



“THE CONSCIOUSNESS AND THE POLITICS OF ENVIRONMENT IN DEMOCRATIC SOCIETY”

Author (1) Name:

Dr. ARPNA DEVI

Bhagwant University Ajmer, Rajasthan India

Address:

Jammu Kashmir (Kulgam) INDIA
192231

ABSTRACT

Consciousness is crucial for awareness and social empathy in activism, as illustrated in Arundhati Roy's essays and novels. The writing addresses caste discrimination and political hypocrisy, emphasizing the importance of social well-being, showcasing community resilience against marginalization, focusing on the Kashmir conflict and systemic inequities. The paper critiques neoliberalism and globalization through characters representing solidarity in various struggles, the narrative address socio-political issues in India, denouncing the exploitation of the poor and advocating for change. The paper condemns environmental destruction which is tied to capitalism, highlighting the ecological degradation of the River Meenachal and connecting social justice with ecological concerns while voicing the struggles of marginalized communities in India's secular democracy.

Key words: Consciousness, discrimination, social, political, Justices, ecology and environment.

1.1 AN INTRODUCTION TO THE CONSCIOUSNESS

Consciousness refers to the ability to be aware of one's thoughts, feelings, perceptions, and surroundings. It plays an important role in shaping reality and our sense of self. Our sense of self grows by being aware of our actions, understanding the reasons behind them, and being aware that others may observe and react to them. Consciousness exists on a spectrum from high levels of awareness to a complete lack of awareness or unconsciousness. The more aware you are of your thoughts, feelings, perceptions, and surroundings, the higher your level of awareness will be. This level of internal and external awareness is known as a state of consciousness. It is a mental state in which a person is aware of himself and his environment. Although the terms consciousness and conscience are often used

interchangeably, they have different meanings. Consciousness refers to one's knowledge and awareness, especially understanding the gap between the ideal world and the real world. It involves making value judgments and classifying situations as true, false, or neutral. Awareness also depends on one's beliefs and worldview. Awareness plays an important role in identifying different situations and determining whether they are fair or unfair, personal or organizational, safe or dangerous, etc. As the American sociologist C. Wright Mills explained in 1959, consciousness is the ability to relate personal issues to larger social concerns. However, although consciousness is believed to exist, it cannot be measured quantitatively and is therefore considered a psychological concept. So we rely on explanations that are made to understand and explain it.

How people perceive the world strongly influences how they respond to new information and experiences, but the information itself does not always influence that worldview. Raising awareness about an issue is important, but it is only one aspect of motivating people to take action and create change. Awareness helps identify situations where reality does not match the ideal, and one's sense of agency determines whether one should personally intervene or someone else should. People care deeply about every social and environmental problem they encounter, and although it is impossible for them to act effectively, they identify the issues they care about and have the ability to make a difference. Awareness is rooted in understanding social structures and, ultimately, personal values. A key skill, then, is the ability to find a way to recognize the areas in which people feel empowered to act and to intervene effectively in those areas that align with their deepest concerns, knowledge of social structures, and personal values.

Consciousness is an ever changing series of thoughts that can be shift smoothly and effortlessly from one movement to the next, just like water flowing in a stream. William James (1890)

According to William James, consciousness is a constantly evolving train of thought that can move seamlessly and effortlessly from moment to moment, like the smooth flow of water in a stream. Consciousness is a concept that allows us to perceive and describe what we believe exists, even though we cannot see, touch, or measure it in a tangible way. Therefore, we give an explanation to understand it. Mental activity shows different levels of consciousness. Throughout the day, our awareness of internal events and external environments fluctuates. For example, we may be wide awake during psychology class but feel sleepy at other times. Consciousness can be seen as a spectrum from heightened awareness to complete unconsciousness. The more aware you are of your thoughts, feelings, perceptions, and environment, the higher your level of awareness will be.

1.2 SOCIAL CONSCIOUSNESS: AN ACTIVISM IN THE WRITING'S OF ARUNDHATI ROY

Social awareness refers to the awareness and understanding of a person's relationship with a larger society and the common identity in that society. It involves recognizing oneself as part of a group and experiencing a sense of oneness with others. This sense of unity is seen in different cultures and social groups. Recognizing this common social identity allows people to create a sense of social cohesion and work towards common goals.

