

INDIAN VALUES IN THE SELECTED BOOKS OF ARUNDHATI ROY

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ABSTRACT

*Arundhati Roy, a well-known Indian novelist, received the Booker Prize in 1997 for her novel *The God of Small Things*. It's a semi-autobiographical book. Arundhati Roy is also an activist who writes and lectures on environmental, nonviolence, and human rights problems. She is the author of a number of nonfiction works, including *The Cost of Living*, *The Shape of the Beast: Conversations with Arundhati Roy*, *The Greater Common Good*, *Capitalism: A Ghost Story*, and others. *The God of Small Things* tells the narrative of a Kerala Christian family. The book is broken down into 21 chapters of differing lengths. Internally, the chapters are not in any particular order—flashbacks mix into the present and vice versa. The past collides with the present, leaving its imprint and shaping shocking and painful occurrences. The following is an overview and analysis of the book's 21 chapters. In many respects, *The God of Small Things* is a meditation on the several types of violence that might be inflicted when boundaries are breached. Baby Kochamma, Ammu, Velutha, Chacko, Margaret, Sophie Mol, Rahel, and Estha have all experienced some kind of dislocation and, in some instances, internal or external violence. Arundhati Roy's first book, *The God of Small Things*, won the prestigious Man Booker Prize. By using Bildungsroman methods as a narrative pattern, the story portrays the early experiences of fraternal twins. It delves into issues like as social prejudice, class ties, and cultural conflicts, as well as Indian history and politics, forbidden love, and betrayal. The work is rich in terms of narrative structure and tactics. Roy uses both conventional and contemporary methods to create a tale that portrays Indian awareness. The approach and instrument employed by authors to tell tales is known as narrative technique. It is based on the usage of certain words, punctuation, and exaggerations in description. Roy employs literary strategies such as defamiliarization, similes and metaphors, repetition of words and phrases, epigrams and paradoxes, irony, oxymoron, metonymy, synecdoche, pun, saying versus showing in her writing, and the flashback narrative method to tell the story. She also employs sound-based methods like as rhythm, alliteration, internal rhyme, assonance, and dissonance. Arundhati Roy's work is primarily concerned with feminist perspectives, postcolonial elements, politics, literary tourism, and her Indianness.*

KEY WORDS: *oxymoron, metonymy, synecdoche, Indian consciousness, narrative pattern Arundhati Roy is an Indian author.*

INTRODUCTION

Arundhati Roy's first book, *The God of Small Things*, won the prestigious Man Booker Prize. By using Bildungsroman methods as a narrative pattern, the story portrays the early experiences of fraternal twins. It delves into issues like as social prejudice, class ties, and cultural conflicts, as

well as Indian history and politics, forbidden love, and betrayal. The work is rich in terms of narrative structure and tactics. Roy uses both conventional and contemporary methods to create a tale that portrays Indian awareness. The literary skills she employs are still relevant now, and readers were drawn to the work when it was first released in 1997. The emphasis of the article is on Roy's use of narrative style in her book *The God of Small Things*.

The approach and instrument employed by authors to tell tales is known as narrative technique. It is based on the usage of certain words, punctuation, and exaggerations in description. Although every storyteller employs a few core strategies, the writer's own style of presenting the narrative is obvious. Although there are numerous technical components to storytelling technique, the core of every narrative is the location, storyline, viewpoint, style, topic, and character. When an author is as stylistic as Roy, her style reveals a lot about her. Her style of writing lends itself incredibly well to literary interpretation since it is feasible to identify various hidden meanings in her work. There can be no definitive interpretation of such a literary style. However, it is necessary to look beyond the surface of her work. Her style utterances also reveal that she is a female writer in question. Her style also gives a point of research into her feminine sensibility, whether visible or not. Roy employs literary strategies such as defamiliarization, similes and metaphors, repetition of words and phrases, epigrams and paradoxes, irony, oxymoron, metonymy, synecdoche, pun, saying versus showing in her writing, and the flashback narrative method to tell the story. She also employs sound-based methods like as rhythm, alliteration, internal rhyme, assonance, and dissonance. Arundhati Roy's work is primarily concerned with feminist perspectives, postcolonial elements, politics, literary tourism, and her Indianness.

