
**Echoes of pain: Intergenerational Transmission of Trauma and Female Solidarity in
*The Binding Vine***

P. Kalpana

Guest Lecturer, Department of English, Government Arts and Science College, Kumulur, Lalgudi.

Research Scholar, Bharathidasan University, Tiruchirappalli. kalpanakubendran13@gmail.com

Dr. P. David Livingstone

Research Supervisor, Associate Professor, Department of English, Government Arts College,

Tiruchirappalli – 620 022 dleng1973@gmail.com

DOI : <https://doi.org/10.5281/zenodo.17597942>

ARTICLE DETAILS

Research Paper

Accepted: 16-10-2025

Published: 10-11-2025

Keywords:

Trauma, Intergenerational transmission, writing, silence, solidarity, Shashi Deshpande, Indian English fiction

ABSTRACT

Shashi Deshpande's novel *The Binding Vine* delves into the long-suppressed lives of women and the painful legacies that are passed down through generations in a society dominated by men. Drawing from insights on the impact of trauma and feminist perspectives, this study explores how the book portrays marital abuse, sexual violence, and a mother's loss not as individual events, but as deeply ingrained family traditions that connect women across generations. Through the silenced poetry of Mira, the empathetic nature of Urmi, and the enforced silence of Shakutai and Kalpana, Deshpande reveals trauma as both a weight that is unbearable and a means to transformation - a cycle of suffering that can be both perpetuated by silence and potentially broken through empathy and sharing stories. This analysis shows how Deshpande presents the trauma that is inherited from our ancestors as a source of strength and unity, suggesting that shared memories and stories have the power to break the cycle of pain and repression. By placing *The Binding Vine* within the broader context of research on trauma and feminist thinking, this study contributes to ongoing discussions about the complex relationships between gender,



INTRODUCTION

Shashi Deshpande is recognized as one of the leading figures in contemporary Indian English literature, with a consistent focus on the quotidian struggles and unvoiced experiences of women. Her novel *The Binding Vine* (1992) is particularly notable for its exploration of the voices of women that are often stifled by patriarchal systems, along with its intricate depiction of the female body, sexuality, and agency. Central to the narrative is a significant concern regarding the impact of trauma—be it through marital rape, bereavement, or sexual violence—which reverberates across generations of women, connecting them through both silence and shared experiences of resilience.

When trauma is neither recognized nor acknowledged, it tends to transcend the individuals who initially endure it, consequently influencing subsequent generations. This concept, referred to as intergenerational trauma, underscores the way suffering, repression, and silence become heritable legacies transmitted from mothers to daughters, thereby fostering a continuum of pain across generations of women. The novel vividly illustrates women's bodies and voices as arenas where trauma is inscribed, both on an individual level and collectively, thereby revealing how intensely personal experiences reverberate within broader social and cultural frameworks.

Mira's poetry fragments frequently express the suffocation of marital violation and the despair of silenced resistance, giving voice to a trauma that so many women experience but are unable to describe. Urmi, who plays the role of both a grieving mother and a contemplative narrator, connects the past and future by demonstrating how the sorrow of the suffering caused by repressed emotions and motherhood does not stay an isolated incident but rather reverberates throughout collective memory. In a similar vein, Shakutai's futile attempt to get justice for her daughter Kalpana, whose silence serves as a chilling metaphor for the unmentionable, demonstrates how untreated trauma sustains itself through silence, stigma, and neglect. Each of these women represents a piece of a larger story of suffering that extends beyond their own personal experiences.

As a result, the novel illustrates how trauma operates not only as an individual wound but also as a shared and transmitted inheritance, taking on a variety of forms, including sexual abuse, trauma, marital rape, social exclusion, and sorrow. In this sense, women's bodies become battlegrounds for society to exert its dominance, while their silences and broken voices bear witness to experiences that are difficult to



express. Nair highlights intergenerational trauma to show how the anguish of one generation becomes the burden of the next, resulting in a continuity of suffering along with chances for resilience and healing.

By depicting silenced voices and broken narratives, *Eating Wasps* places women's trauma within a larger social context, encouraging readers to consider the ways in which Cycles of misery are maintained by silence, stigma, and cultural prohibitions. In this way, the novel not only records trauma but also contemplates the need to speak up to break intergenerational transmission and regain agency.