Social consciousness also requires that the well-being of each member of society affects the well-being of all members. It involves realizing that living in a society that cares about others is worth the sacrifice. Ignoring the struggles of others and simply being content with your own life is not true social consciousness. Social consciousness begins to develop when the sight of people in need evokes feelings of empathy, and it becomes difficult to enjoy personal comfort. This concept is an essential part of social, political, and intellectual life. It emphasizes that it is not individual consciousness that shapes their

existence, but their social existence shapes their consciousness. Critics often see activism as an aggressive and destructive force in society and culture.

Arundhati Roy, known as a "writer-activist," emphasizes the political depth of his fiction and nonfiction works, particularly regarding environmental moral values. His novel and the short story "The Briefing" illustrate how development can cause ecological and human destruction, yet they also suggest a hopeful connection between nature and culture through Tern Verberg's urban planning theory. In his essay "Women Have Feelings..." from "The Algebra of Infinite Justice," Roy highlights the writer's role in social advocacy, using his platform from "The God of Small Things" to further activism. His personal challenges, such as obscenity charges, underline his commitment to free speech and ongoing social justice efforts beyond literary recognition.

Activism involves passionate awareness and determination to combat injustices, with writer-activists like Arundhati Roy and Tim Winton using their prominence to advocate contemporary issues. Their influence, not formal expertise, enables them to effectively communicate and inspire change.

"a writer is neither exactly private nor exactly expert", Jones comments on "the unique relationship between art and engagement" and opines, therefore, that "What a writer brings to an issue, however, is an ability to represent, to communicate effectively and emotionally, to convince."

Jones argues that writers transcend simple labels by linking art to emotional interaction, exemplified by Arundhati Roy, who critiques social power dynamics and oppression of marginalized groups, advocating for their rights through her politically charged works.

"Flags are bits of colored cloth that governments use first to shrink-wrap people's minds and then as ceremonial shrouds to bury the dead".

The national flag evolved from a government tool to honor the deceased, while European colonialism, especially by the British East India Company, exploited and oppressed India, damaging its culture; literature, like Arundhati Roy's, highlights social injustices and reflects societal change.

"Why didn't they just poison us? Then we wouldn't have to live in this shit-hole and the government could have survived along with its precious dam to itself." –Speaking by Ram Bhai, whose village was submerged when the Bargi dam was built on the Narmada.(The Greater Common Good, p.55)

People are engaged in a whole spectrum of struggles all over the country – the land less, the homeless, Dalits, workers, peasants, weavers. They're pitted against a juggernaut of injustices, including policies that allow a wholesale takeover of people's land and resources. (Roy, Broken Republic Three Essay 3)

Ram Bhai's poignant question about the suffering caused by the Bargi dam highlights the oppression faced by displaced villagers, inspiring Arundhati Roy to expose societal injustices. As a social activist and acclaimed author of "The God of Small Things," Roy uses literature, protests, and nonviolent campaigns to critique corrupt politics, advocate for the oppressed, and challenge unjust government policies.

Arundhati Roy's novel "The God of Small Things" critically examines oppression faced by marginalized groups, particularly focusing on caste discrimination and political hypocrisy. The protagonist Velutha, an untouchable, embodies social taboos and challenges traditional views of divinity. Roy critiques political double standards and highlights injustices against workers, peasants, and Dalits. As an organic intellectual, she confronts power structures with passion, advocating for reform and justice for

diverse groups, including Muslims, Indigenous peoples, transgender individuals, and women. Her broader activism, as seen in works like "The Shape of the Beast," reflects her commitment to amplifying marginalized voices and addressing significant social concerns.

Velutha the untouchable and Ammu the higher caste Syrian Christian become each other's solace. But in fear of being a lower caste Vallya Paapen, father of Velutha meets Mammachi, who calls him as "Drunken dog! Drunken lair".(256) Still he is too loyal towards her than his own blood. He narrates the relationship between his son and Ammu to Mammachi, mother of Ammu "he asked God's forgiveness for having spawned a monster" (78). By showing deeply rooted hegemonic consciousness.

Velutha, an untouchable, and Ammu, an upper-caste Syrian Christian, share a forbidden bond feared by Velutha's father, Vallya Paapen, who endures insults from Mammachi yet remains loyal to her. Roy's novels, including "The God of Small Things" and "The Ministry of Supreme Happiness", expose caste and gender discrimination through marginalized characters enduring profound suffering.

