



# A Study of Queer Identity and its Acceptance in the novel *The Ministry of Utmost Happiness* by Arundhati Roy

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## ABSTRACT

Arundhati Roy in her latest novel *The Ministry of Utmost Happiness* portrays the dejection and trauma of Anjum, a transwoman, born a man. Born Aftab, Anjum leaves her home during her late teens to live away from her in a carefully guarded and disfigured home, "Khwabgah" or "Palace of Dreams," with nine other transgenders who are "othered" by the gaze and eventually end up in a graveyard. In this book, Roy poses some critical questions. She conjures up the violent, but very credible plot. With the tools of power dynamics and queer theory, this research aims to focus and examine the impact of dejection and trauma on the construction of queer identity in public space, especially about the violated transgender psyche and their alienation in the novel *The Ministry of Utmost Happiness*, focusing on the protagonist Anjum as a case study. The study will thus demonstrate how Roy has entwined today's harsh realities with a fictional narrative.

**Keywords:** Dejection, trauma, gaze, power dynamics, queer theory, queer identity.

## I. INTRODUCTION

Queer identity and Queer theory have been the topic of debate in this postmodern society and has transcended into a zeitgeist of this era. The identity of LGBTQIA+ (Lesbian, gay, bisexual, transgender, queer, intersex and asexual) has always been a pertinent issue, but the recent zeitgeist has proven that society needs to deconstruct the patriarchal notions and

adapt to more pluralistic inclusive societal norms. Though there have been progressive steps taken to the upliftment of the queer community, a change from the grass-root level of understanding is a prerequisite to initiating a wholesome change.

Production of public space is a cultural capital whose norms, definitions, and boundaries are defined by the ones in power. Patriarchy is the predominant force that dictates these norms and Queer identity in patriarchy is always side-lined and ostracised, thus depriving them of their human identity, rights, dignity and therefore delineating them. It is in this context, where the discussion of queer theory and queer identity gains prominence. The acceptance of the identities of queer individuals in the public space in India has been brought into the limelight since the scrapping of IPC 370 which now decriminalises homosexual acts.

The word "Queer" in queer theory has a portion of these implications, especially its arrangement with thoughts regarding homosexuality. The concept of Queer theory traces its origin to the idea of gay/lesbian studies, which itself is exceptionally new. The word "queer", as it appears in the dictionary, has a primary meaning of "odd," "peculiar," "out of the ordinary." Queer theory deals with all aspects of "queer" sex, and thus with the prescriptive conduct and identity that decides what is "queer". Thus, queer theory extends its study to all sorts of behaviour, including gender-bending and non-normative forms of sexuality which include 'queer.'

According to *Merriam Webster* dictionary, the word 'dejection' means "lowness of spirits". As the dejection faced by the LGBTQ+ individuals' increases, so does their probability of self-destruction endeavours or substance abuse, according to the new study. Sense of dejection is closely associated with trauma and is caused due to emotional and psychological torture.

Power Dynamics of the patriarchal societal order rejects the existence of non-binary gender identities. Gender in itself is a societal construct and it is high time that it evolves into a more pluralistic and inclusive structure. People belonging to the third gender are oppressed and subjugated by all forms of Power. They are systematically sidelined and hence their existence is always outside the patriarchal conventions and propriety. The trauma caused due to this systemic oppression triggers an unparalleled sense of dejection in the transgender community. Their shared experience is not given a voice, nor is considered of importance. They are stereotyped as individuals who are to be kept away and scorned upon. The stress and trauma created as a result due to this oppression have instilled in them a sense of hostility.

