of patriarchy. She devotes herself for the help of those women who are deprived of justice and equality. So, sisterhood and humanity are the binding tool for the characters in this novel.

Shashi Deshpande in this novel tries to reflect on the rejection of the male domination meted out to female. Women are forced to live under male hegemony. So, by presenting a new women in traditional Indian society Deshpande tries to prove that it is the time to end patriarchy. Equality between men and women in the society, is the main motto of this novel.

Shashi Deshpande was born in Dharward, Karnataka. She was the daughter of the renowned Kannada writer (dramatist) and Sanskrit scholar, Shriranga. At the age of fifteen she went to Bombay. Having graduated in Economics, she then moved to Bangalore where she gained a degree in law. She has post-graduated degree in English and a diploma in Journalism as well. The early years of her marriage were largely given over to the care of her two young sons, but she took a course in journalism and for a time worked on a magazine. Her writing career began after the birth of her sons in 1970, initially with short stories of which several volumes have been published.

She wrote many novels such as: *The Dark Holds No Terrors*, *Narayanpur Incident*, *The Binding Vine*, *That Long Silence*, *A Matter of Time*, *Small Remedies*, *Come up and Be Dead*, *Roots and Shadows*, *Moving On* etc. Her other works are *The Instruction and Other stories* and *Writing from the Margin and Other stories*. Among them, *Moving On* is her latest novel.

She is the author of four children's books. The best known of her novels are *The Dark Holds No Terrors* and *Shadows* which received the Sahitya Akademi Award. Her novels are deeply rooted in India: the characters, and settings and the conflicts, inherently Indian. Above all, she is a story teller. Her short stories have been widely anthologized. Her short stories have been translated into a number of Indian and foreign languages. Now, she lives in Bangalore with her pathologist husband.

Trapped between tradition and modernity, most of her sensitive heroines are fully conscious of victim of gross gender discrimination prevalent in a conservative male-dominated society. So they are always in conflict between the idea women have of themselves and the idea that society imposes on them of what being a woman is. With the presentation of such female characters, Deshpande has re-incarnated the new Indian woman in traditional Indian society and has, thus, reinforced the female dilemma in her novels. Hence, her regard for the social problems especially of the middle class woman is evident.

'The existential struggle' of the women who refuse to float along with current form is the core of Deshpande's novels. Her characters refuse to surrender their individual selves. Their inability to compromise and surrender inevitably result in isolation and loneliness. In their existential struggle they suffer intensely and seek to search their selfhood. Her novels are peopled by women who are in perceptual quest

for meaning and value of life. Since her novels are woman centered, the "feminine consciousness" becomes the central issue of her novels.

Shashi Deshpande's first book, *The Legacy*, a collection of short stories, is the authentic recreation of India. There is nothing sensational or exotic about her India: any Maharajas or snake charmers. She does not write about the grinding poverty of the Indian masses; she describes another kind of deprivation- emotional. The woman deprived of love, understanding, and companionship is the center of her work.

One of her well known novels, *Roots and Shadows*, which is also the winner of Nanjangud Thirumalamba Award, describes the break up of a joint family, held together by the money and authority of an old aunt, a childless widow. When she dies, she leaves her money to the heroine, Indu, a rebel. Indu left home as a teenager to study in the big city, and is now a journalist; she has married the man of her choice. But she realizes that her freedom is illusory; she has exchanged the orthodoxy of the village home for the conventions of the "smart young set" of the city where material well-being has to be assured by sacrificing principles, if necessary. Indu returns to the house when her great aunt dies after more than 12 years' absence. As she attempts to take charge of her legacy, she comes to realize the strength and the resilience of the village women she had previously dismissed as weak.

In her next novel *That Long Silence* for which she is awarded Sahitya Academy Award, Deshpande has portrayed the dilemma of a woman writer, who is also a house wife. Being a writer she is expected to present her views before the society but she still remains silent probing into her past, struggling with her present and trying to establish a rapport with her future. *That Long Silence* is a heroine-dominated novel and shows a woman facing the problems so frequently discussed by sociologists. The quest for identity is a theme in this novel. Shashi Deshpande's

achievement lies in the depiction of her central character, the introspective and inward probing Jaya. She is representative of girls brought up in middle class families in post-Independent India, a time when most parents strove hard to provide their children with English education and exposure to western modes of living and thinking. Ultimately, Jaya seeks to break the age-old silence in order to explore the inner world of Indian woman's sensibility.

*The Dark Holds No Terrors*, Deshpande's first published novel and also the winner of Nanjangud Thirumalamba Award, seems to be grown out of one of her short stories "A liberated woman." The story is about a young woman who falls in love with a man of a different caste, and marries him in spite of parental opposition. She is intelligent and hardworking, and becomes a successful doctor, but her marriage breaks up because of her success. In the novel, *The Dark Holds No Terrors*, Sarita, too, falls in love with Manohar, lower in caste than her, and also marries him without her parents' consent. She resents the treatment of her mother that is lopsided and based on gender difference. That's why she defies her mother to become a doctor, and defies caste restrictions by marrying the man she loves. Her husband Manohar is a failure and resents the fact that his wife is the primary breadwinner. Sarita uses Booze to advance her career, and this further worsens her relationship with Manohar. Manohar can not endure her growing reputation among the people, who hardly recognize him. Therefore, he turns out to be a sadist at night. Sarita cannot accept the pain and the way he treats her. So, she leaves him and returns to her parents' home.

Another novel, *If I Die Today*, contains elements of detective fiction in which one of the memorable characters is Mriga, a 14 years old girl. Her father, Dr. Kulkarni, appears modern and westernized. Yet he is seized by the Hindu desire for a son and heir, and never forgives Mriga for not being a son; her mother, too, is a sad,

suppressed creature, too weak to give Mriga the support and love a child needs to grow up into a well balanced adult.

*The Binding Vine* deals with the story of an educated Indian lady. The story tells childhood, marriage and death of an infant daughter of the narrator, Urmi. So she is grieved by the death of her daughter. She also discovered that her long dead mother-in-law, a poet also was not satisfied with her married life and also was the victim of patriarchy. She had a brilliant capacity but being in to the surroundings and society she has to remain quiet. So she used to write at night when everybody went to sleep. She had kept all her poem inside a trunk which has been discovered by the narrator. Urmi is also linked with an unfortunate mother, whose daughter has been raped by her own relative. So she is hanging between the life and death in a hospital ward. There are many other incidents in this novel which are connected with other through which it depicts the social life of Indian society. Indian women knowing that they are the victims of patriarchy can never speak against them. They are always caught up between the societies from where they cannot escape. David Kerr in *Indian Women Novelist* writes:

There are portraits of the personal annihilation experienced by women who become victims of social stereotyping, sometimes blindly, sometimes willingly, and there is the final promise of hope for those who keep the gates of choice open. (137)

Here David focuses upon the personal annihilation of Urmi with the final promise of hope. An intimate and domestic chronicle of the subtle tyrannies suffered by women and of the pain of coming to self-knowledge, or at least to the conditions, which must be fulfilled before self-knowledge can be attained, is clearly offered. That's why they are forced to follow the rules and regulations made by male. Urmi

tries to create homosocial relationship with the bonding between women and tries to challenge the restrictions on gender roles imposed by Indian patriarchal society.

