

A Discourse Analysis of Deshpande's Novel Binding Vine

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Abstract

Shashi Deshpande is a well-known modern Indian woman writer who writes in English. Her protagonists are bound in the positions that society has assigned to them, but they find self-identity and freedom within the limits of their marriage. The current study, which is based on four of Shashi Deshpande's novels, examines the intricacies of man-woman relationships, particularly in the setting of marriage, as well as the trauma of disrupted youth, using four of his works as examples (2002). She illustrates what happens to men and women before, during, and after marriage, as well as what they have been, become, and what lies ahead for them. These four books explore the changing position of men and women after marriage, as well as the changing nature of married relationships. She focuses on the marriage relationship in order to highlight the tradition of training women to adopt a subordinate position in the home. Shashi Deshpande's novels also demonstrate how deftly she depicts the despair and disappointment that women feel in their marriages. It implies that men and women are working together to create a mature and balanced gender relationship.

Keywords: Trauma, Discourse analysis, Subservient, plights and predicaments.

Introduction

Her sixth novel, *The Binding Vine* (1993), is about rape victims Kalpana and Mira who are victims of man's brutality and helplessness. The novel begins with darkness and revolt and concludes with peace. It is the story of Urmi, the narrator, who is mourning the murder of her baby girl, as well as the stories of her long-dead mother-in-law Mira and Kalpana, a teenage rape victim fighting for her life in a hospital. Urmi comes to Rani durg to be with Inni to get over her grief. She goes into shock at learning of her daughter's death. The protagonist has her own voice, as well as the assistance of Mira [1]. Mira is her mother-in-law, who tried but failed to write poetry. Urmi deduces from her writings that she doesn't love her husband and that their marriage must be a sanctioned rape. She reads Mira's poetry when she is in a traumatic state, mourning the death of her own daughter; to get out of grief, she discovers certain papers of Mira's poetry in her in-house, law's which helps her to develop her thoughts intelligently; another factor that sharpens Urmi's human instincts

is the sexual assault on Kalpana, a maid's daughter, who is now lying in a coma.

Deshpande tries to connect all three occurrences, but they are completely distinct from one another and cannot be linked. Mira, a lady who was forced to marry against her will, Urmila, a woman with her own voice, and Kalpana, an innocent girl, all suffer from the same sorrow. The novelist portrays women's dissatisfaction in whatever situation they find themselves in. Urmila is staying with her sister-in-law Vanna. She is left to her own devices. The protagonist returns to her parent's residence in Ranidurg after the loss of her daughter. She tries to keep herself occupied with various hobbies in order to cope with her loss. She comes across some papers belonging to her mother-in-law Mira, who has composed poetry that portrays her pain [2]. Her thoughts are filled with fear, and she is terrified of the prospect of her son becoming ill.

"Since Anu's death, I've been plagued with fears: what if Kartik gets sick, and dies? I must overcome this fear, or I will learn to live with it. Baijaaji's death was the first time I experienced terror." (The Binding Vine, 29)

Urmila and Mira approach love realistically, *"Love! I despise the word. It's a bad thing if this is love." (The Binding Vine, 35)*. Urmila longs to be with her husband and wants him to console her, but because he works in the Merchant Navy and is abroad for eight to nine months a year, he is unavailable when Urmila needs him most.

She is not a courageous woman. Her growing attraction to Dr. Bhaskar is unaccepted by herself; however, she couldn't reject the risk of becoming engaged with another man outside of marriage, despite her need for love.

"And yet, in response to Bhaskar, it appears to me that this is the only means of realizing the mushy teenager locked inside me with her aspirations of 'living happily ever after with Kishore,' of discovering what's left when she's gone." (The Binding Vine, 37)

She appears to be selfish at the same time. *"How about Bhaskar, then?" Oh, I'm not sure. It's so much easier if you think of virtue and chastity, as well as being a nice wife." (The Binding Vine, 41)*

Urmila is regularly upset by Kishore's insecurity about his love for her; his absence for months results in Urmila's natural attraction to Dr. Bhaskar, but her sister-in-law Vanna and Inni's advice to keep men away is a constraint on her [3]. Vanna had said awkwardly to her,

"Inni is concerned about you; she is concerned about you and -I mean your friendship with Bhaskar," (The Binding Vine, 44)

Urmila is also terrified of Kishore's abandonment because she was unable to become what he was at the time.