The current study investigates the issue of intergenerational trauma and how it manifests in *The Binding Vine*. The novel's trauma is not limited to a single person or incident; it extends throughout time and interactions, including Urmi's grief and Mira's suppressed marital trauma. The brutal victimization of Kalpana and the death of her daughter converge to create a continuum of pain. As a result, this study examines how trauma resists expression, is passed down through generations, and shapes women's lives via silence, repression, and cultural ideas of honor.

The study uses trauma theory, particularly the writings of Cathy Caruth, Marianne Hirsch, and Dori Laub, to examine how trauma affects memory. resists storytelling and leaves an "afterlife" in those who inherit it. Additionally, it's important to contextualize Deshpande's depiction of women through a feminist lens, which highlights how patriarchal systems stifle women's voices while female solidarity and storytelling provide opportunities for healing.

This research contends that Deshpande depicts inherited trauma not just as a legacy of suffering but also as a place for compassion, fortitude, and sisterhood. *The Binding Vine* shows how trauma may be binding but also create by following the silenced pasts, unsaid griefs, and violated presents of its female protagonists. a shared awareness via which women regain their voice and agency.

REVIEW OF LITERATURE.

Shashi Deshpande's *The Binding Vine* has received a lot of praise for its in-depth treatment of women's inner lives, particularly their challenges with silence, sorrow, and societal restrictions. Deshpande's highlighting of the private sphere as a location of both oppression and resistance is emphasized by academics like Meenakshi Mukherjee (2002) and Jasbir Jain (2014). demonstrating how patriarchal conventions influence women's feelings of desire, loss, and agency. Prior feminist readings have concentrated on how gendered oppression is portrayed and the subtle ways in which women maneuver through social and familial systems (Ramakrishnan 2004; Bande 1997).



The dynamics may also be understood through the lens of trauma theory. Trauma, according to Cathy Caruth (1996), is an "unclaimed experience" that manifests itself in fragments or late in life and defies direct expression. The Poetry of Mira in *The Binding Vine* provides a good example of this idea because her marital troubles are conveyed via fractured poetic discourse rather than direct evidence. Building upon this viewpoint, Judith Herman (1992) argues that recovery from trauma is only possible by seeing and speaking, which emphasizes the interaction between narrative and silence in trauma. Deshpande's book exemplifies this dialectic: acts of reading, empathizing, and sharing stories turn the unspoken into a common understanding, even though women's experiences are initially muted.

The intergenerational element of trauma in the book is especially pertinent to

Marianne Hirsch's (1997) concept of postmemory. Through reading Mira's diary, Urmi is able to internalize and reinterpret her previous suffering, illustrating how trauma may be transmitted through generations via memory, narrative fragments, and compassionate comprehension. The gendered dimensions of trauma are further emphasized in Indian feminist scholarship, such as the works of Nina Bhat and Meenakshi Mukherjee, which places these processes in the context of sociocultural frameworks that govern female expression.

These studies, taken as a whole, indicate that although *The Binding Vine* depicts trauma as a persistent burden, it also highlights female solidarity, narrative, and compassionate witnessing. Linking individual suffering with collective awareness as routes for resilience

Expression Of Trauma of Mira in her Poetry

The Binding Vine offers a crucial perspective on trauma, thanks to the contributions of leading trauma scholars. Cathy Caruth's idea of trauma as an "unclaimed" phenomenon is particularly noteworthy. She only expresses herself through the intimate practice of writing inside her patriarchal marriage. Her daughter-in-law Urmila discovered the bits of her poetry, which reveal the agony of her experience and transform the private experience of marital abuse into a communal, shared memory. Mira's poems express the solitude and suffocation of "Perhaps it was her writing that kept her going, that kept her alive," (127, Desai) said a woman who was confined to a connection that lacked love and friendship. It is implied that Mira used writing as a coping strategy during the repression. She describes her husband as an oppressor rather than a companion, and the fact that he was there implies that she was suffocated. Mira expresses the claustrophobia of a life lived under duress through metaphors of entrapment, such as walls closing in and air growing thinner, which kill her sense of self. I have I've studied Mira extensively,



reading her diaries, reviewing her documents, and immersing myself in her poetry. I'm familiar with Mira. Through Mira's poetic pieces, Urmi can comprehend intergenerational suffering.