Amitav Roy Indian novelist's comments in this way:

Mostly Deshpande's heroines are in search of equality of sexes. But the female characters seek their solution always within the range of family. So she seeks to assert there by that the in equality of sexes is neither a biological imperative nor a divine mandate but a construct. As the principal and seminal concern of feminism is to assert the being ness of women and her novels are concerned with women's quest for self, [...]

(23)

The heroines of Deshpande strive for self-realization and self-assertion and they get success in it. Women in her novels liberate themselves from external restrictions and establish themselves as autonomous beings. This realization makes them aware of their dominating position in society. The impact of patriarchy realizes them that a person has to discover one's self oneself. So in this novel woman like Urmi, tries to create separate position of women in Indian society.

In the traditional Indian society all women are limited in a sphere, where they are not allowed to go outside the male's periphery. So the society never accepts women as intellectually equal to men. So every female think that they have to walk every step of life however difficult or painful it is. They are bound to accept it, they can avoid nothing. Madhumalati Adhikari in *Indian Women Novelist* says that:

Shashi Deshpande dramatizes the conflicts her protagonists confront and resolve experience and accept in the process of becoming.

Deshpande's sympathies are decisively with the oppressed, exploited and sexually abused women within the parameters of middle-class

domesticity. She deliberately explores these problems through the female consciousness by making her female characters intensely introspective. (68)

Adhikari here emphasizes upon the struggle of women. Her sympathizes is upon to those women who are oppressed sexually as well as domestically. Female are sexually harassed by male. The construction of masculinity in the society makes male strong. Having a quality Mira, the mother-in-law of the narrator has to suppress her capacity and potentiality in front of others. She used to write at night after all of the family members have gone to bed. She does not have her personal room. She was a good poet but nobody knows her capacity during her lifetime but long after her death, Urmi finds all the poems in a dusty trunk. Through her journal and poetry it reveals that she was not satisfied with her married life. In the case of Kalpana, a survivor of brutal rape, her mother has to remain quiet because of the fear of society and her remaining daughter's prestige. Man's relationship with woman is most often the bond that exists between a master and slave. Woman is an object and she is essential to man because it is in seeking to be made whole through her that man hopes to attain self-realization. Indira Nityanandam comments in this way:

Rape has always been a horrible indignity heaped on woman by the male species merely on the strength of brute force. This violence and denigration becomes worse when it occurs within the sanctity of a marriage. And this is what Mira's poetry are all about. (60)

Knowing that males are the victimizers they have been silent. Urmi being a role model of all Indian women rejects the customs and rituals of Indian society which suppress women. Urmi expose the reality of Mira's life that she is not happy with her married life and she with her friends plan to publish her journals. Same is in Kalpanas

case. She informed the press about the actual case and it helped them to find out the rapist. From the very beginning of human civilization males are imposing their power over female. They are exploiting female in many forms. In this novel also male are exploiting female physically as well as mentally. No one dares to raise their voice against the male dominated society. Being an educated lady the narrator of this novel is also victim of the same society. She is haunted by the death of her baby daughter after her death she is not satisfied with her husband. She wants to release herself from that incident but she can't. She is engaged into the lives of three different women.

The first woman is Mira, mother-in-law of narrator, who exists only in notebook before Urmi reveals her capacity. She was dead during the period of childbirth. Second is Kalpana, who is raped by her own relative that's why she is hanging between the life and death in a hospital ward. And the third one is Shakutai, mother of kalpana who blames her own daughter for the case of that incident. She is afraid of the society where impure girls have no space and they are not allowed to remain in very society. Shakutai is afraid that she has to remain aloof from society. She is worried about the future of her remaining daughter. Because of this case she feels misfortune is hovering over her head. Prasanaa Sree Sathupati, a female critic says Deshpande's novel mainly focus on the women who are conscious of their emotional needs. They strive for self-fulfillment, rejecting the existing traditions and social set-up and longing for more liberal and unconventional ways of life. She says:

The term 'New Woman' has come to signify the awakening of woman into a new realization of her place and position in family and society, conscious of her individuality. The New woman has been trying to assert and assertion her rights as a human being, and is determined to fight for equal treatment with men. (12)



In many of Deshpande's novel patriarchy is the central assumption to suppress female. They have to suppress their desire, capacity, and feelings. In this novel also Urmi, Kalpana, Sakutai are victims of patriarchy where male are showing their brutal power over female. Because of male dominated society women are survivors of domination. In this novel Kalpana's uncle, Pravakar rapes her .So she loses her memory power and goes into coma. Instead of getting severe punishment from society, he gets Scott free. Due to this incident his wife Sulu commits suicide because she cannot face shameful condition in that society. On the other hand Mira dies during the childbirth but her family members does not feel pity at her death because had bear a son. And after her death her husband marries another woman. This incident shows that the Indian traditional society is dominated by patriarchy. The researcher has used sisterhood as a unifying factor between those innocent women who are victims of patriarchy. She rather focuses on humanity more than in sisterhood or brotherhood. She binds those women into a vine of sisterhood to revolt against such male domination.

So Deshpande has presented traditional Indian society where women are regarded as passive, fragile, weak, and second class person. Women have to remain silent. They are bound to live in the same society where they are marginalized and suppressed. She has focused on male's power that has always marginalized women since long. In the name of culture, and social rules and regulations females are always suppressing their desire and keeping them silent. She revolts against such patriarchy and tries to maintain equal position for both men and women in society. What Deshpande wants to capture in this novel is equality of sexes in society. Her main characters are female and they are seeking for their selfhood. She tries to challenge

the male hegemony where female are regarded as “Other”. Commenting upon the novel *The Binding Vine*, Indira Mohan asserts:

The heroines of Deshpande's novel are assertive and have the courage to revolt and refuse being puppets in the hands of men in the name of tradition and society. It is a painful fact that men first place her, and then ask her to stop down from that pedestal and dust it. (20)

Although, women are educated and aware of patriarchal and domination and want to revolt against it they cannot fully escape from it. Traditionally they are bound and compelled to live inside a private sphere. Her novels are the true reflection of Indian society. Her female character represents the true life of Indian women. So most of her novels deal with the similar subject matter. With the presentation of such female characters Deshpande has, thus, reinforced the female dilemma in her novels. Hence, her regard for the social problems especially of the middle class woman is evident. Various critics have explored the range and diversity of the novels in different ways following different perceptions and ideologies. Different critics prove that *The Binding Vine* is a novel totally based on female and their sufferings.

