
BE A VOICE IN VIRANI'S ONCE WAS BOMBAY

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Abstract:

This research paper attempts to examine the thematic study of the non-fiction of Pinki Virani. This work interrogates the emotional spaces between author and social evils. Much work has not been done on her works; I have made a genuine effort to analyze the themes which are highlighted by Pinki Virani. The image of the Indian woman in the writings of Indian women novelists is a burning issue in today's literary and feminist world. It is genuine fact that the exploitation of women in India is based on caste, class and patriarchal social set-up. In the modern world, our country is fast emerging as a global power. The women across the country, who hold half of our nation's population, have been still struggling to live life with dignity.

Keywords: Exploitation, sexual harassment, patriarchal society, gender discrimination, women empowerment, male supremacy, naturalistic perspective etc.,

In modern society, women have been the victims of exploitations for a long time in different fields in their life both physically, socially, mentally and economically. The research has attempted to find out the Indian perspectives women exploitation in modern society.

However, in every period there was a protest against such gender discrimination by contemporary social activists and reformers. It is totally based on the scientific mind set-up of Indian writers who impartially understand the Indian social set up and picture the Indian scene in their work of art. The images of Indian women depicted by Indian men and women writers are based on realistic and naturalistic perspective. They portrayed the practical women who are suffering from day to day reality of their life, which they have got from Indian traditional false belief and social taboos.

The history of Indian women to a large extent is the history of mental and physical slavery. The Indian women are the victims of patriarchal social order and male-dominated family system since ancient to the modern period. Although India is known across the world for its biggest democracy, the exploitation of women is central conflict in Indian society.

Virani Pinki stands as a voice of women through her feminist writings, presents characters in her novels that strive for their own liberation and attain a voyage of self-identity from their disturbed stage.

It is here where Pinki Virani has taken an initiation to be a change of social order. Her Non-Fiction is unique, that directly triggers the problems of the society existing today. The issues like child sexual abuse that she wants to stress on are so unpleasant to discuss or to converse about. She is a warrior in fighting with unsavory aspects. One needs guts to talk explicitly about secret dons and terrorism. She is a valiant combatant that she questions the very existing legal system of India. Her every work transcends time and national boundaries and reaches the edge of the universe.

Virani, a noteworthy storyteller presents without linguistic jugglery and gimmickry the postmodern novel in a traditional narrative thread. *Once Was Bombay* manifests autobiographical data and dimension in its syntactic norms and nuances. The novelist scrutinizes pertinent and persuasive subjects like self-affirmation, man-woman relationship, and family-feud and above all the in-laws' conflict and contradiction. The novel without any literary snobbery deals with every woman's reorganization of her fractured and fragmented past hinging on her family's story. The writer has all the fact and finesse of the great classical masters like Dickens, Jane Austen and Emily Bronte in creating and producing an efficacious result.

The narrator is also a woman who through retrospective memory reconstructs the past. The novel is concerned with the growth from childhood to adolescence towards individuation of characters caught up in a changing social scene when the imperial power is threatened and

the freedom struggle is at its peak. They also reflect the aftermath of the partition. There are also several divergent perspectives. The novel projects a narrator engaged in reconstructing the history of common, middle class and business families with various backgrounds.

Even in *Once was Bombay* (2000), she has dealt with anti-social activities. The multicultural societies of today have been challenged, prejudice and intolerance, especially in connection with differences in race and ethnicity, have been demanding and becoming problematic. Due to variations in culture, religious background, and communal riots, gender roles have been proven difficult in relation to ideas and other cultures. Eventually, the question of the class has been of significance not only in respect of professional skills and social status in the country of origin but also regarding how immigrants settle and integrate into a diverse country.

She is his pride, born a full five years after the first, the son he never had, he would have liked her to sit at his shop, at the Galla, the cash box of his kingdom. Her mother wanted her to become a doctor, she never got enough marks and her father never had all that money for the enormous donation required to make doctors (DH:24).

In our society, violence is bursting.

Indeed, the considerable successes of the recent past create an especially challenging context for sustaining the energy of the movement today.

Conclusion:

The hope is that the many eyes that have been turned to the problem and the many voices addressing it will prove up to the task of mobilizing to face the challenges ahead and that the multiplicity of perspectives that high interest in the subject has generated will bring strength rather than fragmentation. The promise of a future containing far less intimate violence is well worth the struggle.

Virani Pinki stands as a voice of women through her feminist writings, presents characters in her novels that strive for their own liberation and attain a voyage of self-identity from their disturbed stage.

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