The God of Small Things depicts the plight of men and women marginalized by society....They are hemmed in all around by oppressive and regressive institutions or beliefs and assumptions. The characters are mercilessly victimized by man and man-made system, powerless to prevent their own downfall. (82)

"The God of Small Things" explores the challenges faced by marginalized people under oppressive systems and outdated beliefs in Kerala. Roy highlights social issues such as untouchability, gender discrimination, and caste oppression, critiquing the injustices perpetuated by society and corrupt governance. Through her portrayal, she embodies the organic intellectual advocating for justice and reform, despite criticism for her stance against the caste system and societal norms.

Layers of dominance permeate family, culture, society, and nation, suppressing marginalized voices. Intellectuals like Arundhati Roy play a vital role in challenging this structure through activism and writing, blending public engagement with creative expression. However, critics like Ramachandra Guha oppose her political involvement, urging her to focus on novels. Roy questions the label "activist writer," advocating for creative freedom across genres. Roy wrote:

Now, I've been wondering why it should be that the person who wrote The God of Small Things is called a writer, and the person who wrote the political essays is called an activist? True, The God of Small Things is a work of fiction, but it's no less political than any of my essays. True the essays are works of non-fiction, but since when did writers forgo the right to write non-fiction? ("Ladies" Algebra 196)

Roy questions why the author of The God of Small Things is simply labeled a writer, while someone who writes political essays is called an activist, noting both fiction and nonfiction can convey strong political messages. She feels the writer-activist label implies a divided identity, but insists purposeful writing inherently involves social responsibility and activism.

There is an intricate web of morality, rigour and responsibility that art writing itself, imposes on a writer... And that's not always easy. It doesn't always lead to compliments and standing ovations. It can lead you to the strangest, wildest places.... The trouble is that once you see it, you can't unsee it. And once you have seen it, keeping quiet, saying nothing becomes as political as an act as speaking out. There's no innocence. Either way, you're accountable. ("Ladies" Algebra 191-3)

Writing and creating art involve complex moral values, discipline, and responsibility that can lead to unexpected challenges rather than praise. Once a writer acknowledges this responsibility, silence and speech both carry political weight, as every action is accountable. Roy emphasizes that writers influence society, economy, politics, and culture by educating and inspiring collective consciousness and action. Her activism against nuclear tests and environmental destruction reflects her commitment to positive social and ecological change.

Arundhati Roy's novel "The God of Small Things" reveals the plight of Dalits and critiques caste discrimination in Kerala. Set in a Syrian Christian family over five generations, it features characters like Rev. Ipe and Baby Kochamma, illustrating societal conflicts rooted in gender and caste dynamics. Through Ammu, a fourth-generation heroine denied education and dignity, and her tragic love for Velutha, an untouchable carpenter, the narrative explores themes of male chauvinism and the oppression of women. Velutha emerges as a tragic figure, succumbing to societal forces despite his activism. The story critiques religious hypocrisy and the dowry system, reflecting Roy's personal experiences while highlighting the loss of innocence amid social injustices and familial betrayal.

1.3 POLITICAL CONSCIOUSNESS AN EMERGING TREND TO POLITICS OF ENVIRONMENT

Political consciousness refers to individuals' awareness of their political environment and their role in history, rooted in Marxist ideology and contrasted with Hegel's divine influence theory. It enables people to act politically through voting, protesting, and community projects, fostering social order and preventing tyranny. This awareness promotes legitimacy, trust, and unity within society.

Roy's work highlights various forms of marginalization in contemporary Indian society—gender, politics, social status, race, geography, and religion—depicting a fragmented nation marked by binary oppositions like dissent versus consent and democracy versus revolution. Critic Swati Ganguly praises Roy's exposure of corporate-government collusion exploiting resources and suppressing resistance but critiques the novel's inadequate portrayal of South Indian culture, Syrian Catholics, and biased representation of Marxist ideologies, stressing the need for nuanced political consciousness.

The Ministry of Supreme Happiness is a deeply political novel addressing issues like the Kashmir conflict, Manipur nationalism, Adivasi displacement, Maoist insurgency, and the 2002 Gujarat massacre. Jagdish Batra calls it "a political novel in every sense," with sharp caricatures of Indian politicians highlighting three decades of political turmoil. Despite extensive study, it remains unanalyzed through Edward Said's framework of "I" and "the other."

The book critically examines critics and explores loopholes while highlighting how Roy integrates contemporary social and political issues into his novel, giving voice to the marginalized. It discusses themes like non-violence, resistance through writing, critiques of nationalism, and offers the author's analysis of the emergency period.