S.P. Swain in *Indian Women Novelists* writes: "The Indian woman is engaged in an unconscious struggle to release herself from stranglehold of a tradition-bound society" (134). Here Swain tries to clarify those Indian women who are bound to live in a limited sphere made by male but after realizing their dominating position in society they try to release them from the patriarchal society. They pass through a process of transformation which signifies for them a change from bondage to freedom, from indecision to self-assertion, and from weakness to strength. In her novels the middle class woman is engaged in struggle to release herself from the stranglehold of a tradition-bound society.

Feminists in India are pleading that discrimination against women must be stopped. It is a question of asserting one's identity, arousing public opinion of canalizing will and motivation of influence of the conscience of society. P. Ramamoorthi in *Indian Women Novelist* says, "Shashi Deshpande's novels are concerned with a women's quest for self; an exploration into the female psyche and an understanding of the mysteries of life and the protagonist's place in it" (38).

Through these lines the essayist indicates the influence of feminism on Shashi Deshpande's heroines. Issue of feminism is the core point of this essay. Women as a main protagonists and their longing for equality and freedom shows that they are ready to change themselves according to time.

The protagonists of Deshpande's novel have to fight against patriarchal norms. Urmila strongly believes that women should have the courage to express themselves and expose the evils of society. Here heroines reject rituals that are vestiges of the past. S Indira comments that: "They are normal educated middle- class women who are independent to some extent but vulnerable at the same time because of inalienable bond of tradition 21.

Maria Mies in *A Critical Spectrum* thinks:

The career woman has not only to face the opposition of her surrounding and to struggle against many objectives, but she often subscribes to the Indian idea of womanhood. Her problems arise, firstly from the contradictions between this image and the demand of a new social situation (130)

Maria here emphasizes the struggle and the many obstacles and difficulties she faces while searching sisterhood. The traditional Indian women search their happiness in unity whether in between society, family, or in women. It is very necessary for

them to search happiness for other also. Women in most of the society struggle to create their position and identity. In the process of doing so they challenge some rules and regulations made by males. Women are backward physically as well as traditionally. They are forced to suppress their voice and capacity in front of patriarchal society. Deshpande's protagonist also has to suppress their capacity in front of others. Because of their dominating position they are forced to make their status equal to male. Mira, mother-in-law of narrator has also suppressed her capacity to follow the tradition where women don't have their separate position. So she used to write at night after the family members of her family sleep. During the child birth all her family members become happy because she has given birth to a male child. But at the period of delivery she dies but nobody cares about her death. So it clearly shows the position of male in Indian society. During Deshpande's period, women did not have their separate rooms.

They did not have separate space for writing too. *The Binding Vine* projects the social scenario of the Indian society where women are still regarded as a second class person. Women are sexually harassed by their male Partner. The construction of masculinity in our society makes male strong. In Deshpande's *The Binding Vine* shows the clear picture of Indian Patriarchal society which shows as true as the mirror of social environment. It shows the pathetic condition of females and victory of males over female. Thus this research attempts to capture the problem of women in the Indian society. In the name of tradition and society women are bound to follow the superstitions of society. Shashi Deshpande tries to show that being a representative of all Indian educated women Urmi, become success to achieve her goal. She binds all those innocent women who are victim of patriarchy.

## II. Indian Feminism

With the rise of feminism across the world, a new generation of Indian feminism emerged. Indian women have developed themselves according to the situation and have become advanced in various fields. They have become independent in respect to their reproductive rights. They are fighting for and against individual autonomy, rights, freedom, independence, tolerance, co-operation, non-violence and diversity, domestic violence, gender, freedom from patriarchy etc. They want to be part of feminism but not part of western feminism. So they carve their separate field to introduce them differently from western feminism. Western feminists represent them as educated, modern, active, freed to make their own decision etc. In terms of status and roles that people have in society, the importance of their position is altered. In a patriarchal social structure the status of male is held higher and so is his role. This allotment of role has certain traditional significance associated with it and thus, a person with a higher social status exercises his power over others. Indian society is also patriarchal. So male has significant role in social mainstream. Before talking about Indian feminism it is relevant to talk about Feminism in general, especially western feminism.

Feminism is a social theory and political movement primarily informed and motivated by the experience of women. As a movement feminism began by the end of 18th century. Feminism is related to the feminist social movement that seeks equal rights for women, giving the equals status with men and freedom to decide their own careers and life patterns. It is the voice against patriarchal society and cultural boundaries, rules and regulations made by males who are regarded as active, dominating, adventurous, rational strong, rigid and creative whereas females identified as passive, timid, emotional, flexible, conventional who can live inside a

sphere drawn by the males. According to M H Abram in his *A Glossary of Literary Terms* has discussed about feminist critics who has rejected the literature written by men for its depiction of women as marginal, docile, subservient to man's interest and cultural pressures. It is masculine assumptions and interest how to shape women. He says that: "A major interest of feminist critics in English-speaking countries has been to reconstitute the ways we deal literature in order to do justice to female points of view, concerns and values"(90).

From the beginning of human civilization we find women's status lower. The patriarchal model of society started from ancient time. Feminist movement carries out the voice of suppressed and marginalized class which attempts to advocate the inequality and equity of the females with males. Cultural feminism has also great influence upon the theoretical works of feminists. The important manifestation of cultural feminism is the conceptual distinction between 'gender' and 'sex'. It is first developed by Anne Oakley. According to her, sex is connected with biology, is considered to be based on hormones, genitalia, gonads, whereas the gender identity of men and women in any given society is considered as psychologically and socially, and that means historically and culturally determined. In order to avoid the confusion about sex as being biologically determined, the concept gender is introduced to denote to the socially and culturally determined differences between men and women. Judith Butler explains cultural feminism in this way:

The urgency of feminism to establish a universal status for patriarchy in order to strengthen the appearance of feminisms own claims to be representative has occasionally motivated the shortcut to a categorized or fictive universality of the structure of domination, held to produce women's common subjugated experience. (6)

She emphasizes on the cultural condition of women where they are misrepresented or not represented at all.

Many feminist critics view on women are different from each other, but the aim of each critic is to awaken women and support them by attacking men. In the historical development of feminist theories, Virginia Woolf's *A Room Of One's Own* (1929), Elaine Showalter's *A Literature Of Their Own* (1977), Kate Millet's *Sexual Politics* 1970), Toril Moi's *Sexual Textual Politics*(1985) have heralded a new era in women's literature raising their voices for women.

Mary Wollstonecraft is considered a milestone in the development of feminism. In her book *A Vindication of Rights of women* (1792), she has talked about the position of women in her society. Females are relegated secondary to men. Men are the main responsible agents for the suffering of women. In her opinion, a woman or a girl is affected by the misrepresentation of the life style of the society. Their learning is mere repetition of the some conventional ideas, but not creative one. Her legacy remains the need for women to speak out and tell their stories. She says: "The education of women has of late, been more attended to than formerly; yet they are still reckoned as frivolous sex and ridiculed or pitied by the writers who endeavor by satire or instruction to improve them" (8).

