

## STUDY ON THE SOCIAL PROBLEMS ADDRESSED IN ARUNDHATI ROY'S NOVELS

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### ABSTRACT

*Arundhati Roy, an Indian writer, social activist, cultural critic, and well-known political figure, has been using her work to denounce violent crimes done against people all over the world. The God of Small Things talks about how women are generally marginalized and oppressed by patriarchy, as well as the horrors of gender inequity in India. The author of the narrative vigorously asserts that concerns of caste, gender, color, and racial prejudice have an effect on interpersonal interactions and individual conduct while exposing readers to these themes via social institutions. Roy has protested the injustice done to these socially deprived people due of their gender with the characters she has created. Rebellious ideas have been born from the traditions of the past.*

**Keywords:** Gender Discrimination, Society, Marginalized

### INTRODUCTION

For twenty years, Arundhati Roy has kept her second book's release date a secret. After publishing her outstanding first book *Housekeeping* in 1980, American author Marilynne Robinson likewise took a break for over 25 years. The book was a Pulitzer Prize finalist. However, when *Gilead* was published in 2004, it was just her second book and the one that earned her this prize. For her several follow-up books *HOME* 2008, *Lila* (2014), Marilynne earned numerous awards. Robinson's articles and fiction writing are an integral aspect of her creative and intellectual character.

Sometimes a writer's work is more straightforward, such as British-Pakistani author Nadeem Aslam's book *Maps for Lost Lovers*, which took him 10 years to finish because he was careful and hardworking rather than because he was experiencing any existential crises. It took him five years to write the first chapter correctly.

Arundhati Roy, whose first book *The God of Small Things* received the Booker Prize in 1997, was increasingly active throughout the subsequent 20 years in her activism against environmental destruction. Instead of producing any creative work, she spent her time protesting in support of Kashmir's independence, against Hindu nationalism, and against accusations of sedition brought against her by the Indian government.

That her nonfiction writing gave her life purpose, from 2002's *The Algebra of Infinite Justice* through volumes on capitalism, globalization, and democracy, is a very other issue. But since she didn't have much time, her artistic output faltered.

The Ministry of Utmost Happiness, Roy's second book, was published in 2017, and it turned out to be more of an experimental work than her previous book, "*The God of Small Things*," which had a radical reputation for its very unconventional structure and language. Several weeks after publication *The Ministry of Utmost Happiness* was on the Booker Prize Judging Panel's long list, but was not even nominated in the end.

### **The subjects**

new topic arrangements in arrangements. The first theme is the persistently dominant and pervasive caste system in Indian society and the retaliatory effects it has on those who are born into lower castes. The gap that cannot be closed between India's impoverished and its wealthy or privileged and exceptional people is the second topic that this story deals with. The author of the work is concerned on caste and class tensions in Indians' economic and political lives.

The novelist also revealed the Indians' perilous position in the local social and political spheres of life. Children Kochamma, Pappachi, Mammachi, and Chacko mistreated Ammu only because she had secretly wed Babu. They failed to see that they shared some of the blame for her haste. She wouldn't have jumped into difficulties if they had given her more consideration at home.

Chacko is another egregious example of fake respect in the book. He divorces Margaret for being disloyal to him without looking within his own heart. He was happy to have had sex with several of the women who worked at his pickle factory. He was unable to comprehend Ammu and Velutha's inappropriate relationship but still anticipated Ammu would embrace his bold sexual proclivities.

### **Point of View**

The God of Small Things is recounted through the perspective of a third person, Rahel, even though the book is often suggested as a tale. Rahel, a child of multiple years, invades with a young child's imaginative mind and foresight. A young personality filters the environment. Additionally, it gives the narrative a childlike perspective, an original touch, and hilarity. The process of writing a novel may also be seen through the perspective of a twenty-year-old who was denied access to basic necessities as a child.

### **Narrative Technique**

No consecutive examples are used to describe the novel. The flashbacks and the onward movement are combined. The novel's major plot points are completed in a complex manner, and Rahel, the narrator, sees them via the synchronization of her memory perspective. Through this methods, the developer may gain a great deal of skillfully. It aided her in structuring the book.