Civil rights had been suspended, newspapers were censored and in the name of population control, thousands of men (mostly Muslim) were herded into camps and forcibly sterilized. A new law-The Maintenance of Internal Security Act-allowed the government to arrest anybody on a whim. The prisons were full; a small coterie of Sanjay Gandhi's acolytes had been unleashed on the general population to carry out his fiat (34)

Civil liberties were abolished, media censored, and many Muslim men arrested and forcibly sterilized under the Internal Security Preservation Act, which allowed detention without cause; meanwhile, Kashmir's dire situation is symbolized by a graveyard, reflecting pervasive death and oppression.

...Death was everywhere. Death was everything.

Career. Desire. Dream. Poetry. Love. Youth itself. Dying became just another way of living. Graveyards sprang up in parks and meadows, by streams and rivers, in fields and forest glades. Tomb Stones grew out of the ground like young children's teeth. Every Village, every locality, had its own graveyard. (314).

Death pervades every facet of life, turning landscapes into graveyards and merging dying with living. Anjum transforms her graveyard home into the Jannat Guest House, a refuge for society's outcasts—bohemians, revolutionaries, and lovers—aiming to revive love, hope, and faith amidst death. Roy critiques official histories by blending personal and political narratives, implicating both Pakistani terrorists and Gujarat's authorities in a train burning. As Ketu H. Katrak notes, Roy exemplifies postcolonial women writers who challenge entrenched power structures.

"explore the personal dimensions of history rather than overt concerns with political leadership and nation-states This does not make women writers" concerns any less political; rather, from a feminist standpoint of recognizing the personal, even the intimate and bodily as part of a broader sociopolitical context, post-colonial women writers enable are conceptualization of politics" (234 emphasis mine).

Postcolonial women writers emphasize personal, intimate experiences within broader sociopolitical contexts, enriching political discourse beyond traditional leadership narratives. Roy's work critiques structural inequalities by exposing how caste, class, and patriarchy intersect to marginalize the majority while privileging a few. Highlighting the state's failure to protect marginalized "non-citizen" Indians, Roy reveals widespread injustice, ignorance, and exhaustion among the oppressed, evoking deep empathy and challenging conventional political understandings.

Power is fortified not just by what it destroys, but also by what it creates. Not just by what it takes, but also by what it gives. And Powerlessness reaffirmed not just by the helplessness of those who have lost, but also by the gratitude of those who have (or think they have) gained. (136; emphasis in the original)

Power is reinforced not only by what it destroys but also by what it creates, just as powerlessness stems from both loss and perceived gain. In her 2001 book "Power Politics", Arundhati Roy outlines her writing principles: there are no rules, yet no excuses for poor art. Despite downplaying her writer identity in favor of activism, Roy's confident, carefully crafted fiction challenges established conventions and political boundaries, making her style both linguistic and subversive. In post-independent India, Chacko's expanded pickle factory symbolizes national efforts toward globalization, with its logo—a Kathakali dancer—reflecting local culture amid broader economic integration.

"In contrast, Roy gives us a glimpse of a 'small house' that speaks of a distinct environment and a habitation that opposes the politics of 'largeness' Velutha's hut speaks of and enables practices of integration, inclusion and equity. Next to the river and hemmed in by a huddle of trees, 'it nestled close to the ground, as though it was listening to a whispered subterranean secret' (96)

Arundhati Roy's depiction of Velutha's "small house" in "The God of Small Things" symbolizes a humble, nature-integrated space embodying unity, acceptance, and eco-centric values that challenge capitalist intrusion and authority. Roy subtly critiques environmental politics in the novel, later explicitly condemning development-driven degradation and emphasizing critical political awareness for social resistance.

1.4 SOCIO-POLITICAL CONSCIOUSNESS

Consciousness is a substantial factor that should be possessed by individuals to acquire political rights. It is a true phenomenon that, without it, particular people tend to be apathetic to society. Consciousness emerged as full awareness, which affects the appearance of mass movements in order to press the power of elites. Although this stage does not give a solution for solving silent culture, citizen awareness can influence government consciousness.