It means she gives focus on education. For her education is a "divine tool to perfect". So women should not be deprived of the divine tool. In her opinion a woman or girl is affected by the misinterpretation of the life style of society. Psycho-feminism is related to the issue of human neurosis. It studies especially Sigmund Freud, Jacques Lacan, Julia Kristeva's notion of psychology. Freud as psychoanalyst brings the issue of gender in center. He discovered the fundamental difference between male and female especially in terms of dream image in which male's dream

is egoist and ambitious but women's as erotic. The 'feminist' concept, which refers to the 'supporter' to the feminism, and that is relevant to the women's sensibility originates from the women's awareness. This concept has been popularized since the women's Liberation Movement of 1960s in America. Analyzing the participation of the women and their commitment to this movement Jane Sherrom De Hart says, "The feminist revolution of the 1960s . . . was begun largely by educated middle class women and diverse experience had sharpened their sensibility to the fundamental inequality between the sexes . . ." (349).

Literary critical theories propounded by men focus only on men without giving any space to women. Even Simone de Beauvoir's *The Second Sex* (1949) deals with the women issue with existence. Through this book she reads the human history which has done injustice to woman they have been relegated to the secondary position. "What is masculine and feminine in identity and behaviour is largely cultural construct that were generated by the pervasive patriarchal biases of our civilization" (194). Virginia Woolf is also an important precursor in feminist criticism. In her *A Room of One's Own* she pointed out cultural, economic, and educational disabilities of women for their creative work under patriarchal society. According to her, the writing of women should be studied in relation to the social, economic and political facts around women which dictate her condition. Sandra Gilbert and Susan Gubar's *The Madwoman in the Attic* puts a new dimension to see the nineteenth century women writers in terms of twentieth century feminism. They concentrated on the suppressed female with a kind of realization of female identity.

Feminism is the rejection of male norms and values and it is attack over the Aristotelian proposition that "An incomplete man is woman." Feminism is a struggle of woman for the womanhood. Radical feminism focuses on patriarchy as a system of



power that organizes society into a complex of relationships producing claim is a "male supremacy" that oppresses women. It aims to challenge and to overthrow patriarchy by opposing standard gender roles and what they see as male oppression of women and calls for a radical reordering of society. So feminism mainly focuses on women's rights and their freedom. So male has significant role in social mainstream. This type of radical feminism appeared in Elaine Showalter's reinterpretation of gender study. They debate for the equality of sex. She says feminism is male oriented. It studies in general, how men have depicted women in their literary works and how men have evaluated male writers. From this what women have felt and experienced cannot be learnt since it concentrates on the writing of men. She in her text, writes:

It was through the women's liberation movement that we began to draw connections between our own work and our own lives to note the disparities between the identifications and ambitions that had attracted us along with thousands of other women, to study and teaching of literature, and limited secondary roles granted to fictional heroines, women writers or female scholars. Feminism spoke to you lived and our literary experience with the fierce urgency of a revelation of Great Awakening. (5)

Kate Millet in her *Sexual Politics* argues that sex has a frequently neglected political aspect and the role that patriarchy plays in sexual relations. Millet argues that those authors view and discuss sex in patriarchal and sexist way. She uses the term "patriarchy" to describe the cause of women's oppression; patriarchy subordinates the female to the male or treats the female as an inferior male. Feminism aim is to advance women's participation in all areas of public life. Feminism is concerned with marginalization of all women. So it is movement for women in every field.

It is political system that is supposed to facilitate its emancipation. It is political and linguistics definition that define feminism. Toril Moi is motivated from the feminist political movement. She compares feminism with the machine of politics. She further says: "Feminist criticism then is specific kind of political discourse, a critical and theoretical practice, committed to the struggle against patriarchy and sexism, not simply a concern for genders in literature."(204).

The location or situation of the category of "women" in formal group with identical interest and desires, regardless of class, ethnic or racial location or contradictions, implies a notion of gender or sexual difference or even patriarchy which can be applied universally and cross culturally. As a result a homogeneous notion of the oppression of women as a group is assumed which in turn produces the image of an "average third world woman." The assumption of 'third world woman' is based on feminine gender and being "third world." This self presentation of western feminist forced "third world woman" to present separate position of themselves. So Indian feminism is the result of self presentation of western feminism. The status of "female" or woman/women's experience has always been a central concern in feminist discourse. After all, it is on the basis of shared experience that women have argued for unity or identity among women.

Feminism argues about what is natural or biologically given and what is culturally constructed. Sexuality is related with feminism. Feminism fundamentally identifies sexuality as the primary social sphere of male power. Common condition that women shared is referred to as the suffering inflicted by a universal 'patriarchal mentality.' Women are united by their shared perspective, shared goals, and shared experience of oppression. What binds women together is an ahistorical notion of the sameness of their oppression and consequently the sameness of their struggle.

Feminism become success to make their separate space because of sisterhood and this sisterhood does construct a unity.

Liberal feminism was popular in the 1950s and 60s. The main view of liberal feminism is that all people are created equal by God and deserve equal status in the society. It is based on the concept that the text is a part of process of the social construction of meaning and subjectivity, and literature in one of the ways in which gender relations and gender ideology are produced and reproduced. It is also "mainstream feminism" which asserts the equality of men and women through political and legal reform. It is an individualistic form of feminism and theory, which focuses on women's ability to show and maintain their equality through their own actions and choices. According to liberal feminism, all women are capable of asserting their ability to achieve equality; therefore it is possible for change to happen without altering the structure of society. Susie Tharu and K Lalita write in the introduction part of women writing in India: "The scope of what they conceive of as women's bondage or imprisonment however is clearly laid out. The release is to be principally from male houses and male texts" (25).

The society can be reformed through the obstacles generated by gender discrimination. This discrimination generated by gender is the main cause of woman domination. Feminine space in patriarchal society is in pitiable condition which should be improved. Western feminist present 'third world woman' as victims of society. So, western feminist encourage "third world" women to challenge against the hegemonic power of patriarchy. Women are defined consistently as the victim of male control- as the "sexually oppressed character." Indian feminism acculturates the notion of patriarchy but it is a little bit different from western feminism. The assumption of women as an already constituted, coherent, group, with identical

interest and desires, regardless of class, ethnic, or racial location, or contradictions, implies a notion of gender or sexual difference. The homogeneous notion of oppression of woman formed as group of feminism. It is true that the potential of male violence against women circumscribes and elucidates their social position to a certain extent defining women as a victim. This concept of feminism argues that women are also human being. They have their own right to do what they like. So they are equal to men. They should not be live inside the boundary of male. Indian feminist define feminism in time and space in order to avoid the uncritically following western ideas.

