



Research Paper

A Study on Modern Indian Women in the Works of Arundathi Roy

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ABSTRACT

Arundhati Roy is a feminist writer and activist who has used her platform to advocate for the rights of women and marginalized communities around the world. Her work often explores the themes of gender inequality, violence against women, and the need for social and political change. Her work is a powerful indictment of patriarchy and violence against women. She is a passionate advocate for the rights of women and marginalized communities, and her work has had a significant impact on the global conversation about feminism.

Roy's work explores the ways in which patriarchy oppresses women. She shows how patriarchy can manifest itself in the family, in society, and in the state. Her work also explores the ways in which women are subjected to violence. She shows how violence against women can take many forms, including physical, emotional, and sexual abuse. Her work also explores the ways in which women are denied equal rights and opportunities. She shows how women are often paid less than men, have less access to education and healthcare, and are underrepresented in positions of power. Her work also celebrates the resilience and resistance of women. She shows how women are fighting back against patriarchy, violence, and inequality. Her work is a valuable contribution to the field of feminism. She is a powerful voice for the rights of women and marginalized communities, and her work has helped to raise awareness of these issues around the world.

KEYWORDS:

Women, Feminism, Caste

I. INTRODUCTION

In her novel *The God of Small Things*, Roy tells the story of two young women, Ammu and Velutha, who are both victims of patriarchal violence. Ammu is a single mother who is repeatedly abused by her husband. Velutha is a Dalit man who is killed by a group of upper-caste men for his relationship with Ammu. The novel explores the ways in which women are oppressed by men, both within the family and in society at large. (Brahmane, 2016)

Roy's other works, such as *The Ministry of Utmost Happiness* and *The End of Imagination*, also explore feminist themes. In *The Ministry of Utmost Happiness*, Roy tells the story of a transgender woman named Anjum who is forced to live on the streets after being disowned by her family. The novel explores the challenges faced by transgender people in India and the need for greater acceptance and understanding.

In *The End of Imagination*, Roy tells the story of a young woman named Sita who is forced to flee her home after her husband is killed in a communal riot. The novel explores the ways in which women are affected by violence and conflict, and the need for peace and justice.

Through the stories of Ammu and Velutha, Roy exposes the many ways in which women are oppressed in patriarchal societies. She shows how women are subjected to physical, emotional, and sexual violence, and how they are denied access to education, employment, and other opportunities.

Roy's work has been praised by critics for its feminist themes. In a review of *The God of Small Things*, the *New York Times* called Roy "a powerful new voice in Indian literature" and praised her for her "unflinching depiction of the lives of women in India." (Anzum, 2019)

Roy's work has also been controversial. Some critics have accused her of being too critical of Indian culture. However, Roy has defended her work, arguing that she is simply trying to tell the truth about the lives of women in India.

The God of Small Things depicts the misrepresentation, bearing designation and the conflict of women at the best ways. The story of the main mirrors the Indian man driven culture that denies women from what a male in the public eye appreciates. The title of the slyness legitimizes the portrayal of the misused, down stomped on and

confined female individuals of the overall people. The tale of the essential presents substitute perspectives by portraying different women characters. The crucial legend of the novel is Ammu. In a general sense, the novel is self-depicting in tone. Rahel watches out for Arundhati Roy and Ammu keeps an eye out for Mary Roy. Different characters have been created and trapped in the net of man controlled society.

The God of Small Things reflects a certifiable picture of the issue of the Indian women in the contemporary society. The novel unravels the strong conflict of the misjudged and controlled women in the overall people which is compelled by male driven attitude. Ammu has been made by Roy as a hopeless individual who watches out for customary woman. Ammu is brought into the world in such an overall people where the guard of the family takes a gander at basically kid not about kid young woman. Block of Ammu's father completions of the dream of critical level groundwork for Ammu. To discard suffocation in her own family, Ammu marries a specialist of a tea garden in Assam. (Chamberlain, 2017)

Ammu doesn't get lightening in her married life. Her ideal accomplice is a huge luxurious and tortures her really and mentally. Her ideal accomplice feels free to her to his master manager Mr. Hollick to satisfy his scurrilous yearning as a split the difference for work benefit. This kind of selling out and net unfairness is other than presented recorded as a printed duplicate by other female scholars; particularly Kamala Das has reflected this pathetic treatment by her ideal accomplice in her pieces. Being staggered and humiliated by her perfect partner, Ammu returns to her Ayemenem house along pull out two children. Amm's father will not completely perceive that that a Brit could at whatever point strike the subtlety of a woman. Amm's charge to her father looks nothing noteworthy with the exception of an occasion of a woman where the past can't understand the relentlessly energy of the last choice. (Gilbertson, 2018)

II. LITERATURE REVIEW

There is a long settled culture in the Indian Subcontinent that is basically seen as male driven comfort. Women are found in the enslaved male driven culture as a legitimate animal who is reliant upon the person for everything all along of her reality to her work (Brahmin, 2016).