Arundhati Roy's work makes extensive use of repetition, which lends both emphasis and rhythm to the writing. Here are a few such examples: I am fine and happy in the service of our woman, my beloved Papa. Kohinoor, on the other hand, seems miserable and lonesome. Papa, my dearest Kohinoor puked after lunch today and has a fever. Convent cuisine does not seem to fit Koh-i-noor, despite the fact that I like it. Kohinoor, my beloved Papa, is sad since her family doesn't seem to understand or care about her.. (p. 25). The lines 'My loving Papa' and 'Kohinoor' are repeated here. The repeated phrase "my dearest dad" demonstrates both flattery and Baby Kochamma's continual yearning for favor. That is, she wishes for her father to return her from the convent.

LITERATURE REVIEW

Sibi, K J. (2020). This research study examines the conceptual thread that runs across Arundhati Roy's fiction and nonfiction. Power politics is a topic that appears in both fiction and nonfiction. Non-fiction, on the other hand, offers the simple reality while fiction gives the creative sense. Her aim is to enlighten the eyes of the ordinary people to the truth, which is constantly perverted for the benefit of the powerful. The powerless class becomes non-citizens and melts away like Mombattis, leaving no trace in history. Instead of providing justice, the state and its bureaucracy

provide injustice in the guise of justice. The power struggle between the strong and the weak is explored in both fiction and nonfiction. Arundhati Roy is continually asking the toughest questions about democracy and its hollowness in India and beyond.

Koshy, Ampat. (2016) This is a book review of Dr Archana Bhattacharjee's thesis, which deals with the writers Arundhati Roy, Arvind Adiga, and Kiran Desai, and the research is by Dr Koshy AV, who approaches it from the perspective of the minority reader and writer.

Dr. V. Chanthiramathi (2017) The God of Small Things by Arundhati Roy is rich in cultural elements of India after colonization. Caste and gender prejudice are examples of this phenomenon. In India, the caste system has a significant influence on people's social standing. When someone wishes to form relationships with others, it becomes a vital factor. My paper will concentrate on the novel's depictions of traditional norms such as caste and gender prejudice. Gender, in addition to caste, is an essential factor in determining men's and women's roles in Indian culture. The gender hierarchy in India is heavily impacted by cultural beliefs. The rule has created opportunities for men to control women. People who breach this law will face some bad repercussions from society, similar to what occurred to Ammu.

Dr. Tauqeer Fatma (2020) In recent years, female essayists have made an intensive effort to investigate and cross-examine their position in closed Indian society. Despite the fact that education has resulted in a greater acquaintance with equal rights, Indian women seem to be far from achieving the ideal goal of independence. This is due to the long-standing impact of male-centric society. Arundhati Roy is crucial not just because she studies the 'Efficient social terrible form,' but also because she delves further into the social and strict factors that agitate and deny women their basic rights. From one aspect, the author is staunchly opposed to imposed attributes, while also emphasizing the importance of women's own growth and awareness of the value of collective efforts and unity. The experts have made discreet endeavors to enlighten Arundhati's life, works, and described women's freedom in this test paper. The report also addresses Roy's composition's current challenges. It also explores the feminist viewpoints on The God of Small Things. Gender dissimilarity in Arundhati Roy's story The God of Small Things was the focus of the current test question. It exposes certain fundamental aspects of life, such as how love is inextricably linked with pity; on the other hand, it depicts the ongoing war of women against the unrelenting abuse, pain, and conflict that they face as a consequence of a male-dominated moderate society.