There are other scholars who have started viewing Indian writing in English through the feminist spectacles. For R K Dhawan, feminism is greatly followed in Indian English Fiction. Feminist in India are pleading that discrimination against women must be stopped. Though modern women adopted western social ideas, they were in actual situation, a queer mixture of east and west. Though the structures and institutions of traditional culture are disrupted with new modes of economic activities and habitation and women get education and liberation, they are exposed to identify and reflect the virtues of womanhood as portrayed in literature and mythology and fulfill their prime responsibility as a wife. She should be recognized and treated as an equal. He focuses on male dominated society where the women are still regarded as second person. He says that: "The contemporary woman does not want to conform to the traditional image any more. She wants her due- her rightful place alongside her male counterpart in the Indian society" (12).

Indian women novelists struggle against gender discrimination. It is to change contemporary social scenario so that they can be treated equally. Holding the belief that contemporary bias can be altered through reformation of society this mode of theory holds view that no one need to subvert the social structure for it is the

foundation of human life. Chaman Nahal in *Indian Women Novelist* writes for feminism in Indian fiction to address this situation. She examines her requirement model in feminine fiction. According to her it is very difficult to construct a replacement model. One cannot escape from the myths. The conditioning of myth with which one can grow up. She further writes: "Unless we can not construct new myth, we cannot construct replacement model."(13).

The core intention of Indian feminist is to separate them from the western feminist. Western feminist believes that women in "third world" are doubly suppressed. First of being female and second of being in the so called "third world". Gayatri Spivak by tracing historical relationship between nineteenth century bourgeois female individualism and twentieth century feminism Spivak argues that the history of western feminism is complicit in the project of imperialist expansion. She has made an admirable effort to develop a materialistic and anti imperialistic feminism which draws on the sight of recent post structuralism and post modern theory. Spivak, thus, cautions against the universal claim of western feminism, and emphasizes instead how the specific material conditions, histories and struggle of 'third world' women are often overlooked by western feminism. Spivak has helped to redefine the critical terms and future goals of feminist politics. Spivak suggest that independent definitions of woman always risk falling prey to the very binary oppositions that perpetuate women's subordination in culture and society. Spivak proposes a critical strategy, which mimes the negative representation of minority such as women. So the historic role played by Indian women in their own capacity definitely provides an alternative replacement model.

Uma Narayan in her *Dislocating Cultures: Identities, Traditions, and Third World Feminism* locates her own early development as a feminist in the witnessing of

her mother's suffering under patriarchal codes within the familial/cultural context. She holds that the change of what constitutes "westernization" need to be radically re-examined. She says:

. . . Third World feminism is not a mindless mimicking of "western agendas" in one clear and simple sense that, for instance, Indian feminism is clearly a response to issue specially comforting many Indian women. (13)

Chandra Talpadhe Mohanty in her book *Feminism Without Borders: Decolonizing Theory, Practicing Solidarity* explains the representation of 'third world women' is not true in sense because the westerners are using their hegemonic power to construct their own idea about 'third world women'. Political consciousness and self-identity are a crucial aspect of defining third world women's engagement with feminism. When feminism regards the value of women as women, then it truly counters the systematic devaluation of women under patriarchy. She further says:

Feminist analysis has always recognized the centrality of rewriting and remembering history, a process that is significant not merely as corrective to the gaps, erasures, and misunderstandings of hegemonic masculinity history but because the very practice of remembering and rewriting leads to the formation of political consciousness and self identity. (78)

The relationship between "woman" and "women" is one of the central questions the practice of feminist scholarship seeks to address. This connection between women as historical subjects and the representation of women produced by hegemonic discourses is not a relation of direct identity or a relation of simple implication. Again she says:

Knowledge production in literary and social- scientific disciplines is clearly an important discursive site for struggle. The practice of scholarship is also a form of rule and of resistance, and constitutes an increasingly important arena of third world feminism. (76)

Anita Loomba explains that the mistreatment on the basis of gender must be changed by improving social structure but not by rejecting it at all. It argues that women must be given the same opportunities as men. The desire to be incorporated within society with the establishment of equality in terms of their sex is central to this feminism. Since the system of society and its institutions have made women subservient to their entire life, the questioning of such system and its institutions is also a well-known phenomenon to this feminism. She says:

In India, and the possibility of female bonding offered by segregation of the sexes further confuse the issue: they have variously persuaded even (some) feminist of the liberating redemptive aspects of "Indian" as opposed to western culture, a view that has been determined to research as how female sexuality is represented, controlled, repressed and managed by these intellectual and cultural traditions. (275)

Shyam Asmani tries to differentiate Indian feminism from western perspective because historical and social conditions are key factors for any literary works. He writes that the characters of the Indo-English novel conforms the signs un-Indian. Similarly branding the Indo-English novelists, who strive to bring in the current of new morality into their works, as propagandists of evil influences of the western ideas or condemning them as a moralist, is nothing but obscurantism. He writes that

The modern Indo-English novelist explores and examines the relationship of man with his fellowmen vis-à-vis the social forces at

work around him in all their bewildering complexity. Thus it covers the entire gamut of human experience. (105)

So Indian writers show Indian history and tradition in their writings. Hence, feminist critics believe that women have some mental capacity as their male counterparts and should be given the same opportunities in political, economic and social spheres. So they want to bring change by counteracting conventional or traditional ideology to empower women. They reject the idea that biology predetermines one gender. Social roles are not inherent and women's status must change in both the public and private sphere. Pedrita Huston in the process of defining women in the "third world" says that these women devoted themselves to the family dignity and service to others. They don't care about themselves but Shashi Deshpande presents women character differently than Huston defines.

This over all view of feminism in the world shows that women in patriarchal society are not free in true sense they are bound by socially and culturally. They claim that they are now aware of male domination and in process of revolting against such norms. The society needs to be refreshed by equality and freedom for women. What binds women together is a sociological notion of the "sameness" of their oppression. So it is necessary to pave equal effort to safeguard the human rights. Another Indian feminist Madhu Kishwar says that women's question cannot be viewed in isolation and it is important to relate it to the larger context. According to Kishwar, violence against women can come from within the family as well as from outside. Male violence should be theorized and interpreted and with specific societies in order to understand it better and to organize effectively to change it. Feminist with its emphasis on multiple oppression is the key factor of the rise of Indian feminism.



Indian feminist scholarship has looked at embodiment along the axes of class, caste, and historical phases such as the impact of colonization.

Feminist engaged with the issue of difference, united in their attempts to empower the powerless, and resolved to transform social inequalities have not picked up on the issues concerning the meaning of impairment. Indian feminist scholars have attempted to develop theoretical response appropriate to the situation of Indian women. Indian women experienced exclusion when feminist theory and practice in India continued to ignore their experiential realities of discrimination, ignorance, and neglect.