Inferring from Henri Lefebvre's study on *Production of Space*, it can be assumed that Space is socially produced and always reflects the priorities of the dominant force in power. This understanding could explain why, when public restrooms are constructed, restrooms for Transgenders are not taken into account. The recent cultural shift has produced significant changes and has paved the way for gender-neutral toilets, but still, most of them are not inclusive to non-binary genders. There are symbols to represent male and female genders, but the symbol to represent transgenders are known to many and is neither practised to an extent so that it becomes normalised. The way a transgender individual stands to the way they walk,

the dress they wear, how they groom themselves are all scrutinized under Male Gaze. The transgender community aren't even considered the Other, therefore, everything they do is scorned upon and treated with sarcastic and unempathetic attitude. A transgender or non-binary individual is born to a cis-heterosexual family, is scorned upon in the family itself. To the privileged cis-heterosexual people, non -binary identity is an abomination and against the natural order and they would go to a great extent to exert mental and emotional torture onto the individual until they come in terms with the heterosexual conventions. Thus, the alienation begins from the family itself. The protagonists of the text *The Ministry of Utmost Happiness* in this study face a versatile range of sufferings which has been imposed on them by society, ranging from dejection, side-lining to trauma, depression, violence, imprisonment and eventually to death.

## II. REVIEW OF LITERATURE

Queer studies may often be overlooked and deemed unimportant in India. However, Queer and Trauma studies have been studied and researched in a variety of fields including psychology, sociology, literature, and cultural studies. Narrain (2004). The hitherto private realm of sexuality became a focal point and basis for various forms of political declaration in India during the last decade of the twentieth century. People in India are gradually claiming their right to be different as human beings, whether in terms of sexual preference, gender identity, or sexual activities. Devanesam and Manimozhi (2020) explored the novel *The Ministry of Utmost Happiness* from the perspective of the trauma of not only the protagonist but the transgender community on the whole and its impact on them. The study illustrated the pain and sufferings of the Hijras' livelihood in road signals, bus stands and tolls, demanding shopkeepers etc. She also explored the perspective of how people never think that the third gender has feelings, emotions, feelings, but differs only in the physical parts of the body. They have a heart and mind like anyone else, which no one cared about. In general, this community is dependent and needs to be cared for, its privilege needs to be fulfilled and moral support to be given for good survival in society. She also touched upon the theme of dysphoria where she points out the protagonist Aftab who is consistently affected by dysphoric symptoms of anxiety, stress and depression and thus rejects the boy's clothing, games by preferring the sex of his identification.

## III. POWER DYNAMICS AND PUBLIC SPACE

Power dynamics is the way of exhibiting superiority among individuals or groups of people to communicate with each other. In social science and politics, power is described as the ability to influence or completely regulate people's behaviour. Foucault rejects the notion that control is exercised by individuals or groups by 'episodic' or 'sovereign' acts of dominance or oppression, instead seeing it as diffuse and systemic. 'Power is everywhere' and 'comes from everywhere' so in this sense is neither an agency nor a structure (Foucault 1998: 63). Since

men are always placed on top of the hierarchical system, the only other visible gender is women who are seen as binaries. The third gender is excluded from socio-political-cultural space. Hence there is no power flow and the third gender is always beneath the power system.

In the past, when addressing the critical interest in spatiality rather than temporality, Foucault identified alternate spaces as heterotopias. In comparison to the illusory utopian spaces, he called them subversive spaces. They are spaces “capable of juxtaposing in a single real place, several spaces, several sites that are in themselves incompatible” (Foucault 1984, p. 6). A cemetery, he explained, is a large heterotopic space with a specific purpose. “The cemetery is certainly a place unlike ordinary cultural spaces. It is a space that is however connected with all the sites of the city, state or society or village, etc., since each individual, each family has relatives in the cemetery. In western culture the cemetery has practically always existed” (Foucault 1984, Page 5). Heterotopias are characterised not only by their features, but also by their usability laws. “Heterotopias always presuppose a system of opening and closing that both isolates them and makes them penetrable. In general, the heterotopic site is not freely accessible like a public space. Either the entry is compulsory, as in the case of entering a barracks or a prison, or else the individual has to submit to the rites and purifications. To get in one must have a certain permission and make certain gestures” (Foucault 1984, Page 6). Heterotopias are common places in the postmodern world, where scattered people live in carceral city spaces.