Dr. Venkateswarlu Yesapogu (2015) In the sphere of the English novel, Indian writers have made the most important contribution. The diversity and maturity of Indian novels has increased dramatically. The evolution of the Indian novel follows clear patterns, and it is easy to track its path from imitative to realistic to psychological to experimental. The 1980s play a distinctive role in the emergence and development of Indian English fiction. Some of the most promising authors of the time released their debut works during this time. Some ancient masters also produced works

that demonstrate that their creative skills have remained intact throughout. Indian writers received unheard-of honors and awards not just in India but even overseas throughout the 1980s. These writers' works, like those of third generation novelists, tell volumes about their uniqueness and ingenuity. Indian English literature has become a reality that cannot be ignored. It has sparked significant attention both in India and beyond in recent decades. What started off as a "hot-house plant" has now grown to a luxuriant size, spreading out in all directions. Indian authors have made the most significant contribution to the field of fiction, which has "came to remain as part of global literature," as Mulk Raj Anand puts it. By contrasting early Indian novels with new arrivals in the same sphere of literary production, one may get a sense of the full potential of this genre of writing in India. However, in the contemporary literary scene, Indian writing in English is on par with the literatures of other countries. In the Indian style, Indian authors have made their voices known over the world, expressing themselves too beautifully. Furthermore, Indian English writers have recently excelled in many fields of literature and gained international acclaim.

PLOT SUMMARY AND MOTIFS

There are a number of major motifs and ideas in Roy's work *The God of Small Things*, but none is more vital than Love, which is a fundamental subject. Love manifests itself in a variety of unanticipated interactions, but its recurrence throughout the novel makes it a recurring motif. Every case of unrequited love seems to be followed by a case of returned love. Estha and Rahel's extraordinary, almost transcendental love is possibly the most evident and commonly characterised love. Another form of love exists between Chacko and his ex-wife Margaret and their daughter Sophie. Finally, the forbidden, mutual love that Ammu and Velutha have is as devastating as it is strong. In virtually every instance, the love in *The God of Small Things* is a rebellious love that breaks societal norms.

Estha and Rahel, the protagonists and fraternal twins, share a peculiar type of love. They have a connection that no other two characters in the novel have. They "conceived of themselves jointly as Me, and separately, individually, as We or Us" in their early years. (Roy 4). It's obvious that they have a love connection that goes beyond their genetic similarities. They seek acceptance from one another (Roy 78), and they even relate experiences that only one of them has had. Rahel, for example, recalls waking up chuckling at Estha's amusing dream and smelling the tomato sandwiches Estha ate (Roy 5). Their childhood relationship is more than simply a filial piety; it is a particular love tie.

Estha and Rahel's romance is perhaps one of the oddest. They no longer share the particular relationship they once had as they get older. There is still a bond between them, but it is of a different type. Even as adults, Rahel and Estha are not afraid to stand around each other nude, which serves as a premonition for the events at the conclusion of the story (88-89). In Chapter 20, their connection becomes incestuous, providing a supporting example of love that defies social norms. Their connection is made to seem as though it goes beyond the traditional bounds of

affection that a brother and sister should have. This extension will expire after they have performed the greatest act of love conceivable.

MAJOR THEMES

Chacko's affection for his daughter and ex-wife can only be described as unconditional. He loves them both and makes every effort to express it. When Sophie and Margaret arrive in India (131), Chacko buys flowers for them. Margaret and Sophie, sadly, loved Joe, Margaret's second husband, more than Chacko, leaving him with an unrequited love that is frequent in this tale. Margaret was Chacko's first female acquaintance, and although he sincerely loved her, Margaret's "love" for him was just a passing fancy. In some ways, she admired Chacko, but only because she had never encountered someone like him before. She was in the process of embracing herself as a person apart from her family and started on the young adulthood path. Chacko is now violating a social love rule by attempting to recreate the love he lost with his daughter and exwife. He has already divorced Margaret and has been absent from Sophie's life for the most of it. He has a hard time accepting that he has lost something that cannot be recreated or reclaimed.