To sum up Indian feminist writing on feminism have constitutively focused on the idea of the simultaneity of oppression as fundamental to the experience of social and political marginality and the grounding of feminist politics. The emphasis of Indian feminism has been not on the individual issues but rather on collective issues of female. Nonetheless, the feminist agenda in India as in other countries has focused on a reconfiguration of gender constructions in society by questioning patriarchal norms. This has focused action on programs aimed at recasting the traditional gender roles. The common thread in this attempt to reinvent gender identities has been the experience of oppression shared by all women. Indian feminists with their grasp of the Indian reality are equipped to devise options that can merge with the specific Indian context of the familial and social. Thus what is needed is not merely a strong commitment to create space where women can share their realities and be heard, but also an active integration of differences among and within women.

Mostly Shashi Deshpande's novel is based on women. In the name of tradition and society they are bound to follow the superstitions of society. Her characters and subject matters are based on patriarchal Indian society where females are regarded as a

second class character. Male are more active in the process of dominating female. In this novel "*The Binding Vine*" the female characters are facing many problems because of traditional rules. Difference between genders is one of the important issues in this novel. There should not be a gap between the man and woman in society is the main contention of Shashi Deshpande. This novel can be define in Psychoanalysis, liberal feminism, Marxist ,and many other aspect through which it can reflect the true reality of Indian society.

### III. Sisterhood in *The Binding Vine*

Shashi Deshpande's *The Binding Vine* shows that the resistance against patriarchal domination is possible only through the sense of sisterhood. Analysing *The Binding Vine* from the perspective of feminism, especially Indian Feminism it is clear that novel deals with the issue of female. The female characters are dominated by the male. They are marginalized by their husbands, relatives and other male characters. In patriarchal society, male are always in the center. They do according to their will. Although female characters like Mira, mother-in-law of the narrator, has to hide her capacity in front of society. She writes at night when her family members go to sleep. She has to do things according to male desire especially according to her husbands will.

Awareness of the pervasiveness of genderly discriminated society makes female depart from the society itself. The trend of female in terms of their sex increases the sense of rebellion in them because they know demand of female subservience is not resonable. So the narrator of this novel Urmi, tries to bind all those women into a vine of sisterhood. In each of social conventions, males are prioritized over female. They are valued highly because tradition itself has allowed males primary roles where women has no role at all. Because of this discrimination among human beings, women are united to protest against the male patriarchy. Helping those who are in trouble is the main thrust of the novelist. So to create sisterhood is thin these women who are victims of very patriarchal society. The struggle of women characters in this novel gives shape and content to their existence in a patriarchal society creates a unity of sisterhood. They revolt against patriarchal norms and values and unite into a vine of sisterhood.

In *The Binding Vine* there are so many women characters who are dominated

by male. Female characters like Mira, Kalpana, Shakutai, Sulu are the victims of such patriarchy. They are entangled in the circle of victimization. They find their path of life very difficult to proceed ahead. Characters like Mira die during childbirth. Her husband treats her as a sexual object not as a human being. So she is not happy with her married life. Kalpana is also a victim of such patriarchy. She is raped by her own uncle but instead of giving him severe punishment, he is moving freely in the same society. Shakutai, mother of Kalpana is not ready to open the secrecy of her daughter because she has fear of her prestige. Sulu, aunt of Kalpana and sister of Shakutai commits suicide because she can't face the shame which is committed by her husband.

Urmi, being an educated lady she has become the voices of many other women those who are deprived of justice and equality in male dominated society. She is also hanged by the death of her infant daughter. She shares her experience with Vaana, who is her friend and sister-in-law. In many dialogues between the characters it shows that there is strong need to unite women into a vine of sisterhood, through which they can revolt against male. Urmi's friendship with Vaana has become easy to share her feelings. Vaana helps her in many times. "Vaana is once again with me. It looks like they' are frightened of me, they don't want to leave me alone. By why is it always Vaana?" (13).

Vaana is Urmi's best friend they are friend from their childhood. So they help each other at anytime. When Urmi loses Anu, she become ill and Vaana helps her during that period. Her husband Kishore is not with her at that time. So Vaana helps her in her needs.

In Indian traditional society women are regarded as a second person. So their contribution is countless. Their voices are unheard. To keep strong relationship women live inside a social sphere: "It runs through all her writing - a strong, clear

thread of an intense dislike of the sexual act with her husband, a physical repulsion from the man she married” (63). These lines clearly show the same experiences between the two women character. Urmi and Mira both of them are not satisfied with their married life. They find their husband merciless. Both of them expect love from their husband but their husband’s need is only their body.

In this novel it is mainly Urmi’s effort to help another less fortunate one. Urmila draws society’s attention to the plight of the rape victim and is determined to get Mira’s poems published. It is Urmila who joins all the innocent woman hands together to revolt against patriarchy. It is Urmis who exposes the unhappy married life between Mira and her husband. Through her help, Kalpana’s case is published in newspaper. By helping these victims of patriarchal society, she creates homosocial relationship between female characters. She helps other as her own. She exposes the reality of her mother- in- laws life. We can see the glimpses of unhappy symptoms in Mira’s married life. She expresses in this way: “Love, I can hear Mira’s voice, scornful and angry. She never wrote any poem about love. Yes, that is odd, most women poets do. But Mira didn’t. There is not a single one about love Didn’t she believe in love?” (82).

When Urmi reads the poem written by Mira, it reveals the great unrevealed secrecy of Mira’s life. Mira is not satisfied with her husband. She is expecting love from her husband. So she finds lack of love in her life. Only those persons can understand problems of others who are facing the same problem. Being a lady, Urmi finds Mira’s condition same as her. With help of Urmila, Mira’s secrecy of her life has exposed. Mira’s loneliness and her anguish, her broken dreams and unfulfilled ambitions all find expressions in her poems. Locked up in an old trunk of her daughter- in- law to publish them in spite of all the opposition that she has to face

from family and society. Through the poems Urmila can see how Mira felt burdened with her femininity. The silver toe rings and anklets made her stumble and fall. Though she wanted to make herself an image of her mother, she knew that she too was trapped with no escape

“Whose face is this I see in the mirror,  
unsmiling, grave, bedewed with fear?

The daughter? No, Mother, I am now your shadow.” (126)

Yet it is Urmila, who has exposed Miras unhappy marriage life. Here Mira and Urmila both love their husbands. Urmila understands of Mira’s conflict with her married life and being a woman in society. People distinguish between male and female. Women are also responsible of this discrimination. Many women are forced to leave their talent after marriage. They are not allowed to continue it because after marriage it becomes the reputation of her husband’s family. Women are regarded as honour and prestige of family. So they are taught to walk every step of life very carefully. Urmila clarifies that there is no difference between man and women. In patriarchal society women are dominated.