1. During the transition from silent culture to full consciousness, the withdrawn behavior of societies will gradually change to the open ideology in all aspects of life. Along with the emergence of critical awareness
2. Witnessed the ugly face of the nation where the capitalist, the man with "*power makes*" the poor people their ladder to climb and to have the ripe fruit in among intellectuals,.
3. Roy advocates for national improvement and social change through her passionate writings, including essays and short stories, notably "The God of Small Things." Her work highlights injustices faced by marginalized people and critiques political actions purportedly aimed at betterment, emphasizing her commitment as a social activist and her pursuit of uncovering the nation's hidden truths.
4. As a social activist, she chooses the literary form to express her keen thoughts and hatred towards the dirty game of politics. She uses various methods in her writing as a social activist, such as boycotts (while refusing the government's acts in her essays), protests (while showing resentment against the various government policies), and open discussion with the readers, as well as the media and pragmatic style of criticizing the government's roles, holding social campaigns, and ultimately being an advocate of the non-violent strategy towards criticizing the various government policies and decisions.
5. Arundhati Roy is celebrated for her impactful writing that critiques social, economic, and political issues in Indian society. Her works exemplify social realism and highlight the intricacies of societal patterns. As a social activist, she advocates for peace and equality, urging readers to engage with her messages for a more just world free from discrimination and exploitation.
6. Arundhati Roy has explicitly drawn attention to the exploitation of the have-nots by the upper class. The poor, socially and economically backward, are shamelessly used and abused. The entire system, be it religious, political, or social, must unite to stand against them.
7. Roy wants to make the rejection of the caste system and untouchability a private, personal battle, starting with individual refusal to accept these rigid social codes. Then, she has to inscribe in her text a certain dismissal of available political utopias, which had the opportunity to settle these problems but did not manage to succeed.

8. Roy has brought forth this dark side of India in the novel, not exactly to expose it to the world but rather to come face-to-face with it and kill the demons that lurked in her subconscious. Caste, class, and gender discrimination have always dominated the way of life in India.
9. Roy depicts how the ideology of the dominant group in society affects the lives of weak and voiceless innocent people. However, traditional intellectuals are the followers of social discourse and ideology. They assimilate with the dominant group of society, but organic intellectuals like Roy are the silent observers and the louder thinkers of society. They never worry about others points of view, and they are eager to forecast the dead convention prevalent in society and try to reform it.

Arundhati Roy advocates for empowering ordinary people to resist imperial forces through awareness and action, envisioning a world that prioritizes human rights over economic growth. Her novels, such as “The Ministry of Utmost Happiness” and “The God of Small Things”, address the impacts of colonialism and globalization in India, depicting collective struggles against neoliberal oppression. Roy critiques socio-political issues and emphasizes dissent as a moral duty, aiming to raise awareness about injustices faced by marginalized groups. She highlights the global divide between rich and poor and portrays the struggles of the underprivileged with a focus on women's experiences, revealing how gender intersects with class and culture. Ultimately, her storytelling offers a hopeful vision of coexistence amid societal fragmentation.

3.5 COLLECTIVE CONSCIOUSNESS

Collective consciousness is a shared sense of identity and purpose resulting from marginalized experiences. Roy's study demonstrates how marginalized individuals find connection and solidarity on society's margins. Collective consciousness goes beyond mere resistance, reframing belonging and contesting prevailing narratives that exclude people. It transcends individual consciousness, as states of collective consciousness differ from individual consciousness. The 21st century presents a paradox as the world becomes increasingly interconnected due to globalization, yet it is also deeply divided due to social hierarchies and diverse identities. Market-driven globalization disregards human needs for social protection and treats workers as commodities. Arundhati Roy's novel, *The Ministry of Utmost Happiness*, explores the struggles of marginalized individuals coping with a challenging society. The novel highlights how gender, caste, religion, and ethnicity intersect to influence these people's lives. Roy critiques policies prioritizing free markets and privatization, highlighting the complex struggles faced by those not treated as people and the impact of neoliberal economic policies on these inequalities. Roy's novel, *Jannat Guest House*, explores the rise of collective consciousness in the face of marginalization. The house serves as a sanctuary for outcasts, providing safety from the repressive powers of the 'normal' world. People like Miss Umeeda, Anjum, and Tilo find solace in this sanctuary as they seek happiness in the afterlife. Social standards become less binding within the house as a sense of community based on empathy and common experiences of marginalization takes place. The house does not break free from micropolitics, as regular encounters uphold existing structures. Roy's fiction does not provide a direct route to her philosophy of happiness, but rather, it focuses on the absence of happiness through which her idea of happiness can be determined. Instead, it fosters a fresh, mutually respectful, and united feeling of belonging.

