

Breaking Of Internalized Patriarchal Ideology Inthe Binding Vineby Shashi Deshpande – A Study

A. PONNI¹, Dr. V. JAISRE²

¹Ph.D. Research Scholar, Department of English, VELS University (VISTAS), Pallavaram, Chennai.

ponnipassion@gmail.com

²Associate Professor, Research Guide &Supervisor Department of English, VELS University (VISTAS),

Pallavaram,Chennai jaisre.sl@velsuniv.ac.in

Abstract

This paper focuses on how the woman protagonist, Urmila, break through the internalized patriarchal ideology in the novel The Binding Vine that has been predominant in the male-dominated society. It is believed that they have developed naturally, but they are socio-cultural constructions and help in carrying out patriarchal ideologies. Thus they are instrumental in the subjugation of women in our society. Shashi Deshpande investigates the rape and out of marriage. There have been very few female writers who have written about these delicate topics. They are aware of social inequity and doubt men's conscious efforts to preserve it. Deshpande introduces women from varied origins in The Binding Vine, who together dispute society's mandated inferior status for them. As a result, the novel is a step forward in feminist ideology from her previous works.

Keywords: Patriarchal Ideologies, Subordinate Status, Gender Construction.

Introduction

Women writers have occupied a significant part in Indian Writing in English. These women writers have focused their subject on women. Their sufferings in the patriarchal society contradiction between women's perceptions of themselves and society's perceptions of what it means to be a woman have received enormous attention. This male-dominated society has framed few rules in which the women are subjugated, oppressed, and made like puppets in the hands of males and the male community. The ideologies that males made are women's rights, which Shashi Deshpande has well portrayed in her novel The Binding Vine. Even though the protagonist (Urmila) in the novel The Binding Vine suffer more petite than the other protagonists in the other novels of Shashi Deshpande, she realizes that she has been trapped in the patriarchal society and its ideologies.

Even if they are somewhat self-sufficient, Shashi Deshpande's female characters are shackled by tradition and can only find fulfilment inside the confines of family and custom. Men take their wives' loyalty for granted, as Simone de Beauvoir correctly points out. However, of Deshpande's strong female characters, Urmi looks to be the most rebellious. She strives to correct the injustices and inequalities that exist in society against women. She writes:

A husband regards none of his wife's good qualities as particularly meritorious; they are guaranteed by society, they are implied by the institution of marriage itself; he fails to realize that his wife is no character from some pious and conventional treatise, but a real individual of flesh and blood; he takes for granted her fidelity to the strict regimen she assumes. (Beauvoir 495)

The novel opens with Urmila trying to cope with the death of her daughter (Anu) and her friend Vanna and others like her brother Amrut and Inni, her mother trying to console her. But Urmi doesn't want to betray her daughter; therefore, she clings on to her grief. She meets Shakutai, the mother of a rape victim (Kalpana), in Vanna's hospital. When Shakutai is informed about Kalpana and her state, she refuses to accept that she has been raped and is like a vegetable in the bed. Dr Bhaskar asks Shakutai to file a case and report it to the police in charge of this case. But Shakutai rejects the opinion of the reported issue, and she blames her daughter for her state.

Shakutai feels that this would defame her daughter's name. She was brought up in a society where the male is superior to the female. If there is a case on her daughter's name and that nobody will come to marry her. The highlight of it is that Shakutai's sister Sulu's husband raped Kalpana. Therefore she doesn't want her both daughters to be in trouble. They don't want the rapist to be punished but blame the girl for the beastly act. Kalpana's mother says, "If you flaunt yourself, do you think they'll leave you alone.....It's all her fault" (146-47). She also says that people are looking around them to find fault and throw stones over them. She concludes by saying that "Women must fear" (148). The ideology of this patriarchal society is to keep the women under control so that they never grow and overpower them. The first and foremost ideology is that "women must fear". Kalpana's mother Shakutai reveals this.

These are the age-old norms that have been framed by society, especially patriarchal society. The strict dress code, the speech, and the girls' behaviour are monitored and put into norms that should be followed blindly. They are not supposed to behave like a male; they should always prove their feminine identity. The girls were told at every step to follow these norms of the patriarchal society. These rules are to be followed even within the family, thus proving that the

whole novel *The Binding Vine* is the best example of the Internalized Patriarchal ideology. Urmi, who comes in contact with Shakutai, Kalpana in the hospital, takes up the case. Urmi, despite her grief, thinks Kalpana needs justice. Urmi convinces Shakutai, breaking the old ideology of the patriarchal society where women shall fight for their justice. Urmi feels the pain and connects her sorrow with that of Shakutai.