Do women want to be dominated? Amrut asked me. No, Amrut no human being wants to be dominated. The most important need is to love. From the moment of our births, we struggle to which find something with which we can anchor ourselves to this strange world we find ourselves in. (137)

It is love which unites people with each other. If there is love in a human being there will not be a gap between man and woman. The helpful nature of Urmi creates a vine of sisterhood. Urmi’s relationship with Vaana shows that there is strong bond between these two women. They help each other. Vaana helps Urmi in many

ways. In this line we can see helpful nature of Vaana. “Vaana was with me when Baiajji died, she held my hand when Kartik was being born, she stayed with me through all these dark days after Anus death. And now she is letting go. No, I won’t let her, I won’t let that happen” (172).

From the very beginning of human civilization women are dominated by male. But being an educated lady Urmi binds all these women and tries to challenge the restrictions imposed upon female. She violates the rule of keeping secrecy of women within themselves. She with her another friend publish the rape case of Kalpana. An innocent girl is victim of rape. And the rapist is moving freely. She helps press to publish the news of rape. But Kalpana’s mother is not willing to publish it. But after it’s publication a group of women rebel against the rapist. Through this lines it shows clearly; “Urmila, there’s a *morcha* going on outside, sister told me about it, a lot of women are there, they are here because of Kalpana [ . . . ]” (179).

It shows it is mainly Urmi’s effort to give force to the police to find out the rapist. And when Kalpana’s case becomes public, it also reveals the secrecy of rape. The criminal is Sulu’s husband. When the case is in investigation her husband become afraid and exposes the reality. So because of shame Sulu commits suicide. Shakutai is weeping in the death of her sister.

Her husband [ . . . ] Prabhakar, he did it to my Kalpana, my sulus

husband [ . . . ] It was he [ . . . ]

Oh God

I know that the smell of kerosene will forever be to me the smell of pain, of betrayal, of Death. (188)

In Indian patriarchal society women are deprived of many things. Their rights, laws are not properly used for them. In some cases law cannot change people’s

thinking. People are well educated but patriarchy is deep rooted in them. It is very rare to have justice with woman. Once Urmi says,

There is a begining, Priti insisted. Once you know the law can help you if one woman ncan win the right to her own body [ . . . ]

It's never enough. It's like saying, "Look, we have a woman Prime Minister Look how much our women have progressed look how free they are. (38)

Priti has hoped that one day law can be in favour of women's right. The judge gives his decision in favour of women in this way: "We were arguing about a judgment in a case filed by a husband against his wife for restitution of conjugal rights. Priti was excited that the judge had ruled that the wife could not be forced into a sexual relationship with the husband against her will" (37).

Urmi, Vaana and Akka stated to read Mira's poem. Through out the lines, we can see that Mira has hoped they will have freedom one day. So she is calling other women for joining hand together. She is also victim of Patriarchy but she remains silent during her life time. She can't express her directly. So she uses poem as a means to express her felling. She says in this way:

Come, [ . . . ] come, my sister,  
let us join our hands;  
a new road, a new way  
a new age beings. (44)

Love between sisters shows the strong bond of love between women. Because of this relationship, they help each other. Every human should act like human. Urmi makes fun on those people who believed that to have same vision, it is necessary to have same sex. In Mira's case Priti expect opinion of Urmi because she feels both of



them are women but Urmi laugh at her view about the same sex. Urmi basically is in process to create humanism. “Woman’s vision [...] It was Priti who used the words to me. I want your vision, a woman’s vision she said and I had laughed at her. I thought it ridiculous that two persons should share a vision only because they belong to same sex” (125).

And again Urmi says: “I don’t know. Sometimes I think its women who take parenthood seriously; men don’t, not to the same extent, anyway” (76). It is Akka who love a motherless child as her own. It is her greatness to adopt Mira’s child as her own. She gives love to that child. This also shows that woman has more love than man. It is a role imposed by patriarchal society. It is only Vaana who rages at the indignity heaped on the wronged women and the impurity with which are able to get away: “She was hurt, she was injured, wronged by a man she didn’t do anything wrong. Why can’t you see that? Are you blind? It’s not her fault, no, not her fault at all” (147). Urmi strongly believes that women should have the courage to express themselves wholesome only when the people themselves are whole. The general attitude toward Kalpana’s rape is okay she is raped but publicizing it isn’t going to do anyone good. It’s going to mean trouble for everyone the girl, her family. But Urmila damn care what other says and she does the process to publish the case. Rape, as Adrienne Rich describes it is not rape of the body alone but rape of the mind as well.

Urmi being a revolutionary type of character, she revolts against the patriarchal society where women are forced to adopt the unnecessary demands and rules of society. They can’t go against the society. They are bound to follow what the society says. In Kalpana’s case a man writes an article about her. In that article it is said that if a woman does not will, it is not possible to have physical relation. So Urmi become angry and comments:

Saying that there can be no rape, because it can't be done unless the woman is willing? Yes, I've read that. And the piece by the poet who wants us to "forgive the rapist for he knows not what he is doing" And I've read the letters that say rape happens because women go about exposing themselves. And . . . Oh God you know Amrut sometimes I think means minds are like public lavatories full of dirty pictures. (182)

Urmi criticizes the man who calls himself a sociologist and dominates women. She makes fun of him. In a patriarchal society it is very difficult for a woman to live separately from the society. It is very difficult for her to survive in the patriarchal society. She has to face many problems in process of going against the rules and regulations. Urmi is in the frontier line to punish the rapist. While others are pointing their fingers towards the girl. Urmi and Vaana help Shakutai in hospital. Both these women help Shakutai from beginning to end. Urmi feels:

[. . .] holding the woman's body in a tight grip, as if she can stop the woman's cries by the sheer force of her hold. Suddenly the muscles on the woman's neck, which have been standing out like cords, seem to dissolve, the face becomes smooth, the body goes limp. She's fainted. (56)

Urmi has missed her only one daughter. Urmi seems quite different among the lady characters because she never talks about her husband with other people and she seems to be unsatisfied with him although they have a love marriage. They are living separately. Although she is more confident and stronger than other female characters. By helping other women she has proved herself as a sister for those women. She not only helps them she also encourages them to face challenges and difficulties. She brilliantly tackles the restrictions of patriarchal society. Other female characters also

help Urmi to solve the problem.

