

## GLOBAL RACE, NATIONALITY, AND GENDER CONFLICTS DESAI AND ADIGA WORKS



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### ABSTRACT

The word "subaltern" refers to individuals or groups who are considered to be lower in rank and status than others due to factors such as race, class, caste, gender, religion, ethnicity, or sexual orientation, amongst other factors. It is a situation or circumstance in which an individual does not have a voice or any agency in the structure of society. As a result, subalterns are located on the periphery of society. Antonio Gramsci, an Italian Marxist historian and political activist, is credited with being the first person to use the term "subaltern." He did so in his article "Notes on Italian History," which was later published in his well-known book, Prison

Notesbooks (1919-1935). Gramsci used the term to refer to any "low rank" person or group of people in a specific society who were suffering under the hegemonic domination of the ruling power. The critical field of study known as Subaltern Studies first set out with the intention of rereading colonial historiography in a manner that went against the grain, and it eventually made its way into the territory of postcolonial critique. In the years 1979 and 1980, many historians, including Sahid Amin, Dipesh Chakrabarty, Partha Chatterjee, David Arnold, David Hardiman, Gyanendra Pandey, and others, came together to create a unique organization known as the Subaltern

Studies Group. Ranajit Guha served as the group's head. According to Guha's definition, the primary objective of the organization was "to foster a systematic and informed debate of subaltern topics in Gayatri Chakravorty Spivak's influential essay "Can the Subaltern Speak?," the term "subaltern" gained a great deal of renown

South Asian Studies," with the secondary objective being "to remedy elitist prejudice prevalent of much research and academic work" (Guha vii). After the publication of and relevance in the academic community (1988).

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**KEYWORDS:** race, nationality, gender, historiography

## INTRODUCTION

Literature has the potential to serve as a tool for uplifting those members of society who are disadvantaged, oppressed, or disenfranchised. It is ideal for authors to depict the social reality via their writings. This is something that writers should strive to do. There are a lot of Indian authors who, in their writings, have centred their attention on the problems that subaltern people face. Among them, the names of the famous troika of Indian English literature—Raja Rao, Mulk Raj Anand, and R.K. Narayan—need to be mentioned first. These authors were crucial in bringing attention to subaltern concerns and representing Indian society and culture accurately in their books. Authors such as Mahesweta Devi, Amitav Ghosh, Rohinton Mistry, Arundhati Roy, Arvind Adiga, and Kiran Desai, to name just a few, are considered to be some of the most important personalities among postcolonial authors who highlight concerns pertaining to subalternity. As a writer, Arundhati Roy is courageous in uncovering the covert realities of exploitation and inequality that is taking on in and around the society. Not only is Roy a writer, but she is also an activist, and she always stands with or for the marginalized parts, and she speaks out against the injustice and social disparities that are meted out to the latter. The subaltern parts of Arundhati Roy's novels are portrayed in a manner that is accurate since the marginalized people are placed at the foreground of the narrative by the author. Arundhati Roy's second novel, *The Ministry of Utmost Happiness* (2017), was published twenty years after the publication of her first novel. Like her debut novel, *The God of Small Things* (1997), which won the Man Booker Prize and deals with caste and subaltern issues, Roy's second novel, which was published in 2017, depicts contemporary Indian society from the perspective of those who are marginalized or considered to be subaltern. It depicts a

narrative with numerous storylines that entwine with one another and is inhabited with individuals from a variety of backgrounds. All of the novel's most important characters are taken from the margins of society; they are either victims of oppression or castaways due to their status as untouchables, hijras, demonstrators, rebels, adivasis, or ethnic minorities, etc. However, at the conclusion of the book, all of the subaltern characters have blended under one roof, and together they build an alternative of the Duniya (mainstream society). This alternative transcends the barriers of caste, class, religion, gender, and other categories.

### **EASTERN COSMOPOLITANISM**

Even though there is enough historical evidence to link cosmopolitanism to early Western philosophy, social scientists have recently argued that the concept also existed in some ancient Indian and Chinese traditions. This is despite the fact that there is sufficient historical evidence to link cosmopolitanism to early Western philosophy. For example, while Dharwadker acknowledges the Western origins of cosmopolitanism, he asserts that the idea did not originate in Europe alone. According to Dharwadker, there are examples of a thriving cosmopolitanism dating back to 500 BCE that are related to Buddhist asceticism. These examples can be found in India. One of these examples is the Buddhist notion of the sangha of bhikkus and bhikkunis, which may be translated as the community of almsmen and almswomen. This concept originated in regions of South Asia circa 500 B.C. No matter their caste, money, status, gender, or ethnicity, both men and women were welcome to become bhikkus and bhikkunis inside the sangha (community). Dharwadker attributes the emergence of the sangha to Buddha's cosmopolitan response to the highly segregated caste-based Hindu society of his time.