The psychological trauma of being reduced to an object of desire, deprived of agency and dignity, is what defines her trauma, not physical scars. The poetry also captures the unique trauma of marital rape, a topic that was rarely discussed in Indian literature during that period. The poems of Mira reveal how women are victimized right in the very institution that purports to safeguard them. She describes a body forced into submission, where intimacy turns into attack. Mira's poetry turns into a form of protest by giving voice to such unspoken experiences, documenting what society would rather keep quiet.

Her poetry also illustrates the contradiction in her existence. Her poetry breaks the silence of her life, even if she endured her struggles in quiet. It becomes a voice not just for herself but for generations of women, including Urmi and Kalpana, who struggle with their own forms of trauma. Readers may enter the inner world of a silenced woman and see the universality of her suffering thanks to the lyrical pieces.

In this way, Mira's poetry serves as both legacy and testimony. It documents the pain of a woman who was denied her freedom in marriage, while also providing a format of survival through expression. Her voice, brought back to life by Urmi's reading, turns into a seed of empathy and solidarity that transcends generations. Deshpande uses this to show that Women's words, which have been maintained in fragments, could testify and combat erasure, even in silence and adversity.

Urmi Becoming the Anchor of Past and Future

Several distinguished trauma theorists' insights provide an essential framework for analyzing trauma in *The Binding Vine*. Cathy Caruth, for instance, presents her concept on trauma as an "unclaimed" phenomenon. trauma and an active force in redefining its significance. Her young widow and mother are struggling with the loss of her baby daughter. "I can taste the sweet scent of their precious bundle of joy, but I cannot bear to watch this sad day. My breasts feel heavy and sore, like they're full of milk... I can feel her toes scratching at my midriff," (21, Desai). Urmi's unadulterated sorrow over her daughter Anu, which anchors her emotional reality. But her grief makes her more aware of the muffled voices around her rather than isolating her. Urmi's function goes beyond introspection to include the work of identifying, understanding, and communicating the complex traumas experienced by other women throughout history. In this way, she acts as the anchor, uniting the disparate experiences of women and suggesting the potential for resilience.



Urmi's position as a mediator between the past and the present begins when she discovers Mira's poetry. I know that Mira will never leave me, that she somehow stays with me... It's Mira who is leading me by the hand right now,"... (135, Desai) illustrating how Urmi is turning into the living connective tissue between Mira's prior trauma and the present, and how she is leading me.

Look, her mother-in-law had experienced marital rape and emotional suffocation, which resulted in poetry that expressed her pain and desire for freedom. In these fragments, Urmi sees not only a personal outpouring but also evidence of women's suppressed histories. She saves Mira's quiet voice from anonymity by interacting with this poetry, making sure that it still speaks to the present. Urmi's anchoring role is brought out in this act of recovery—she maintains the continuity of memories that would otherwise be at risk of being lost.

At the same time, Urmi's engagement with Kalpana and Shakutai places her as a participant in the current battles for women. Kalpana's silence represents the "unspeakable" in trauma stories, while Shakutai's desperate plea for justice following her daughter's sexual assault is met with institutional apathy. While Urmi feels great sympathy for them, she also tries to link their predicament to the broader continuum of women's pain and fortitude. She thus serves as a link between the lived present and the legacy of the past. What makes the difference? Her refusal to let grief turn into despair is what defines Urmi. She redirects it into empathy, introspection, and a tempered optimism for change. Her motherhood, despite being characterized by loss, turns into a symbol of fostering remembrance and continuity. She not only safeguards the past but also explains it for the future, making sure that silence does not turn into erasure. As a result, Urmi serves as both the anchor that stabilizes the fragmented narratives of trauma and the force that guarantees that these narratives may be a source of inspiration resilience, awareness, and solidarity for future generations.

Helplessness of Shakutai and Kalpana

Following Kalpana's rape, Shakutai, a mother who is powerless, has a hard time expressing her sorrow and rage. She is a young widow and mother who feels her own pain over the loss of her baby daughter. "I can taste the sweet scent of his precious little girl, but I cannot help but feel her grief," she said. "No, no, no... don't tell anybody. Who would marry the girl? We're good folks; I'll never be able to lift my head again. Please don't inform the authorities, doctor. The silence is made literal by Kalpana's state, which is speechless and helpless after the assault. In this way, the female body becomes a battlefield where violence marks its superiority. Kalpana's silence is a forced circumstance as well as a sign of trauma; her



voice is literally stolen from her, reflecting the systematic erasure of women's testimonies in patriarchal societies.