Another key love case in the narrative is Ammu and Velutha's forbidden love. Ammu and Velutha are from two distinct castes in India, and they both recognise that if they keep meeting each other, they would not live long. Regardless, they continue to meet in secret to discuss "the trivial things" in their lives, certain that nothing more significant will come up in their futures. Velutha is Ammu's favourite since he comes from a lower social level. No one else in Ammu's life has the humility and respect for "little things" as Velutha does. Because they continue to love one other even when they are confident of their impending destiny, their love is possibly the strongest in the novel. In one sense, the book is titled after Velutha since he is the "God of Small Things" to Ammu. He becomes her deity, allowing her to escape her family's bigotry and fixation with class. They share a particular bond that proves hard to sever, even in the face of peril and death, since they both value the tiny things in life. Making love to someone outside of your social class is regarded an abomination in India, therefore this is the most blatant instance of love that breaks society's laws.

The God of Small Things, Roy's book, is centred on love. Although the love relationships in the book are not always mutual, the vast majority of them violate India's societal standards, or Love Laws. Estha and Rahel's love is unique in that it belongs to a different category of relationships. Unrequited love is shown by Chacko's feelings for Margaret and Sophie. Velutha and Ammu's love is the most socially inappropriate of all, yet it is also the most legitimate due to their shared enjoyment of "little things." The God of Small Things is first and foremost a love tale.

TEMPER AND TENOR OF THE NOVEL

Roy's novel, The God of Small Things, is about love. The great majority of the love relationships in the book break India's cultural norms, or Love Laws, despite the fact that they are not necessarily

reciprocal. Estha and Rahel's love is special since it falls into a separate category of relationships. Chacko's sentiments for Margaret and Sophie are unrequited love. Because of their mutual pleasure of "small things," Velutha and Ammu's love is the most socially unacceptable of all, yet it is also the most authentic. *The God of Small Things* is mostly a love story.

Ammu begins the narrative (and her life, at twenty-seven years old) by marrying Pappachi, a charming alcoholic who is a dreadful husband and parent. Ammu "didn't pretend to be in love with him," of course. She just calculated the chances and decided to accept. Anything, anybody, she reasoned, would be preferable than returning to Ayemenem. She informed her parents of her choice in a letter. "They did not respond." (39).

Worse, Infant Kochamma, the "incumbent baby grandaunt," sees Ammu through the gleaming, malicious eyes of Baby Kochamma (44). Ammu enrages Kochamma not just because she has created two "Half-Hindu Hybrids whom no self-respecting Syrian Christian would ever marry" (44) but also because Ammu is enraged by the "fate of the miserable Man-less woman" (45), a destiny Kochamma professes to be immune to.

As the narrative progresses, we learn that Ammu struggles with his predicament by taking on an Untouchable (Velutha) as a lover. With many respects, he acts as the twins' silent surrogate father; nonetheless, Ammu's "biologically-designed dance" (317) with Velutha imbues her in the terrible institutional inequality that the story so strongly condemns. Ammu is isolated from her children, herself, and her biological potential, and she dies in a profoundly lonely state.

Kochamma the baby refuses to enter restricted land. She is a liminal character in the story, coaxing and stroking Velutha as Mamacchi tosses him into oblivion and then spitting poisonously all over him. She is both aware of and concerned about the way religion and sexuality are connected. She tries and fails to win Father Mulligan when she is younger, and is only delighted after he dies because - "if anything, she owned him in death in a manner that she never had while she was alive." At the very least, she remembered him. Hers alone. Hers savagely, ferociously" (282).

Desire seeps through her body, nearly causing it to explode from the inside out. She tampers with the rules that determine who and how should be loved. Because she is "Other" to Ammu's children, she "loves" white Sophie Mol. Sophie, herself a result of a hybrid marriage, is used as a whipping boy by Kochamma: a whipping boy who instils alienation and heightened feelings of otherness in the twins, both of whom are victims of erasure: one is "Quietness," the other "Emptiness" (311). Sophie Mol seems to be

"more loved" than the twins, which is of particular worry to Rahel, who had been warned (through a strong warning from her Ammu) that a kid may be loved a bit less when they offend their parent.