In India, unequivocal kinds of male overwhelmed culture have been fanned out in which women are impacted in different ways by the arrangement of man driven power structures among family and society. The unacceptable position and status of women in Indian culture, as reflected in socio-social shows of force, has driven women to see and perceive their sub optimal status since. Right when it came to accomplishing something scholarly or inventive, she was viewed as bum. The engagement of a lady in a male-represented society can in any case hanging out there in such a circumstance (Islam, 2019).

In the Indian subcontinent, the climb of women's opportunity has incited the looking at of the old male driven preeminent nature of conspicuousness. The women of today won't be puppets in men's control. The depiction of women has thusly, gone through a significant shift. In the Indian subcontinent, there is an equivalent fanned out culture that is essentially utilized as man driven accommodation. Women are found in the psyche man driven culture as an unpretentious animal who is of individual for everything all along of his reality to our own (Gilbertson, 2018).

In the second flood of woman's honors that started during the 1970s, showed normal women expected a focal part and they were dynamic in different social upgrades like understudies, youth, laborers, laborers, genealogical social orders, and different components of ordinary open doors. They scorned the paternalism of the helpful and altruistic social work of gallant people and high society women and pronounced themselves legends for women's distinctions. The third wave basically consolidates perspectives from those agitated or shed from past woman's honors 'waves': genealogical women and women of collection, postcolonial women, young ladies, women of different limits, women of racial and extreme minorities, and women of elective sexuality. The new woman's honors have been acknowledged to embody and address client connected with, individualistic, and bold methodologies of middleclass Indian women in the city zeroed in on heading care, the quirk of women, and the certification of chances. (Chopra, 2018)

Women of the advanced age have been doing fighting to liberate themselves from male man controlled society, against the disconnected characteristics presented by the women's radical voice of inconsistency beginning from the beginning of history, genuine, monetary, and social. While women are second rate, a face interior strains that should be changed and others desire to instigate existing social separations to achieve change. Women question the ceaseless nearby and generally contrasts that outcome in the public field as opposed to the deficiency of expressive voices from experts of different associations in Indian culture. The female figures of Arundhati Roy are in this way tangled between standard lines and contemporary free zones. She superbly guaranteed through her savvy that a lady is besides a living being and not a man's extremity. She is a free being who has the decision to track down a decent way to salvation. Here Roy talks by the voice of Simone de Lead who watches out for in her notable work "The Second Sex" as "One isn't thought of yet rather changes into, a lady" . Roy's depiction of the subordinate lady turned out to be more exceptional by basically presenting the many

profiles of women who, dismissing their maltreatment and minimization, are not without affiliation and responsibility (Mohanty, 2015)

MODERN INDIAN WOMEN IN THE WORKS OF ARUNDATHI ROY

Arundhati Roy is critical strong regions for creator, so it's somewhat surprising for see her obviously duplicating male driven hostility in her work. Specifically, the work "The Very much educated power and the Sacred individual" is temperamental in its portrayal of Mohandas Gandhi, who is made as a romanticized figure that never dedicated any blunders in his normal presence. This is shaky contemplating the way that it "romanticizes" him, making him seem like he was nonsensically stunning to confound completely done anything ever. It other than connects with people to love Gandhi and think of him as a confirmed model, notwithstanding the way that he did a few fantastically horrible things like supporting the standing system, engaging mates that beat their life accomplices gave that "they legitimized it," and recommending that the English should use poison gas on the Indian public.

Arundhati Roy is perhaps of the most astounding and gifted creator inside late memory. Her books are written in a style that is both extraordinary and wonderful. She makes sense of late worries and events in India with a voice that is both troublesome and massive. In her book *The God of Small Things*, she makes sense of the issue of money related hostility and shamefulness in India. She looks at how this cash related injustice affects several people's lives, especially women. She does this by depicting how India's Indian Criminal Code licenses mates to beat their buddies enduring they recognize they have been rebellious. This subject is stunningly enchanting in light of the fact that it shows up, evidently, to be so off track and terrible; in any case, there are some who could fight that this is a depiction of social relativism.

More prominent piece of Indian women are correct now not aware of their qualifications, not outfitted with work spaces and sensible opportunities to rehearse them regardless unending undertakings are made in the stimulating and chance of their possibilities. History has shown that an Indian woman is prepared for changing into a trailblazer, unprecedented in the affiliation, an unmistakable facilitator, and a senseless competitor. The overall people compacted her longing. Women are on an extremely essential level imaginative in nature. The assistance of Indian Women producers is regarded in all educational depictions. Their functioning draws out that assistance for freedom and to break that monstrous number of severe powers. They have depicted the presence woman who is charmed between their own objective and the fixing powers of man controlled society. Women find framing the most expressive kind of workmanship, which is reliable with women's appreciation. Women's outlining falls as an other class, which conveys the bearing unequivocal concerns of women - women's enthusiast viewpoint.

Arundhati Roy entered the region of words in an equivalent development to dive further into human method for managing acting. Starting with disheartening as her critical subject, she progresses forward toward related focuses including misuse, exile, social clearing, and transnational social stream. Before long, Roy's innovative frontal cortex doesn't simply integrate "country," which truly merit various understandings. She puts a colossal need on nuclear or joined family affiliations. It fills in as the truly creative part for her. She uses a level of story systems, classes, and depicting styles to consolidate it and make a "novel spot" that, once more, adheres to this ongoing reality. In doing likewise, she suddenly associations the lines between made up style and changes reality on an exceptionally fundamental level. The sharp piece of Arundhati's books an enormous piece of the time endeavors to fix the opening among it and the social point of view of the extraordinary level world.