From a feminist trauma standpoint, this repetition of silence emphasizes the normalization of violence against women, leaving both survivors and their family members stuck in a cycle of shame and voicelessness. "And because of this girl, I have to put up with such words... She humiliated us... It's all her fault, Urmila, all her fault." (147, Desai), which depicts society blaming the victim and pressuring Kalpana and her mother. Judith Herman's framework is crucial in this context; she maintains that trauma healing can only be achieved when survivors are willing to share their experiences and offer words of wisdom. However, in *The Binding Vine*, conversation is consistently suppressed: Kalpana is unable to speak, Shakutai is afraid to speak, and society is reluctant to listen. Their silence is thus a reflection of the societal denial of women's suffering and the systemic rejection of gendered trauma.

This silence is significant because it represents presence rather than absence, which speaks to the violence that words are unable to express. Deshpande emphasizes how trauma is passed down through generations via gestures, fragmented speech, and imposed silence by juxtaposing Shakutai's helplessness with Kalpana's voicelessness. Until women's testimonies are given space, the feminist trauma lens emphasizes that healing and justice can only begin when this silence is broken. In this way, the book functions as both an archive and a critique, documenting the silences of women while encouraging their shift into speech.

The Binding Vine by Shashi Deshpande depicts the battles that women have faced throughout the ages, and the lives of Shakutai and her daughter Kalpana provide the most compelling example of this struggle. Their stories reflect the deeply ingrained helplessness that women experience in a patriarchal culture, where societal norms, cultural expectations, and silence conspire to suppress agency.

The contradictions of maternal love and social vulnerability are represented by Shakutai, a widow and mother of three girls. Although she loves her girls very much, when Kalpana is the target of sexual assault, her love turns into worry and powerlessness. Her socioeconomic status constantly undermines Shakutai's voice, which is nevertheless loud in her desire for justice. She wants to defend and seek justice for her daughter as a mother, but she is also a woman who is restricted by society and understands that she has little ability to combat entrenched patriarchal structures. She is torn between courage and despair because of this duality. Her helplessness stems from a lack of opportunities, as she fights against systems that favor perpetrators over victims, not from a lack of will.



The novel's most moving example of helplessness is Kalpana's silence. She is reduced to silence by the trauma of rape and becomes a representation of the unmentionable. Her silence is more cultural than physiological; it reflects how society forces women to repress shame rather than express the truth. Deshpande demonstrates how victims of sexual assault are frequently silenced by trauma as well as by terror by Kalpana's inability to express her suffering, of social stigma and family disgrace. The fact that Kalpana is a silent victim of society's refusal to give women a voice and justice is seen in her very existence.

Kalpana and Shakutai work together to highlight the intergenerational cycle of women's helplessness. Kalpana's silence is both personal and socially enforced, while Shakutai's maternal scream is authentic but futile. Their stories highlight the depressing fact that, even if women protest, they are frequently confronted with a wall of patriarchal indifference. However, through Urmi's compassionate narration, their helplessness transforms into testimony rather than fading into oblivion. Deshpande makes sure that Kalpana's silence and Shakutai's screams are remembered as a component of the shared recollection of women's suffering in India.

Therefore, the powerlessness of Shakutai and Kalpana is systemic rather than individual, which demonstrates how patriarchal oppression and gendered violence continue to deny women justice, agency, and a voice.

Intervention of The Common Thread of Trauma from Mira to Urmi and Shakutai and Kalpana

The Binding Vine by Shashi Deshpande portrays trauma not as a solitary or personal event but as a recurring theme that connects generations of women. By illustrating how individual sorrow, sexual assault, and marital abuse ripple through time, impacting mothers, daughters, and daughters-in-law, the book highlights the intergenerational transfer of suffering. The experiences of Mira, Urmi, Shakutai, and Kalpana, whose lives, despite being separated by time and circumstances, share this common thread most clearly, closely related by suffering, silence, and the battle for self-expression.

The only way Mira can express the experiences of marital rape and emotional suffocation in her life is through bits of poetry and diary entries. Even though her trauma is mostly unnoticed during her lifetime, it persists after her death. She communicates the intensity of her suffering through her writing, leaving a record that bridges the gap between generations. What Marianne Hirsch refers to as post memory—the idea that the next generation can inherit trauma experiences that they have not personally experienced but



felt intensely—is built upon Mira's pain. Urmi comes to possess this post memory in *The Binding Vine*, where she connects with Mira's poetic pieces in order to piece together her inner reality.