Roy has used the idea of heterotopias to draw on her protagonists' subversive articulations. The novel makes use of a variety of heterotopic spaces, including Anjum's house, which is a traditional heterotopic space that welcomes the Other. Anjum is examined by a psychiatrist as she prepares to leave her lodging, Khwabgah, which is another heterotopic room similar to the graveyard. Despite her adopted daughter Zainab's reluctance to accompany her, she relocates because Khwabgah can no longer handle her emotional condition following her traumatic experience in Gujarat. In *The Ministry of Utmost Happiness*, heterotopias are constructed to withstand the assault of national Hindutva politics. An alternate space like Khwabgah becomes inadequate when the nation tries to intrude aggressively. Anjum feels compelled to unearth heterotopias that defy the defined rules and values of surveyed city spaces. “In that setting, Anjum would ordinarily have been in some danger. But her desolation protected her. Unleashed at last from social protocol, it rose around her in all its majesty—a fort, with ramparts, turrets, hidden dungeons and walls that hummed like an approaching mob” (Page 61). As in the case of ACP Pinky, women who escape gendered spatial violence are also perpetrators of violence as well. Her body is a space characterised by her gender and her status as the sister of a terrorist victim. Tilo, along with a militant named Commander Gulrez, is one of the "ladies" apprehended. ACP Pinky Sodhi is the “brutal interrogator” who seamlessly fits into the police force through her violent and inhuman methods of interrogation (Page 117). It is said that “no one had ever seen her out of the uniform” (Page 117). Despite Pinky's caution, since Tilo was not a Kashmiri, she did not go unpunished, opting for a haircut, which the novelist sees as a subtle way to question traditional identity markers. “The haircut—the shave—must have been ACP Pinky Sodhi's idea. A policewoman's therapy for what she saw as treason—sleeping with the enemy” (Page 184).

Gender socialisation occurs in Western contexts as a binary, or a construct that is solely made up of two components. In other words, people are socialised to think of themselves as masculine (male) or feminine (female). As a result, identities are built normatively along this single parameter. Some people, however, do not believe they fit into the gender binary and prefer to doubt or challenge the male-masculine / female-feminine dichotomy. Individuals who identify as transgender, for example, believe that their gender identity does not correspond to their biological sex. Genderqueer people question masculine and feminine gender roles, identifying as something other than male or female, somewhere in between male and female, a hybrid of male and female, or a third (or fourth, or fifth, etc.) gender entirely. These identities reflect the fluidity of gender, which is often misunderstood as biological and unchangeable. Gender fluidity also demonstrates how socialised individuals absorb gender roles and then embrace or reject them. Gender is often said to be omnipotent, implying that people will still categorise our behaviour as male or female.

What causes people to feel a disconnect between their biological gender and their gender identity? This is a contentious issue with no straightforward solution. The environmental impetuses for gender identity are often emphasised by sociologists. Certainly, socialisation, or the process of passing norms, values, opinions, and attitudes to community members, plays an important role on how people learn and internalise gender roles, and how their gender identity is influenced as a result. There is a qualitative difference between the term's "sex" and "gender." Gender is "psychological," "social," or "cultural," whereas sex is "biological." The gender and sex of a person can be different. Unlike biological sex, gender is "socially constructed" in the sense and is a product of society. If society determines what is masculine or feminine, then society has the power to change what is considered masculine, feminine, or gender neutral. No one should be stereotyped into gender categories. Anyone can choose how they want to identify their gender. In the novel *The Ministry of Utmost Happiness*, when Anjum's mother learned that she was a Hijra (Eunuch), she kept it a secret and gave her the name Aftab, which is a male name. Everything was either masculine or feminine, man or woman, and she was terrified. Her mother is affected by the lack of dichotomous gender differences, and as a result, she begins the process of Othering her own daughter. Because of this "in-between" quality, it can be assumed that Anjum/Aftab is The Other in her family.