As a recognizable separation to the separation among oneself as well as others is the reflection a couple of spot in the degree of oneself and oneself. Depolarization, which makes it possible to rush decentralization and decolonization, is what the demonstration of reflexivity achieves. The book looks past reality while simultaneously being grounded in it. Roy writes in this exceptional circumstance, "Ammu didn't stay aware of to be stunned with him. She just really take a gander at the possible results and saw. She felt that anything, anyone using every single imaginable mean, would be ideal over returning to Ayemenen . She stayed in contact with her family enlightening them concerning her decision .They didn't reply" (Roy 39). The huge characters are basically something practically the same, all around that truly matters, changed, and there is the use of clear language. The yearning for character, the requirement for a significant entryway, and the risky relationship with pioneer culture are subjects waged holy war in the text.

The experts' perspectives on generally speaking setting went through a fundamental change close to the start of the twentieth 100 years. The two specialists and scientists, to propelling degrees, were at risk for starting their change. They watched out for whether reality should have been observable as absolutely unambiguous and withdrew parts, which changed how journalists, especially creators, advanced toward their work. Roy's women are financially free and sporadically work in sincere affiliations, yet socially they are obliged and kept. Genuinely, notwithstanding, her women are truly free and shouldn't play with a man's assistance to exist.

Considering her viewpoint, which sees the world as a solid whole, she pushes toward the evaluation of history and historiography as demonstrated by a totally substitute perspective. The enhancement on the longshot

in this verifiable perspective considers an impression of the globe as on a remarkably basic level hardened. Globalization concerning trade, criticalness, and social contact is one of Roy's dull spots. Roy battles that while European expansionism caused a principal break in the heritories of Asia and Africa, third-world affiliations were destroyed and a short period of time later repaired due to these goliath upsetting effects. There is the different approach of adventurers that she helped with making. The novel by Roy frames how powerless an individual is no matter what a terrible legitimate event that leaves a drawing on a nation's blueprint of encounters.

The women in Roy's works go probably as independent people, making concurring for their own expected advantages and acquiring social certification, depicting their own region, showing up at their own choices about their lives, attracting their own thoughtless activities, getting the benefits of accomplishment, and never being reluctant to encounter the savagery of disappointment. By far most of the female characters are portrayed as going with the important decisions in their own lives. Besides, they have a vibe of public individual.

How Arundhati's female characters are depicted *The God of Small Things* by Roy pulls out preposterously far off from ordinary thoughts concerning female characters and their lives recorded as a printed version. Rather than being a heap on their associates or another individual, they are live creatures who are continually ready to conflict with or battle when huge. They are not resting significance. The use of a perplexing storyteller gives the work a system for accomplishing its focal subject. Consistently, whether a country's metropolitan organizations and lines can keep a unimportant extent of human work to go on with an ordinary presence liberated from affiliation emerges. Roy comprehends that the center of human existence is that following to meandering around so much, an individual essentially needs to unwind and return to rest. Truth be told, to the standard individual, no ensured assistant breaking point has any significance. The strength with which this one of a kind's conventional trial and error in game-plan and spot reverberate expressly is really amazing. It is less erratic in its managerial issues and more despondent, generally speaking.

Arundhati Roy is the illuminator among the contemporary women essayists. She is one of the women essayists who explained the hardships of the hindered and the mask of women in a male oversaw world and the impact of communism on the existences of the abused. Right when women journalists remained mindful of their reservations in offering a principal assessment of Indian regulative issues, Arundhati Roy arose as an indication of light to facilitate the Indian women specialists. She has overpowering get-together with *The God of Small Things* (1997), which has placed her in the genuine front of the enormous number of different analysts. Her flourishing with essentially the movement of her single book has as of late positioned her considering indistinguishable conditions with Salman Rushdie and others. Moreover, She has beaten even Vikram Seth's *A Reasonable Youth*. The characters are completely eccentric, with no real correspondence to confirmed characters. Arundhati Roy makes reference to the Veteran communist E.M.S Namboodiripad by name, yet continues to imagine fictions about him, which incited all over fights in Kerala, the state where he headed the fundamental picked socialist Government in world history. It is correspondingly a complete question novel, which portrays barbarities against the weak, teenagers, women and untouchables.

III. CONCLUSION

We find that Arundhati Roy has extended an affirmed picture of women who, under man controlled society, social make and male haughtiness are progressing forward overall. The maker has shown how three female legends fight for their world in the overall people in various positions. They don't address the kind of women rather they address the Indian women in more unmistakable sense. Every woman encounters in it in her own particular way. As one scholarly notices, "It will in regular be known as the story of sufferings of Youth Kochamma, Mammachi, Ammu and Rahel. In a country like India where male driven structure areas of strength for is for very, endure mentally, truly and really".

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