The loss and sorrow Urmi experiences, particularly from the loss of her baby girl Anu, are the most intense. Because of this individual experience, she is able to understand the unspoken pain endured by other women, such as Mira and Shakutai. Urmi is able to express these experiences, unlike Mira. She becomes a witness to the muted suffering of Shakutai and Kalpana, reads Mira's poetry, and contemplates her own grief. In this manner, Urmi acts as the bridge between the past and the present, turning inherited trauma into a means for comprehension and empathy.

The continuation of this theme in the present is represented by Shakutai and Kalpana. Mira's prior marital violation is reflected in Kalpana's sexual assault and subsequent silence, which illustrates how social conventions and patriarchal structures contribute to the suffering of women. The pattern of silent despair is reinforced by social stigma and the dread of disgrace, in addition to Shakutai's powerlessness. In these cases, trauma is not simply personal but structural, passed down through culture, gender stereotypes, and imposed silence.

These women are connected by the common thread of trauma, but it also provides them the opportunity for resilience. Through interaction with Mira's poetry and confronting the pain of others, Urmi shows that trauma can be transformed through empathy, narrative, and intergenerational solidarity. In this way, Deshpande sees inherited trauma as a weight as well as a possible trigger for awareness and healing. The novel highlights that despite the possibility of repeated suffering, the act of witnessing, reflecting, and narrating can break the cycle and enable women to regain voice and agency.

The novel's binding vine of trauma demonstrates, in essence, that while pain is inherited, it is not unavoidable. The book posits that trauma can transform from a silent legacy into a shared location of understanding, survival, and change through connection, memory, and female solidarity.

Trauma is not an isolated ailment but a shared legacy among generations of women in Shashi Deshpande's *The Binding Vine*. By skillfully interweaving the stories of Mira, Urmi, Shakutai, and Kalpana, the novel demonstrates how individual pain transcends individual lives and turns into a shared legacy.

Transmission Of Trauma Down The Lane



Shashi Deshpande's *The Binding Vine* examines trauma as a reoccurring legacy that affects women across generations, influencing their identities, interpersonal connections, and emotional environments. The novel shows that trauma is both passed down and mediated through social and family structures, highlighting how the suffering of one woman resonates in the lives of those who come after. This pattern is demonstrated by Mira's life. She suffers silently from marital rape and emotional suffocation, which are not recognized by the other members of her family. Urmi eventually comes across fragments of poetry and traces of her trauma, which she kept silent and repressed, in her journals. Mira's pain is conveyed to the next generation through these written statements, allowing her to share her suffering even if she cannot express it verbally. Paradoxically, this silence is one of the most potent forces in inheritance, influencing the inner life of those who experience it.

Urmi's interaction with Mira's writings, in addition to her own sorrow over the death of her infant daughter, demonstrates the function of memory and reflection in the transmission of trauma. Urmi begins to grasp the patterns of pain buried in her family's history, even if she didn't directly experience Mira's trials, by internalizing their emotional impact. Here, Marianne Hirsch's notion of postmemory is relevant since Urmi's thoughts demonstrate that trauma may be passed down through generations in ways other than simply as a collection of facts or occurrences. Rather, it serves as an emotional and psychological imprint. Urmi bridges the temporal gap by remembering and empathizing with Mira, connecting the unanswered suffering of the past with the facts of the present.

The novel also emphasizes how trauma has a lasting impact through societal and patriarchal constraints. The helplessness of Shakutai in dealing with Kalpana's sexual abuse, along with Kalpana's enforced silence, highlights how cultural standards can cause suffering. Shame, self-blame, and repression are dictated by societal expectations, which ensures that trauma is not just felt but also structurally imposed over generations. These experiences have a cumulative psychological impact that influences conduct, relationships, and self-perception, resulting in a line of silent sorrow and terror.

However, Deshpande also illustrates how inherited trauma can be changed.

Urmi becomes a witness and interpreter of the suffering of Mira, Shakutai, and Kalpana by use of empathy, storytelling, and contemplation. She breaks the cycle of silence and opens the door for healing by interacting with their experiences. Though trauma is transmitted, it is not set in stone; rather, it may be reframed as empathy, solidarity, and resilience. The narrative illustrates that trauma is transmitted



through silence, memory, and cultural conditioning, but it also shows that empathy and acceptance provide a way to break its devastating continuum.