Vaana helps Shakutai at hospital where Kalpana is admitted. Because of Kalpana's rape case her mother has become unconscious. After seeing her in unconscious condition, Urmi also moves forward to help Vaana. Both of them control over the fainted lady. These two ladies help Shakutai. Shakutai has no one there for help. So Urmi and Vaana help her. The line shows their helpful nature:

Half lifting, half dragging the heavy inert body, we heave her on to a bench against the wall. I remove her chappals it's difficult, her feet are swollen as if she's been on them for too long and settle her on the bench. Vaana kneels by her side, chafing her hands. (56)

They are there for her help. Shakutai is an uneducated lady. So they co-operate her and try to keep her away from the hospital. Shakutai becomes fainted frequently. So they forced her to go home and they will take care of Kalpana. Urmila feels the problem of Shakutai. She holds her when she was fainted. Urmila describes her condition; "The woman, trying to stand up, sways. I support her while she struggles to push her feet back into her *chappals*. I kneel down to help her, but she draws her feet back sharply, horrified." (59). They stay there to help Shakutai. So they force Shakutai to leave hospital and go home. They will take care of Kalpana. They help Shakutai because Kalpana is victim of patriarchal society. Shakutai loves her sister, Sulu. Sulu helps Shakutai in her needs. It is Sulu who raises Kalpana. When Shakutai wants to abort her child, Sulu takes responsibility of parenting. Sulu cares Kalpana. Shakutai realizes her mistake after Sulu commits suicide. She laments; "It was Sulu who comforted me. I called Sulu to help. And she said, "Look how pretty she is Shakutai, just look at her." I don't know what I'd have done with Sulu" (111). Shakutsi praises Sulu and her work. She loves Sulu very much. In her dialogues there

is a strong sense of love between these two sisters. After death of Sulu, Shakutai feels lonely in the whole world. She is in search of love as Sulu. She praises her in this way:

She is always doing something, she can't sit idle for a moment. You should see her home, Urmila, it is like a mirror, her floor, you can see your face in it. And all her vessels, they are like silver [ . . . ] I never had time for all those things, but she said she would do everything. She did it all so beautifully. (195)

Both of these sisters care each others Sulu was afraid with her husband but she has exposed it only with Shakutai.

“What if he doesn't like this, what if he wants that, what if he is angry with me, what if he throws me out ... nobody should live like that, Urmila, so full of fears. What kind of life is it? “I don't have tour courage, Shakutai,” [ . . . ] But Sulu [ . . . ] (195)

Shakutai knows that Urmi is helping her. She knows the difference between Urmi and other woman. She feels Urmi close to her. So she shares all her feelings with her:

I know why she wanted me here not for comfort, not for consolation, no one can give her that, and there are enough women here to give her that kind of support anyway. No, it is for this that she wanted me here, to give her an answer to this question. She thinks I can give it to her. (195)

As a representative of all educated women, she has become a successful role model for those innocent women. In patriarchal society, no woman is ready to help for another woman because of fear of society. But Urmi doesn't care about others and

prove that sisterhood is necessary in all women to be one. Urmi has proved that there must be notion of sisterhood in every society to revolt against patriarchy. That is the reason why she calls other women to join their hands to help innocent and uneducated women. She proves that sisterhood is a binding tool for those women who are innocent and victims of patriarchy. Only through the sense of sisterhood among all women it is possible to revolt against the patriarchal domination as depicted in the novel *The Binding Vine*.

#### IV. Conclusion

Shashi Deshpande's *The Binding Vine* revolves around the story of a woman who is trapped in Indian patriarchal society. There are so many female characters in this novel. So this research has analyzed one of her novel *The Binding Vine* from the perspectives of Indian feminism. Deshpande, a contemporary Indian writer writes novels which mostly deal with the issues of women and the harsh treatment meted out to them by male members of the family. Most of her novels reflect her female consciousness, which is one of the main characteristics of feminism. She sincerely writes about the middle class Indian women. She focuses her story into the daily activities, their responsibilities towards family and society too. Her novel reflects the culture, social rules and regulations female condition, their duties and the social boundary in which they have to live in. Her novel also reflects the dissatisfaction, dilemma, disharmony of a character. Most of her novels are about women and their sufferings.

In *The Binding Vine*, Deshpande, has revealed her inner feelings and thoughts about women's emancipation and individual freedom through the voice of the narrator, Urmi. Shashi Deshpande is known as a realist novelist, she has to give a perfect picture of Indian patriarchal society where women are leveled in secondary position. It also projects on the position of women and domination over woman by man. Even an educated lady like Urmi is unsatisfied in the patriarchal society where only male gets freedom, where is no space for women's freedom and individual rights. Instead of giving proper rights, females are living in a poor condition and they are compelled to do the males to do. So Urmi tries to revolt against patriarchal society.

It is an extra artistic quality and craftsmanship of Deshpande who has successfully shown the realistic picture of patriarchal society. In patriarchal society, women are dominated. They are thought as inferior group. So female characters like Mira, Shakutai, Sulu, Kalpana have to live under such boundary. Many uneducated women are compelled to follow the rules and regulations made by man. But an educated lady, Urmi with another woman tries to cross the social boundary. She becomes a role model for other women. With the help of Urmi and Priti the pathetic condition of Mira is revealed. Mira is unsatisfied with her married life. So she writes her feelings in a note book through the writing she satisfies herself. But everybody thinks that she is satisfied with her married life but she was not happy. But Urmi and Priti prepare it to publish. Urmi has presented herself as an idol person. So they expose the unhappy relationship of Mira.

Kalpana, a girl is raped by her own uncle, Pravakar, but instead of receiving him severe punishment he is living freely. While Kalpana is rushing away from one hospital to another. Even there is not a single space for her to live in. Shakutai, mother of Kalpana, who is poor, uneducated and innocent is worried about her daughters and frightened with the society due to the rape of her daughter. She does not want to expose the case in public. In order to keep her family reputation she remains silent. She is the wife of the person who left them for another woman. Her husband does not pay to them and enjoys with his another wife. In patriarchal society wives must walk on the path created by family and society. They are keeping silent although their path is difficult to walk. Shaskutai is exploited by her husband so she is suffering a lot in the society. She does her responsibility well. She has to face many problems due to that incident. Sulu, wife of Pravakar is living freely in that society. He does not feel shame and odd but his wife cannot face the shame so she commits

suicide. Being a representative of all educated women Urmi helps all these innocent women for their rights and justice. She tries to give up her best for those women. She allows the press to publish the case of Kalpana. Through this publication the rapist is exposed. She crosses the boundary of society where female has to live inside it. The inner capacity of Mira encourages other characters like Urmi, Priti, Vaana to speak against patriarchy. She raises the common voices of woman's freedom, equality, liberty. Poetry has become the hidden phenomenon which is the means of expressing feelings of one's own towards other.

In her novel she has tried to project a realistic picture of the middle class educated women who are financially independent, who present a larger part of the contemporary Indian society. Her novels deal with the problems of the adjustments and conflicts in the mind of the protagonist's who ultimately submit to the traditional rules, in transitional society. Her characters are concerned with their selves and they learn to be honest themselves. Through this novel she tries to create social harmony and equality for women. Thus, after the discussion and analysis of Shashi Deshpande's novel, *The Binding Vine*, the researcher reaches to the conclusion that only through the sense of sisterhood, the revolt against the domination of patriarchy is possible.



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