Queerness is more than just an intention to marry a person of the same sex; it is a political stance against exploitation and co-option of gender. *The Ministry of the Utmost Happiness* by Arundhati Roy is a case study of queer lives in a specific sociopolitical locality of India's Delhi. *The Ministry of the Utmost Happiness* broadens the concept of queerness to include those oppressed by global capitalism, broadening the scope of human rights issues and emphasising queer and non-binary characters. Roy asserts in *The Ministry of Utmost Happiness* that there will always be people who strive to live under industrial capitalism and colonial imperialist gazes through narrative steps and the use of illustrative characters. When someone lives a life that can be defined as queer and does not match the dominant model of patriarchal society, they are constantly in a state of living while dead to the rest of the world. The traumas of these people are perpetuated by culture, which further marginalises them by denying them "legal" jobs, healthcare, and, in many cases, shelter. Human rights discourses



often ignore and invalidate queer concepts of personhood in favour of “homonormative” queer people. It is seen as a marked resistance in these cultures as a result of what has become an inevitability, as they create their own environments bound to their stories of resilience and imaginative survival.

This is relevant to the discussion of *The Ministry of Utmost Happiness*, because it is a novel set in Delhi, India, in which Arundhati Roy will situate us within a political landscape in which secular Hinduism designates the Dalit or "untouchable" caste and Hijras as those who do not have their own spaces. The characters in this text build their own worlds, first in the setting of the Khwabgah, then in the cemetery that has been converted into the Jannat Guest House and Funeral Parlor, which Roy must politically deliberate. These are some of the public spaces. By moving from omniscient to first person narrator, Roy's takes a range of artistic risks by exploring government records and journal notes in the lives of characters, and foregrounding characters on the sociopolitical margins—showing that their subject status is not entirely staked—prose.

Third Spaces are complex environments in which cartographies and representations collide to create a vibrant socio-cultural living experience. As part of the processes of social ostracization and marginalisation, spaces emerge as important landmarks, and gender complicates matters further. Gendered spatial identity perceptions are dynamic and important to cultural representations. Gender performances are an important part of identifying these spaces, and any analysis of social life would be incomplete unless these variables are considered. Drawing marginalised gender roles as third space interactions successfully captures their challenges, acts of subversion, and never-ending stories of resistance. Their ongoing wars deterritorialize and deterritorialize, reshaping the assemblages that shape human life in societies. Although women are seen as the Other—an existing identity, the marginalised Others who help construct the binary, continually subverting and challenging hegemonic norms and social relations—other gender identities across the spectrum struggle to preserve their identity. They segregate and form their own social networks and hierarchies, resulting in heterotopias that struggle to survive society's normative structures. As literary narratives attempt to imagine the interconnectedness of space and gender, as in Arundhati Roy's novel, which is explored in this work, they become significant cultural tropes of any given historical moment.

#### IV. PORTRAYAL OF DEJECTION AND TRAUMA

Anjum, the novel's protagonist, is regarded as queer and as someone whose sexuality is not recognised by society. Anjum, born Afta, is Jahanara Begum's fourth child, and while unswaddling her son the day after his birth, she discovers “a small, unformed, but undoubtedly girl-part” (Page 7), which she expects to close or heal after their prayers at every shrine. The mother discovers that Aftab suffers from Gender Dysphoria (a discrepancy between their gender identity and the sex assigned at birth), which she keeps hidden from her husband. We see a typical heterosexual mentality in Jahanara Begum's thought since she was born and raised in a conservative patriarchal society where there is no place for a non-heterosexual

being. Jahanara Begum wished fervently for Aftab's girl-part to be healed. She prayed at any shrine she could find, pleading with the Almighty to save her baby from being a hijra.