In the work, many individuals struggle to maintain ancient memories and traditions, but Roy also depicts the inevitability of change via subtle adjustments in the status quo. As Mammachi and the

inhabitants of Ayemenem adhere to the ancient caste system and the gender double standard, Paradise Pickles & Preserves is the most evident emblem of preservation (pickling items to preserve them). Things from the past remain in locations like Mammachi's home and the "History House," where the "Loss of Sophie Mol" or the ghost of Kari Saipu are nurtured and kept alive. Apart from its name, the History House serves as a symbol of preservation by housing Rahel's plastic watch with the time painted on it, a modest example of physically stopping time.

SMALL THINGS

Despite these efforts, the pickle jars continue to leak, and one of the book's recurring themes is "everything may change in a day." The majority of the action takes place over the course of two days, one in 1969 and the other in 1993, the days of Sophie Mol's death and Rahel's reunion with Estha. The attempts to maintain tradition are eroding, and "little things" continue to bring change to both persons and the nation. Ammu marries an Untouchable, rejecting gender conventions and the caste system, and the Marxist revolution rises to power and overthrows the landlord-laborer system. Small actions, such as Ammu's warning that she loves Rahel "a bit less," lead to major events, such as Rahel and Estha fleeing, which results to Sophie Mol's murder.

Roy stresses the tiny events, items, and changes that signify and lead to the "Big Things" in life, such as death, love, and political upheaval, in both the novel's title and her writing style. The God of Small Things is written in a manner known as free indirect speech, in which the third-person narrator sees the world through the eyes of a child, as young Estha and Rahel do. This results in numerous weirdly written words (such as "Bar Nowl" or "Locusts Stand I"), as well as an emphasis on a child's naive view of the world, emphasising on certain visuals and phrases. Instead of just presenting the substance of the novel, Roy focuses on little details such as Rahel's watch, Estha's "Two Thoughts," and the miniature Marxist flag.

Roy often points out throughout the story that little chat is a cover for larger, buried thoughts. The bond between Ammu and Velusha towards the conclusion of the novel is the best illustration of this. Rather of discussing the massive taboo they are breaking or the impossibility of their future, the two loves concentrate on the bugs in the bush surrounding them and only think about "tomorrow." While the "Big Things" gradually show themselves, it is the novel's minute details that make it so emotional and real, as well as Roy's writing style.

In The God of Small Things, love takes various forms, but it is most vital when it transcends social and moral boundaries. Estha and Rahel have the strongest connection in the novel, since they are so close that they virtually consider themselves one person. However, when the young Rahel makes a list of the individuals she loves, she excludes Estha in favour of those she is "supposed" to love because of family obligations. Roy stresses the "Love Laws" early and frequently, hinting in the significance she would place on love that transcends social and cultural borders. Ammu's connection with Velutha, an Untouchable, is a prime illustration of this. The community is

horrified by this connection, which results in Velutha's murder and Ammu's exile, but it is also the novel's most uplifting depiction of passionate love.

Unfortunately, as Mammachi's husband beats her and Estha is abused by the Orangedrink Lemondrink Man, love and sexuality frequently take on more violent and repressive shapes. After they are reunited, Estha and Rahel have an incestuous relationship, which is followed by Ammu's first sexual contact with Velutha. The lyrical descriptions and juxtaposition of these events against violence and death heightens their effect, and Roy demonstrates that love can transcend political and religious boundaries. Despite the fact that such love might result in catastrophe, it is nevertheless very significant.

In the book, the members of the Ipe family face a range of social and political factors that produce internal and external conflict. Marxist ideals have taken root in the greater community of Kerala, India (in the novel's 1969 section), upsetting the landlord-laborer class arrangement. This has a direct impact on the personalities of Velutha, Chacko, and Comrade Pillai in *Paradise Pickles*. Another key issue is the old Hindu caste system, which was nominally abolished years ago but is still deeply embedded in the popular consciousness. The caste system's "Love Laws" are extremely important, notably the distinction between Touchables and Untouchables (a caste seen as vastly inferior).