The Ministry of Utmost Happiness by Arundhati Roy examines collective consciousness arising from shared experiences among diverse marginalized individuals, emphasizing solidarity over hierarchy. The narrative follows characters like Anjum, a transgender woman, and Tilo, exploring themes of societal discrimination, identity, and belonging. Through the lens of the Khwabgah—a sanctuary for the hijra

community—Roy highlights the interplay of personal and socio-political factors as characters confront their realities in a repressive society. Tilo's experiences reflect the complexities of belonging amid Kashmir's turmoil, illustrating how individual journeys intertwine with broader cultural tensions. Overall, the book advocates for empathy and community, resisting alienation through shared struggles.

The Ministry of Utmost Happiness explores the concept of collective consciousness beyond mere resistance and marginalization. Through shared experiences, the characters Anjum, Saddam, and Tilottama redefine what it means to belong and create a new identity rooted in solidarity and mutual respect. This collective voice challenges dominant narratives that marginalize them, highlighting their resilience and acts of micro-resistance. However, Roy does not present collective consciousness as a utopian ideal. The characters maintain their identities and face conflicts, but their common experiences develop a strong friendship that helps them survive in a society that often pulls them apart. The novel highlights the irony of India remaining politically sound, but the characters shield their second world' against unrest, reflecting the collective consciousness theory. The Ministry of Utmost Happiness offers a subtle exploration of collective consciousness, depicting it as a force emerging from the margins, offering solace, resistance, and a sense of belonging to those who have been shunned. It examines the experiences of marginalized individuals in a globalized society, focusing on their struggles and collective consciousness. It uses Durkheim's concepts to analyze how common challenges shape collective identity. The narrative, set in a guest house, critiques globalization's unfulfilled promises and highlights Arundhati Roy's transformative vision in The Ministry of Utmost Happiness. It offers insights for an alternative model to the prevailing neoliberal globalization.

The 21st century presents a paradox of globalization, as it leads to increased interconnectedness but also division due to social hierarchies and diverse identities. Arundhati Roy's novel, The Ministry of Utmost Happiness, explores the struggles of marginalized individuals in a challenging society. The novel highlights the intersection of gender, caste, religion, and ethnicity and critiques policies prioritizing free markets and privatization. The novel highlights the complex struggles faced by those not treated as people and the need for social protection.

Roy's concept of collective consciousness as a powerful tool for resistance against intersecting oppressions. According to Durkheim's theory, collective consciousness acts as the moral and social glue that maintains social order and cohesion. It is the true microcosm of human representation and contributes to a sense of belonging and identity within a community. Collective consciousness transcends individual experiences and is a shared sense of identity and purpose resulting from marginalization. Roy demonstrates how marginalized individuals find connection and solidarity on the margins of society. This conclusion goes beyond mere resistance, as collective consciousness states are distinct from individual consciousness states, thereby reframing belonging and contesting prevailing narratives.

3.6 CONCLUSION

Consciousness is vital for political rights, as highlighted by Paulo Freire's levels of awareness: semi-intransitive, naive, and critical. Arundhati Roy critiques oppressive systems of gender, class, and caste in her works, particularly addressing social justice issues like the caste system and violence against women. Through personal narratives, she advocates for critical thought and confronts inequalities, opposing capitalist exploitation and environmental degradation while merging historical and fictional elements to unveil systemic oppression and ecological awareness in India.