To create the riddle's component, the inventor used precognition. The passing of Sophie Mol foreshadows events and situations before they really occur. By introducing the element of the creative mind and anticipation, the designer uses this method to create stress and frenzy.

The marvel of Friend Pillais was false. He wouldn't worry about Velutha being close by at the political gathering. He saw nothing wrong with Velutha joining the group. Because of Velutha's connection, the gathering boasted about how extensive it was.

### **Language of the novel**

Any novel's language is its foundation. In a country like India, English is a widely recognized language and it is a free streaming language for the large majority of the residents, which is the cherry on top of an already fantastic situation. The precision in representation is one of the modern Indian novels' salient features, according to critics.

The first sentence in Roy's book is, "May in Ayemenem is a sweltering, torturous month. The days are extended and humid. In quiet, dust-green trees, canal therapists and ominous birds dine on magnificent mangoes. Red bananas get ripe. Jackfruits explode. Vacuously

murmuring in the luscious air are lewd bluebottles. They then stumble against the glass of the windows and go on, looking bloated and bewildered in the sunlight.

When reading these sentences in the introduction, one gets a sense of what to do next. In the accompanying text, Roy describes Velutha's disgusting state: "His skull was smashed in three areas. His cheekbones on each side were broken, making his face bulky and unattractive. His gorgeous smile was revoltingly altered by the blow to the mouth, which split apart part of his top lip and fractured six teeth, three of which were placed in his lower lip. He had four broken ribs, one of which had pierced his left lung, causing him to leak blood from his lips. His breath was vivid scarlet with blood. Fresh Frothy.

### REVIEW OF LITERATURE

Vasavadatta Shastri, a well-known book by B.R. Rajan Iyer, appeared in Prabhuddha Bharata between 1896 and 1898. Together with Behramji Malabari and Nagesh Vishwanath Pai, Mr. Samuel Sattianathan and Mrs. Kamala Sattianathan wrote Gujarth and the Gujarthis (1882), a book about Indian Christians. Indian English novelists tried their efforts at a variety of social, historical, and emotional topics. They made a very rudimentary effort to translate the Mahabharatha and the Ramayana into English. He wrote six Bengali books. Additionally, he wrote two English-language books. Bal Krishna wrote the social book Love of Kusum (1910) after writing The Absence of Palms (1902), The Slave Young Lady of Agra (1909), Nasreen (1915), Kamala (1925), and Kamini (1931). His books include The Ruler of Destiny (1909) and 1001 Indian Nights (1905). Bengal Tales by S.P. Banerjee, 1910. Indian detective tales, among other things. Madhava and Nanda (1923) The Pariah Who Conquered Caste

According to her deconstructive interpretation, Madhu Benoit describes Arundhati Roy's narrative approach as having a "fragmented temporal structure with its polyphonic narrative voices" in her 2006 book on the subject. Once the tale of three generations is revealed, "compels the reader to reconstruct the text much as she/he would piece together a jigsaw puzzle." The novel's "ending is open or ambiguous, leaving us unsure of the characters' fates." The most crucial aspect of Roy's method, however, is that she avoids using a dependable or omniscient and intrusive narrator and instead adopts a linear and chronological sequencing of her content. As she deals with many social realities from various points of view, she tends toward a complicated and fluid handling of time that entails a lot of backward and forward cross-referencing throughout the temporal span of activity. The passage of time is superimposed in layers, each layer leaving behind imperceptible remnants that cloud overall perception. In the same book, "Madhu Benoit" further detailed the method. In the narrative, time periods are described using straightforward language.

In her essay "Trauma and Temporal Hybrid in Arundhati Roy's The God of Small Things," Elizabeth Outka notes that the novel's magical realism, postcolonialism, or postmodernism, all of which are connected to different types of time play, is reflected in the technique's frequently bewildering mix of various times, stories, and sensations from the past that blend together with the present moments. It's true, as authors like Salman Rushdie, Virginia Woolf, James Joyce, and Marcel Proust have reminded us, that time is always, in some manner, a complicated blending and negotiating of moments from the past.