The Ipe family is mostly "Syrian Christian," and Mammachi and Baby Kochamma, in particular, utilise their religion to explain their conduct. Estha and Rahel, who are half-Hindu and half-Syrian Christian, must now reconcile their dual identities. The narrative also highlights the gender divide in Indian culture, as Pappachi and Chacko's crimes are typically disregarded, but Ammu is shamed and mocked for being divorced. Overall, the "little things" that happen amongst the novel's protagonists serve as a microcosm for the "large things" that are occurring in India, as numerous political and social forces clash and the nation descends into violence and upheaval.

ICON FOR RELATED SUBJECTS OTHER TEXTS' RELATED THEMES

Chacko, the twins' uncle, is (or was) a Rhodes Scholar at Oxford when he meets Margaret, a café waitress. Chacko has entered prohibited white land, yet the narrative goes to great lengths to show that he is unhappy with his Ayemenem origins, preferring instead to identify with White, educated, English society. Margaret is reached via his laughing, and as a result, she is forced to love herself more than she did before meeting him. However, Chacko is a hybrid person as well, a "tortured Marxist....at war with an impossible, incurable Romantic" (232), and enters the forbidden area of marriage without parental authorisation (as did his sister) (or knowledge, in his case). Inevitably, the marriage suffers the ultimate Marxist destiny, since the roots of its demise were sown from the beginning. Margaret then turns to Joe (a "Joe-shaped Hole in the Universe"), a clichéd Englishman who is the polar opposite of Chacko in that he is "Steady. Solvent. Thin" (235).

But Chacko and Margaret have Sophie (Mol), and then they divorce, and then Joe dies, and then Margaret and Sophie Mol cross into Ameyemenem's forbidden territory – the forbiddenness felt financially ("Margaret Kochamma broke her term deposit and bought two airline tickets, London-Bombay-Kochin" [238]) and medically (Margaret brings every preventative medicine possible, but she cannot immunise against drowning)

The God of Small Things is appropriately completed by two very forbidden love sequences, one because it indicates incest and the other because it crosses deeply stratified class (caste) lines. It is evident that "what they shared that night was not bliss, but horrific agony" when the twins share each other in the conclusion (311). Following that comment, Arundhati Roy quotes the title of this work. The comment about their breaching the Love Laws is now cruelly sarcastic, and – more to the point – is strongly weighted with all the implications of the destructiveness of class, sexual, and religious differences (repeated numerous times throughout the work). In this moment, Estha is dubbed "Quietness," while Rahel is called "Emptiness." In summary, Estha's silence stems from his first foray into the prohibited realm of the Orange Lemon drink Man's slimy parlor at Abhilash Talkies. As a married woman in Washington, Rahel experiences emptiness in her eyes; she experiences vast inner violation as Estha is "deported" by train at the novel's conclusion; she has the fuzzy moth that flutters around her heart, nibbling away at its perimeter, every time the woman who is "Of one blood" (312) seems to love her a little less.

Velutha physically crosses the seas from the History House (a fantastic postmodern and postcolonial motif) to the riverbank in the book's last scene, to – for the first time in the novel - go beyond the bounds of how someone should be loved. There is only "Naaley" for lovers: tomorrow. Though Chappu Thamburan (the Lord of Rubbish and the hidden spider) outlives Velutha, the lovers' estranged language has a deep, moving, and profound sadness: a verbal and physical dance that implies both the tragedy's date and the mark of its trade with the future.

CONCLUSION

This novel is an engrossing read because of the excellent use of the English language and the disturbing tale. The God of Small Things is a sensual but melancholy voyage across India's English-speaking terrain. This novel has the ability to make one feel a mother's grief and misery, a child's sadness, the miseries of lovers separated, the forced maturity imposed upon youngsters, and the separation of family members like no other. Also on display will be the ruses of those who are envious and the behaviours of those who cannot forgive. The tale isn't linear; it unfolds in spurts, with what occurs now influencing what happens later, and what occurred earlier influencing what happens now. There are certain elements of the narrative that may be off-putting to some readers. However, one has to question what would have happened if untouchability had never been a concern and everyone had been treated equally.

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