BIBLIOGRAPHY

1. Ampuja, Marko and Bill. (2012). Theorizing globalization: "A Critic of the Mediatization of Social Theory".
2. Anand, Divya. "Inhabiting the Space of Literature: An Ecocritical Study of Arundhati Roy's *God of Small Things* and O.V. Vijayan's *The Legends of Khasak*." *Interdisciplinary Studies in Literature and Environment*, vol. 12, no. 2, 2005, pp. 95– 108., doi:10.1093/isle/12.2.95.
3. Dipender, Raj. "Ecological Conscience in Arundhati Roy's, *The God of Small Things*" *A Journal of English Studies*, 7(1), (2023). P 41-48. DOI:[10.3126/pursuits.v7i1.55373](https://doi.org/10.3126/pursuits.v7i1.55373)
4. Dr. Sanjay, Johari. "Social Consciousness in Arundhati Roy's Novel: *The God of Small Things* - The Voice of Human Mind." *International Journal of Advances in Engineering and Management (IJAEM)* Volume 3, Issue 7 July 2021, pp: 1220-1224 www.ijaem.net
5. Dasan, M. (2001). "Arundhati Roy Hits the Socio Political Ball." *The Critical Studies of Arundhati Roy's The God of Small Things*, edited by Jay dip Singh Dodiya and Joya Chakravarty, Atlantic Publishers, pp.31-39.
6. Dasgupta, Priyasmita and Titir Chakraborty. (2020). "Gender and Caste in the Light of Socio-political Change; in Arundhati Roy's *The God of Small Things* and Other Writings." Accessed April 26.
7. Geetanjali. "Ecocriticism and Environmental Consciousness in Arundhati Roy's *The God of Small Things*." *Veda's Journal of English Language and Literature JOELL*, Vol.5, no.1, 2018, pp.179-183.
8. Jefferess, David. "The Limits of Dissent: Arundhati Roy and the Struggle Against the Narmada Dams." In *Globalizing Dissent: Essays on Arundhati Roy*, edited by Ranjan Ghosh and Antonia Navarro-Tejero, London and New York: Routledge.(2009). p157-179.
9. Jones and Adair.(2010). "Literary Activism." Word press. 10 Dec. Web. <http://adairjones.wordpress.com/about-me/essays/literary-activism/>
10. Jahan & Sahay. Collective consciousness to pursue Gender Equality in The Ministry of Utmost Happiness. *European Proceedings of Social and Behavioural sciences*, 10, (2019). p179-89 <https://doi.org/10.15405/epsbs.2020.10.02.17>
11. Jefferess, David. "The Limits of Dissent: Arundhati Roy and the Struggle Against the Narmada Dams." In *Globalizing Dissent: Essays on Arundhati Roy*, edited by Ranjan Ghosh and Antonia Navarro-Tejero, London and New York: Routledge.(2009). p157-179.
12. Lobnik, Mirja. "Sounding Ecologies in Arundhati Roy's *The God of Small Things*." *Modern Fiction Studies*, vol. 62, no.1, Spring 2016, pp. 115-35.
13. Prakhar, Medhavi. Intersections and Collective Consciousness in The Ministry of Utmost Happiness: Understanding Micropolitics of Arundhati Roy, *International Journal of English, Literature and Social Science*, (Vol.9, No. 2),(2024), p 211-17..
14. Roy, Arundhati. "Azadi: The Only Thing Kashmiri Wants." In *Kashmir: The Case for Freedom*, edited by Tariq Ali, Arundhati Roy and Pankaj Mishra, 57-71. London and New York: Verso.
15. Roy Arundhati. "The Greater Common Good," in *The Algebra of Infinite Justice*. Also published in Roy, *The Cost of Living*. See also R. Rangachari, et al., *Large Dams: India's Experience* (World Commission on Dams, November 2002). Available online at: <http://www.dams.org/kbase/studies/in> (accessed March 29, 2009).
16. Roy, Arundhati. *The Algebra of Infinite Justice*, New Delhi: Penguin Books India, 2002. Print.
17. Roy, Arundhati. *Field Notes on Democracy*. New Delhi: Hamish Hamilton, 2009.

18. Roy. (2002) "The Politics of Power," in Power Politics, 2nd ed. (Cambridge, MA: South End Press, p. 57).
19. Roy, Arundhati. Power Politics. Massachusetts: South End Press, (2001).
20. Roy, Srirupa. "Angry Citizens: Civic Anger and the Politics of Healing Democracy in India." *Journal of Identities*. 23(3), (2016), p36-37.
21. Smith, K. Emile Durkheim and the Collective Consciousness of Society. Anthem Press, (2014).
22. Sonia. (2013). Social Consciousness in Arundhati Roy's "*The God of Small Things*." *Language in India*, 605-613.
23. Sen, Amartya. "The Many Faces of Gender Inequality." *The New Republic*, September 17, 2001;
24. Suleman, Danish, et al. "Political and Gender Issues in Arundhati Roy's *The Ministry of Utmost Happiness*." *Indonesian Journal of Cultural and Community Development* vol.5, March 2020, pp. 1-7, 17 February, 2021, doi: 10.21070/ijccd2020288.
25. Vinita, Sharma. "Ecological Concerns and Arundhati Roy: A Special Reference". *International Journal for Multidisciplinary Research*, V(4), Iss : (5), (2022), p1-4. DOI: <https://doi.org/10.36948/ijfmr.2022.v04i05.14789>.