"Desire, says Buddha, is the cause of sadness," Mira's poetry echo, "but how to escape this thread, this bound

vine of love?" This womb-piercing ecstasy is wrapped with fear."(The Binding Vine, 48)

This depicts Mira's meditative mode in life, where she sees Buddha as the answer to her troubled married existence. The condition of a woman in the absence of her husband is depicted, as well as how her helplessness and loneliness make her feel insecure [4].

Kalpana, a rape victim, represents the societal corruption in society. Shakutai and Kalpana are two characters who represent the downtrodden lady. Shakutai is a working-class lady who is destitute and, most importantly, is clearly oppressed by patriarchy. Kalpana, her only daughter, is raped, and she holds Kalpana totally accountable for the entire episode.

"She insisted on wearing lipstick what can you expect?" the mother, like others, blames the girl for the attack. I warned her to be cautious." "Why does God give us daughters?"(The Binding Vine, 52)

Shakutai laments despondently while her husband takes another lady. Deshpande tries to bring her female characters from the margins to the foreground. Kalpana was raped and is in a coma; doctors have ruled it an accident, and her mother is relieved since if the rape had been publicized, [5] it would have tarnished the family's reputation. Shakuntala, the raped victim's mother, is hesitant to report her daughter's rape to the authorities. She understands that if the problem is made public, no one will marry a raped victim and

that a life without marriage in Indian society is pointless.

"No, no, no," she exclaims. Tell him, Tai, it's not true; don't tell anyone, or I'll never be able to hold my head again; who will marry the girl; we're good people. (The Binding Vine, 56)

Because of social constraints and coercion, Shakuntala chooses to keep such crimes committed against her daughter hidden. *"What is life if a girl's honor is lost?"(The Binding Vine, 63)*. Mira, another female character, is victimized by her own spouse, who does not care for her, so she keeps quiet. In this novel, Deshpande boldly addresses hitherto unexplored issues such as marital rape [6]. Mira had to put up with her husband's nightly sexual assaults. Mira's diary and notes reveal how and to what extent she suffers. Vanna, Urmi's sister-in-law, lives with her workaholic husband and enraged children because she works and can't give them enough time. Inni's husband will never forgive her for leaving her daughter with a man. As a result, she has given in to her husband's rage; another lady is childless Sulu, who is scared of being kicked out of the family. Mira gives in to her husband's ruthless demands. Urmila is responsible for all household issues while her spouse is away for nine months.

When Urmi is grieving over the death of her kid, the theme of male superiority is highlighted. She couldn't stand the way a male child was treated. Urmi is enraged by her sister-in-law's vanity laws in proclaiming,

“Only One A Son,” since she compares her daughter, “How could I Deny My Anu”(The Binding Vine, 65)

She crushes her fingers into the sand, attempting to repress the pain and anger, until she feels the grittiness of sand in her own hand, demonstrating the strength of her rage. Deshpande's compositions frequently focus on the mother-daughter bond. It is about a mother and her daughter's struggle for selfhood and self-definition in a male-dominated environment, as well as their search for strength in their woman-to-woman interactions [7], their common victimization, and their mutual desire for self-identities. Urmi searches for Mira in her works and in herself as she opens the trunk.