Aftab started attending an Urdu-Hindi Madrassa for boys when he was five years old, and as a result, he was able to recite a large portion of the Qur'an in Arabic. Aftab can sing well and he has honed the same through the years. So, he was sent to Ustad Hameed Khan, a popular musician of the locality by his parents. He grew interested and never missed a single class. When he was nine years old, his voice sounded like “a stone skipping over the surface of a lake”. (Page 12). People were amused and encouraged him at first, but as it turned out, they teased him more than they could ever have appreciated. “He or She. He’s a HE and a She. She-He, He-She Hee! Hee! Hee!” (Page 12). It was too unbearable for Aftab to continue his classes. But Ustad Hameed Khan offered to teach him separately. It also prompted him from going to school. As a result, Aftab suffered from frustration, anxiety, and restlessness as a dysphoric boy.

His father Mulaqat Ali, a Hakim, a doctor of herbal medicine and a poet who loves Urdu and Persian poetry, can trace his ancestors back to the Mongol Emperor Changez Khan through his second-born son, Chagatai. He believes poetry can heal more than medicine, so he gives poems to his patients. He explained how descendants from the Gobi Desert (worshippers of the Eternal Blue Sky) who was then considered to be the enemies of the Islam religion had now become the forefathers of the Mughal Empire that ruled India.

Mulaqat Ali also believed that the times have changed and was sure that his son’s problem could be “cured” with a simple medical solution. “This was the Modern Era” (Page 16). Knowing about his child, he schedules a consultation with Dr Nabi, who called himself a ‘sexologist’. He said Aftab was not a Hijra - “a female trapped in a male body” (Page 16), but the term ‘Hijra’ could be used for practical purposes. He further explained that Aftab had both male and female characteristics, even though his male characteristics dominated his outward appearance. Hence the term ‘Hermaphrodite’ is used for medical purposes. Dr Nabi recommended him a surgeon who could prescribe a few pills and seal the girl-part of Aftab but could not guarantee Mulaqat Ali full success as the ‘Hijra Tendencies’ were unlikely to ever go away. Mulaqat Ali was elated saying, “Tendencies are no problem. Everybody has some tendency or the other... tendencies can always be managed” (Page 17). He made money in every way he could, as well as borrowing money from relatives for Aftab's medical surgery.

Simultaneously, he began cultural initiatives aimed at instilling manliness in Aftab. “He stayed up late into the night, telling Aftab stories about their warrior ancestors and their valour on the battlefield” (Page 17). But the attempts failed to bring out any changes in Aftab. It was when Mulaqat Ali told him a story about Temujin - Changez Khan and how he won the hand of his beautiful wife Borte Khatun, by fighting off a whole army virtually single-handedly when she was kidnapped by a rival tribe. Aftab learned that Borte Khatun was loved so much by her husband and he wanted to be loved by someone like Changez Khan who could fight for him. “Aftab found himself wanting to be her” (Page 17).

Aftab constantly suffers from anxiety, tension, and depression regularly, preferring the sex of his identification over the boy's uniform, sports, and so on. He spent hours on his tiny balcony of his home looking at a goat who was said to have supernatural powers while his sisters and brother went to school. Finally, he enters Khwabgah-the House of Dreams, attracted by Bombay Silk's dress code, fashionable walk, and discreet purchasing style, and discovers seven more women, Bulbul, Razia, Jeers, Baby, Nimmo, Mary, and Gudiya, along with their Ustad, Kulsoom Bi, a guru. He eventually infiltrates the Khwabagh and feels as though he is passing through the gates of heaven. Anjum thus began her life in a multigenerational joint family with members of her community. Hijras are usually denied their rights and are viewed as nothing but men disguised in women's clothes with artificial female characteristics. Roy excels at explaining the Hijaras' peculiar physical health, appearance, way of dressing, walks and talks, religious practises, and traditions, and declares them to be blessed citizens in Almighty's eyes.