In an interview with the correspondent of "The Hindu" in New Delhi on June 2, 2017, Roy commented on the novel's style and structure, saying, "The Novel is not a plot with a beginning, middle, and conclusion as much as a map of a city or a building. Or similar to the

structure of a traditional "Raga," where you start with these notes and keep exploring them from many perspectives, in various ways, and with various ups and downs. Her remarks are enticing, but it's unclear if her strategy will work. Later, when we analyze the book, we'll see that the novelist has been engulfed by the pamphleteer, which is why her creativity has failed. English author Raj Mohan's Wife was written by Bankim Chandra Chatterjee (1838–1993). He is the most remarkable essayist now writing in Bengali. Kapalakundala, DurgeshNandini, and Krishna Kanta, three of his Bengali books, were translated into English. Bianca or the Young Spanish Maiden was written by Toru Dutt and published in the Bengal Magazine between January and April of 1879. The works of Lal Behari Day (1880), K. Chakravathy (1898), B.R. RajanIyer (1896–1898), and VasavadattaShastri (1898–1898) appeared in the PrabhuddhaBharata during this period. Together with Behramji Malabari and NageshVishwanathPai, Mr. Samuel Sattinathan and Mrs. Kamala Sattinathan wrote Gujarth and the Gujarthis (1882), a book about Indian Christians.

In her private life, Roy writes for the innocent individuals who lose their lives as a result of the heinous choices made by the state's upper classes. The "Pulwama attack" episode might serve as an excellent illustration. The problem of young boys being brainwashed and exploited "by Pakistan to bleed India" is depicted by Roy in the book. Roy refers to it as the "Prick and Bleed policy". The narrative has a reference to the actual "Pulwama Attack" that occurred in Kashmir. It demonstrates the incorrect events that have occurred between India and Kashmir as a result of political parties' ignorance. In her post titled "Our Captured, Wounded Hearts: Arundhati Roy on Balakot, Kashmir, and India" for the opinion website and blog HuffPost, Roy expresses her viewpoint on this subject.

She provided her tales to Macmillan's Magazine in the nineteenth century. Three books including these experiences were published: Sun Babies (1904), Love and Life behind the Purdha (1901). Her stories focus on the lives of women and their conditions in Indian homes and are all social examinations. Bengal Dacoits and the Tiger by Maharani Sunity Debi, written in 1916, describes exciting events in the life of Bengali people who are often victimized by dacoits. Marxism, a libertarian-focused intellectual movement, energized 33% of the world's population between the end of the nineteenth and the beginning of the twentieth centuries.

## CONCLUSION

The frameworks used in gender studies vary greatly. Simon-de-Beauvoir expressed one viewpoint in the following way: "One isn't conceived as a lady yet rather gets one." Today's gender studies are an interdisciplinary field of research that look at race, ethnicity, sexuality, and place. Feminism in India now responds to the gendered manifestations of caste inequality via its reorientation toward social change based on a populist foundation. According to researchers like Anupama Rao, this would entail a reevaluation of caste, class, and gender relations and would suggest that understanding how caste has changed is essential to understanding the particular structures that give rise to and support gender inequality and sexism.

Understanding the social and mystical element that creates, supports, and alters gender imbalance is the main focus, to the extent that is reasonably possible. The current study aims to examine how social prejudice, socio-social boundaries of caste, class, and gender are depicted in Indian settings of significant social novels in Indian English fiction, particularly

in the works of Mulk Raj Anand, Kamala Markandaya, Arundhati Roy, and Aravind Adiga. It is acknowledged that the current research study, which emerges from the healthy exploration of separation based on caste, class, and gender, would undoubtedly open up new vistas of understanding. It ensures that material from a fresh perspective is included, stimulates the breadth of its analysis, and may cover many informational areas.

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