“Because they were not, leather-wrapped volumes, but ragged old books, every little part, even the margins, scribbled on,” Urmi says of Mira's writings, which she refers to as Diaries. This is a communion with oneself, not a daily report of her normal life.”(The Binding Vine, 72)

Baiajji, Inni, Urmi, Vanaa, Akka, Mira, Priti, Kalpana, and Shakutai are all connected by their experiences of womanhood, both as daughters and mothers. Urmi is mourning the death of her 18-month-old daughter Anu. Her daughter's death has left her feeling completely empty - *“as if the center of me has been scooped out, leaving a void”(The Binding Vine, 75)*. Urmi can only replace this void by

empathizing with and supporting other hurting women because the deceased can never return to the world of the living. Because Mira died in childbirth, Urmi meets her through Vanaa's mother, Akka, who delivers Urmi Mira's documents as the legal heir.

Mira becomes Urmi's companion through her papers, photographs, and especially her poems, something she couldn't do with Inni, her own mother:

“... Mira in some strange way stays with me, I know she declaring, Only One A Son hurts Urmi for she compares her daughter, How could I Deny My Anu, anger fills her.”(The Binding Vine, 77)

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“...Mira in some weird way stays with me, I know she will never go... Mira is now holding my hand and leading me.”(The Binding Vine, 136)

Despite being from different generations and ages, Mira and Kalpana succumb to man's will. Shakuntala and her mother have tense relationship [9]. The emotions of these women, separated by time, class, and culture, contribute to Urmi's understanding, much like the stanzas of a song, each one building on the previous.

“Don't travel pathways closed to you obey, never speak a 'no' submit and your life would be a paradise, she said and blessed me,”

Mira writes of her mother's lifelong instruction to her. This message was inscribed in Mira's poetry, which all women carry with them throughout their lives. In their search of happiness, modern women who initially reject this message gracefully yield.

“We have to keep our places...!” Shakutai exclaims, blaming Kalpana for her situation. “I warned Kalpana, but she would never listen to me...!” This is why it occurred to her...women must experience fear.”(The Binding Vine, 159)

Urmi's fate is to hear all voices and attempt to reconstruct them. She is the one who bears the pain of both the mother's daughter and the mother's daughter.

“We dream so much more for our daughters than for our sons,” she muses aloud. “We want to give them a future we dreamed of for ourselves...” Do we always disregard our mothers' wishes?”(The Binding Vine, 174)

Urmi gains a better understanding of her role as a mother/daughter through the stories of Mira, Kalpana, Sulu, and Shakutai. Urmi is making progress on her path to self-discovery. After marriage, a woman's name is changed to Nirmala, indicating that she has lost her identity. *“Detachment, love, brotherhood, non-violence-they're just words,”* she thinks as she searches for answers to her perplexing

life [10]. They have no bearing on our daily lives. Dharma, Dharma, Dharma, the Mahabharata repeats incessantly. Nonetheless, the poet laments in despair in the end, "I lift my arms and shout, but no one hears." (*The Binding Vine*, 217), Urmi transitions from brooding to an optimistic mindset and prepares herself for her daily routine, her job, and her son Kartik. For her future survival, she must let go of the bitter memories of the past.

Conclusion

Shashi Deshpande employs this perspective on current social realities as it affects women. Presenting the world of mothers, daughters, and wives also means indirectly portraying the relationship between men and women, as well as between women themselves. Her young heroines defy patriarchal beliefs and the traditional way of life. Self-denial, sacrifice, patience, devotion, and silent suffering are all words we identify with what we regard to be the concept of an ideal woman. Mira despises the way her mother surrenders herself to her husband in 'The Binding Vine,' and she has never had her own identity. The new Woman is fundamentally described by the soul of defiance, noticeably practicing its impact on all connections, the limits of existence regardless. This soul has appeared through assorted means and modes. A ladies' dismissed of her relegated job inside the family and society refuses to follow the conventional ways, inborn repugnancy's to the vision-related with typical actual elements of the body like mensuration, pregnancy, labor/reproduction which

frequently go about as impetuses for sexual expansionism, abhorrence for the act of leaning toward the male kid far beyond the young lady kid and lack of regard for the social restrictions concerning the human body are a portion of the difficult issues that Deshpande concocts as the new lady.

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