Roy has portrayed Anjum as a nature of a sexually radical and economically autonomous subject who practises inclusivity, acceptance, and selfhood. It's also fortunate that people like Anjum and her 'Jannat Guest House' exist, since Baby Jabeen II and her kidnapper Tilo would not have flourished or thrived if they didn't.

Discrimination against Muslim minorities and identity crises are also being spoken widely in the novel. The majority groups victimise and humiliate this religious minority group. Even though the constitution guarantees all people the right to equality, life and liberty, freedom of speech, the dignity of life and labour, Muslims, as a religious minority, are subjected to vilification and defamation. They are compelled to live in suffocating conditions. They are victims of communal violence, which is promoted and facilitated by the ruling majority for social and political benefit.

India is a massive democratic nation with a diverse population. Muslims are a minority community with their own set of traditions, practices, festivals, and culture. In India, the Hindu majority discriminates Muslim minorities. In *The Ministry of Utmost Happiness*, the character Saddam Hussain discusses how dangerous it is to be a Muslim in India. Saddam previously served as a security guard for a company in Delhi. However, he had to maintain his Hindu identity while working there. Saddam told his boss Madam Sangeeta that his name was indeed Daya Chand "because every idiot knew that in the prevailing climate a security guard with a Muslim name would have been considered a contradiction in terms" (Page 75).

Indians in some parts of the world are experiencing a crisis of national identity. People feel as though they are living in a foreign world, even though they have citizenship and the constitution guarantees them equal rights and freedoms. They have been unable to integrate into a multi-ethnic community. As a result, they claim independence from their homeland. It has become more of a myth that they do not belong in India. Rebellion and defiance are the consequences of this identity anger.

Being a trans woman has its drawbacks in today's culture. The world must improve and accept them. When it comes to a core of acceptance, gender is irrelevant and so is religion.



People need to accept everyone for who they are. Changes in gender do not affect a person's feelings, hurts, sufferings, treatment, affection, or rage. When society fails to recognise this, people speak up and demonstrate. When women were oppressed, feminists emerged. Similarly, in today's world, the transgender community needs a boost after all of the challenges they have faced.

“The aim of therapy is not to help people transition through a sex change, and nor is it to try to persuade them against having a sex change. Neither of these aims is appropriate as they would indicate an overt or hidden agenda on the part of the therapist, who would not be in a position to help the patient, as their own political, moral or religious ideals would interfere with their ability to adopt an essentially impartial position.” (Az Hakeem, TRANS: Exploring Gender Identity and Gender Dysphoria).

## V. FINDINGS AND CONCLUSION

The researcher finds the structures of the novel include character, setting, and plot. The character talks about the characterization of Anjum as a transgender in India. While, the setting talks about the place and time that the author takes for the story. There are two main places in the story, the Khwabgah and the graveyard. In the plot the conflict arises between Anjum and herself, Anjum and her family, Anjum and her society. Transgender issues in the novel are joining the hijra community, being a hijra in the Khwabgah, building Jannat Guest House, and defending herself in the demonstration. Roy's worldview could be seen through the Anjum as the main character, and through the setting that she used. Thus, Roy's worldview is about humanism. She shows Anjum as a hijra that still values a tolerance to a human being without recognized caste, religion, poor, old, or young boundaries. Even though Anjum as a hijra was experiencing violence, non-humanist, and the worst she was considered not to exist, Anjum still struggled and survived in that kind of society doing good to others.

This novel has been studied quite a lot by researchers. However, there is no research on related topics such as the author's worldview or Indian transgender of this novel. After analysing and comprehending the whole story related to the author's background and transgender, the researcher proposes to future researchers on the same novel *The Ministry of Utmost Happiness* in other perspectives. First, future researchers can search from books, journals, and other sources about transgender in India. Second, future researchers can dig deeper into the background of writers relating to transgender. Then with that genetic structuralism research can be done well.