Ultimately, *The Binding Vine* portrays trauma as a unifying link between women of different generations. It has the potential to both bind and enslave, but it may also inspire awareness, empathy, and empowerment. Through recognition, narration, and solidarity, Deshpande highlights that the legacy of trauma does not have to be one of pure pain. It has the potential to become a location of change, where pain is comprehended and humanized rather than ignored or mindlessly replicated.

Conclusion: Possibility of Breaking the Cycle – Transmission of Intergenerational Trauma

In *The Binding Vine*, Shashi Deshpande portrays intergenerational trauma as both an inheritance and a challenge, highlighting the two sides of pain as binding but potentially transformative. The experiences of Mira, Urmi, Shakutai, and Kalpana demonstrate how trauma can silently pass across generations, leaving undetectable marks on a woman's relationships, emotional environment, and sense of self. Marital violence, sexual assault, sadness, and forced silence are not limited to the individual; they are a shared legacy, perpetuated by cultural expectations, memory, and contemplation. Deshpande does, however, bring attention to methods through which the cycle can be broken, emphasizing the strength of empathy, solidarity, and storytelling, even if the transmission of trauma is shown as widespread.

Even though Mira's poetic fragments originated from her pain, they are evidence that her silenced existence lived on. Upon reading Mira's words, Urmi can see the unspoken suffering of the past and incorporate it into her own comprehension of sorrow, loss, and resilience. Urmi's position demonstrates how intergenerational trauma does not have to lead to continuous hopelessness; a survivor can turn personal and ancestral anguish into empathy and knowledge through conscious engagement with inherited pain. In the same way, Kalpana's silence and Shakutai's pain mirror the ongoing burden of societal expectations and patriarchal institutions, but Urmi's attentiveness helps us understand their experiences as well. Urmi connects the past and the present by acknowledging the injustices they experience and validating their pain. This implies that trauma must be acknowledged before it can be interrupted.

Deshpande's story emphasizes that the transmission of trauma is mediated not only by silence and social pressure but also by the potential for storytelling, introspection, and female solidarity. By reading, listening, and having empathetic conversations with one another, women can connect with one another's experiences and create a space where trauma is not only repeated but also witnessed, put into context, and



perhaps healed. The novel, therefore, suggests that cycles of intergenerational trauma are not unavoidable or unchangeable; rather, they can be broken when inherited pain is identified, expressed, and shared.

In the end, *The Binding Vine* makes the case that trauma, despite its binding effect, may serve as a channel for resilience and empowerment. In Deshpande's vision, there is a paradigm of female solidarity in which changes inheritance into agency through the act of witnessing and sharing pain. By addressing the burden of prior trauma and giving voice to suppressed events, The key to breaking the cycle lies in women regaining control over their bodies, identities, and stories, not in ignoring or denying inherited pain. by intentionally interacting with it, allowing empathy, memory, and narrative to serve as healing mechanisms. The novel, in this regard, presents a nuanced perspective. Regarding intergenerational trauma: a scenario in which suffering is acknowledged but not determinative, and where the inheritance of trauma becomes a space of potential transformation through solidarity and reflection.

Works Cited

- Bande, Usha. *Women's Voices in Contemporary Indian Fiction*. New Delhi: Orient Longman, 1997.
- Caruth, Cathy. *Unclaimed Experience: Trauma, Narrative, and History*. Baltimore: Johns Hopkins University Press, 1996.
- Deshpande, Shashi. *The Binding Vine*. New Delhi: Penguin Books India, 1992.
- Herman, Judith Lewis. *Trauma and Recovery: The Aftermath of Violence—From Domestic Abuse to Political Terror*. New York: Basic Books, 1992.
- Hirsch, Marianne. *Family Frames: Photography, Narrative, and Postmemory*. Cambridge: Harvard University Press, 1997.
- Jain, Jasbir. "Feminist Concerns in Shashi Deshpande's Fiction." *Indian Journal of English Studies*, vol. 14, no. 2, 2014, pp. 45–58.
- Mukherjee, Meenakshi. *The Perishable Empire: Essays on Indian Writing in English*. New Delhi: Oxford University Press, 2002.
- Ramakrishnan, E. V. "Silence, Memory, and Voice in Shashi Deshpande's *The Binding Vine*." *Journal of Indian Literature*, vol. 9, no. 1, 2004, pp. 22–35.
- Tal, Kali. *Worlds of Hurt: Reading the Literatures of Trauma*. Cambridge: Cambridge University Press, 1996.