This incident is just an example of the reality of women's position in society. A woman in a patriarchal set-up has no place to go once she is stigmatized. In the Indian social setup, the parents of a girl do not act boldly and firmly out of fear of society. Instead of bringing the guilty ones to the law for punishment, they prefer to suppress the matter because they know all too well the hypocrisies of society. Conforming to the social ways, they keep their daughters secure in the four walls of their houses till they are handed over to their rightful masters. No wonder then that Shakutai says, "But sometimes, I think the only thing that can help Kalpana now is death". (178)

The following line that Urmi comes in contact with is the poems of her mother in law, Mira, which reveals that she too has suffered the pain and sorrow of the patriarchal society. From the lyrics of Mira, Urmila understands that Mira is a marital rape victim. She was under the shackles of the internalized patriarchal ideology. Mira was married off to a man whom she doesn't love at all. The man saw her at a wedding and asked her parents and then everything was over without her concern. Urmila finds that the only difference between Kalpana and her mother in law is that Kalpana was raped before marriage. Still, Mira was raped after her marriage to her husband brutally. Mira only exists in the notes left behind in a dusty storage trunk. Mira's writings and poetry depict the anguish of a bright young lady stuck in an unfortunate arranged marriage, as well as the grief of a great writer whose work must be kept hidden and silent because she is a woman.

Mira's mother, whom she refers to in her diary, is another example of a self-sacrificing, suffering woman. Absorbed in her role of an ideal wife and mother, she never thought of herself. Giving an account of her mother in her diary, Mira writes:

I remember the day the astrologer came home. He read all our horoscopes, told us our futures... Only my mother's horoscope was not read. 'Don't you want to know your future?' I asked her... she was serious when she said this – 'What's there in my life apart from all of you? ... If I know all of you are well and happy, I'm happy too'. (101).

Mira's suffering epitomizes the plight of countless other women who silently undergo similar traumatic experiences in their married lives. Even if sanctified by marriage, the violation of one's body can be as humiliating and devastating as rape.

The woman protagonist, Urmila, break through the internalized patriarchal ideology in the novel *The Binding Vine* that has been predominant in the male-dominated society. It is believed that they have developed naturally, but they are socio-cultural constructions and help in carrying out patriarchal ideologies. Thus they are instrumental in the subjugation of women in our society. Shashi Deshpande investigates rape in and out of marriage. There have been very few female writers who have written about these delicate topics. As a result, in terms of feminist ideology, the novel is a step forward from her previous works. Deshpande introduces women from varied backgrounds in *The Binding Vine*, who together question society's subservient condition imposed on them.

Shakutai gains new confidence near the end of the book when she decides to expose the truth about her daughter's rape. *The Binding Vine* is a beautiful film that brilliantly depicts Indian women's hidden feelings and the desire for love throughout their lives. When women find their voices, it's a triumphant storey of success and tragedy. Urmila's desire to help the less fortunate woman Kalpana, a rape victim and get Mira her mother-in-law's poems to publish is the stages of improvement. In society, this breaks internalized patriarchal mindset, which has been in place for a long time. This novel is a breakthrough novel when compared to the other novels of Shashi Deshpande.

"*The Binding Vine*" is a novella about a lady who, in addition to fighting her struggles, attempts to help other women, the poor, and the oppressed. She believes that women's confidence in their ability to express themselves and expose social injustices while simultaneously fighting for their rights is crucial. With her individualism, Urmila has always been a self-contained individual. She draws attention to gender inequality in society, making changes in societal roles and attitudes less unpleasant. Despite this, she does not protest the current system since she believes things are gradually improving. But, in any case, the strategy was progressing. Because of men's influence, women are frequently misunderstood and stigmatised, and men play a crucial role in compelling women to remain silent. Women became the object of oppression and misery. *Binding Vine* is a remarkable novel in that it primarily depicts the world of women; men's presence is sensed solely through the control they have over their wives and daughters. Women exceed males in their clear sense of the world around them in the world of women. They are unique individuals in their sectors, expressing their dissatisfaction, sharing their opinions, and battling against injustices imposed on them by shattering oppressive patriarchal ideals.

References:

1. Deshpande, Shashi. *The Binding Vine*. New Delhi: Penguin, 1992. Print.
2. Iyengar, K.R.S. *Indian Writing in English*. New Delhi: Sterling Publishers, 1963.

3. Naik. K.Chanchala, ed. Writing Difference: The Novels of Shashi Deshpande. New Delhi: Pencraft International, 2005.
4. Pathak, R.S. The Fiction of Shashi Deshpande. New Delhi: Creative Books, 1998. Print.
5. Sandhu, Sarabjit. The Image of Woman in the Novels of Shashi Deshpande. New Delhi: Prestige, 1991. Print.