The novel *The Ministry of Utmost Happiness* attempts to depict how miserable the life of a transgender person can be. The author is not simply referring to a particular section here. Instead, she is attempting to depict the struggles of a much larger segment of society that is oppressed and sidelined solely because they do not conform to the established social norms. They are met with abandonment and disrespect throughout this environment. The writer explores Urdu, a language that is marginalised and has almost lost its elegant purity, because

her aim in the novel is to give expression to all that is marginalised and voiceless in order to foster empathy

*The Ministry of Utmost Happiness* can be seen as having its heart in identity. It refers not only to national identities, but also to the identities of individuals, many of whom are considered marginalised. The novel is an anthem for outcasts and underprivileged who are either on the sidelines or being crushed by oppressive powers. Identity is an incredibly dangerous element in both the novel and in one's life, and Arundhati Roy attempts to explore this incredible nature of identity in her book. Anjum's gender duality, being both a man and a woman at the same time, or being a hijra, often limits her happiness. This conflicted personality becomes a cage in her life. The author conveys to her readers that even hijras and queer people are human beings with the same thoughts and feelings as the rest of us. Marginalizing or excluding them because of their problematic identity is akin to punishing them for a purpose they do not share. Rather than pushing them backward, society should be able to recognise their emotional pain and accept them so that they can solve the problems associated with this problematical identity. Throughout the representation of Anjum, the author stresses the uniqueness of each human being and the importance of cherishing this uniqueness rather than mechanically succumbing to a method designed by society.

To address the issues confronting the LGBT community, the government needs to take some mandatory and substantive steps in addition to enacting fundamental laws to protect them. To clear up any misunderstanding about gender identity, a proper sex education class should be made mandatory at the school level. In many countries, transgender people are required to use toilets based on their sex at birth. The government should take the required measures to instal proper toilets that are open to them, as well as ensure that the laws enacted to protect them guarantee them the freedom of speech and expression, as well as the right to represent themselves in the country's legislative assembly. Equal care must be given to the LGBT community, as well as the so-called "natural" community, through proper education. More work opportunities should be made available to them in both private and public institutions. They need proper health care services. There are laws in place to protect women from sexual assault, and there should be laws in place to protect transgender women from sexual harassment as well.

People, in the name of culture are afraid of losing faith in a previously held reality. Letting go of gender roles seems disturbing. More than any collection of agendas, a shift in people's attitudes is needed to resolve the LGBT community's problems. One has to agree that, like male and female, transgender people fall into a different gender category. The way people have been educated is profoundly embedded in society's mentality. They are human beings with flesh and blood, just like any other citizen of the world. To fix all of the issues, the false idea that the LGBT community is a third wheel must be eradicated from society.

The inference can be drawn from a critical examination of Anjum's character, as portrayed by Roy in her novel *The Ministry of Utmost Happiness* that a person's individual trauma and dejection from society play an important role in judging one's character and culture as a whole. As a result, any sort of impairment or personality imbalance may depict a person

as a vengeful and resentful creature. Exclusion from public spaces has a negative impact on their lives, marginalising them and robbing them of their legitimate opportunities to develop, learn, and advance. Despite the fact that the research was limited to one main character and a few minor characters, as well as one novel, Roy's narrative portrays an ugly truth of the world in which only two genders are preferred over moral characteristics and nobility of characters of the third gender. As a result, different cultural movements may be used to express gender equality discussions. The terms gender and equality have a long-standing disagreement that prohibits them from being used interchangeably. The patriarchal structure has always had a monopoly on gender perspectives, and constructed views of injustice have aided and abetted this society. These fundamental beliefs define cultural, ethnic, and religious layers, in addition to gender order. Many children have delusions about patriarchy and fatherhood, a term whose origins imply "taking responsibility." (Hawkesworth & Vianello, 2016, p. 119). However, inequality, which confers unequal control to one group over another, is rooted in unequal dynamics.

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