This society excluded the possibility of anyone achieving social acceptability other than by belonging to a specific varna (caste group), jati (caste), and vamsha, kula, or gotra (lineage, clan) by birth. Dharwadker attributes the emergence of the sangha to Buddha. This was an idea that the Buddha vigorously refuted, and in its place he established the sangha, which is now recognised as one of the world's oldest international systems. It "developed as the first intentionally cosmopolitan society on the subcontinent and is the oldest continually surviving community of this sort in the world today," which occurred about 2500 years ago (7). 13 Therefore, the early cosmopolitanisms that were discussed earlier hint to a concerted effort made by a small number of persons to form a human community based on ideals such as nondiscrimination, equal opportunity, social justice, and universal human rights. In recent

years, social scientists have begun to view cosmopolitanism less as a local phenomena and more as a global phenomenon that manifests itself in different ways in different cultures. For example, Gerard Delanty argues in his recent book on cosmopolitanism,

### **COSMOPOLITANISM AND GLOBALIZATION**

Because they are distinct in a significant way – in terms of what makes them what they are – contemporary cosmopolitanism is nevertheless able to provide a challenge to economic globalisation. 23 In the context of economics, the term "globalisation" most commonly refers to the worldwide processes of mass production, distribution, and consumption of goods that are promoted and maintained by neoliberal capitalism. However, globalisation can also refer to the resultant intensification of human activities that increase economic exchanges among nations if it is understood in a secondary context. In any interpretation, however, it obliterates variety, minimises distinctions, and stifles creativity in order to impose an unquestioning cultural uniformity. In addition, according to Beck, 'globalism' and 'globalisation' are fundamentally connected with one another due to the fact that 'globalism' "promotes the idea of the global market, defends the virtues of neoliberal economic growth and the utility of allowing capital, commodities, and labour to move freely across borders" (Beck 2008: 9). In contrast, the term "cosmopolitanism" primarily refers to the sociocultural aspects of transnational exchanges between people.

These exchanges promote relationships that are founded on mutual respect, understanding, appreciation, and the recognition of cultural diversities, all of which require one to transcend their own sociocultural horizons. When this fundamental distinction between the notions is taken into account, the cultural function is what gives cosmopolitanism its identity in the modern world, but the economic function is what gives globalisation its definition. As an ideal, cosmopolitanism encourages openness and acceptance of others, and as a practise, it assists individuals in recognising and appreciating their commonalities as human beings in spite of differences in their cultural backgrounds. In other words, cosmopolitanism primarily serves a function in the field of culture. On the other hand, the phenomena referred to as globalisation may primarily be defined in terms of the worldwide growth in economic activity that has taken place during the second part of the twentieth century.

## **POSTCOLONIAL CRITICISM AND GLOBALIZATION**

To investigate globalisation through the lens of postcolonial theory is to unearth and bring to light the globalization's colonial history. Postcolonial thinkers shed light on a variety of unsettling tendencies associated with globalisation, which may otherwise be overlooked in favour of imbuing it with revolutionary qualities such as "hybridity" and "diversity." 25 The following goals can be accomplished by drawing comparisons between globalisation and imperialism: First, it sheds light on Europe's historical political, cultural, and economic dominance over the rest of the world; second, it compels us to reflect on Europe's oppressive stance against the decolonization movements in Asia and Africa during the twentieth century; and third, it brings to our attention the West's ongoing influence over the rest of the world through military interventions and economic policies. According to Gilroy's assertions, "the colonial past and...the fascist interlude exert a tremendous impact on the political and cultural life of contemporary Europe."

## **DIFFERENCE, MULTICULTURALISM, AND THE GLOBALIZING OF LITERARY STUDIES**

The Modern Language Association releases a book with the title *Introduction to Scholarship in Modern Languages and Literatures* on a schedule that is approximately once every 10 years. The first volume in the series was published in 1952 with the intention of elucidating the "aims and techniques now used in the fields of modern language studies in the United States" (vii). These volumes offer a picture of professional research at the time of its release, giving a complete review of current ideas, approaches, important concerns, and fields of study. They are written for an audience of advanced students and academics. The most recent version was released in 2007 and was overseen by David G. Nicholls, who at the time served as the director of book publishing for the Modern Language Association. According to Nicholls, the purpose of the new book is to "take stock of changes in the field over the previous decade and a half" and "give a direction for future academics" (vii). It doesn't take long to recognise what such patterns of behaviour are. This is how Doris Sommer starts out the first essay, which is the introductory one and is headed "Language, Culture, and Society."

## **LITERATURE REVIEW**

Lipi Mukherjee (2019) Abstract Postcolonial works capture the cultural contours that have been shaped from the colonial period all the way up to the current day as a result of the imperial

process. In its effort to combat the authoritarian institutions of racism, discrimination, and mistreatment, postcolonialism makes reference to the concepts of social justice, freedom, and egalitarianism. The literature of postcolonialism is permeated with the anguish, agony, protest, and resistance that has been experienced throughout history. Postcolonial authors, in addition to examining differences or forms of subordination that occurred during the time of colonialism, also passionately critique postcolonial forms of prejudice and oppression. These authors have spent the better part of the past two decades researching, analysing, and debating a variety of topics, including ethnicity, displacement, and gender. Postcolonial literature emphasise the presentation of some fundamental repressive structures, particularly those pertaining to gender, caste, and social class. Both 'The Inheritance of Loss' by Kiran Desai and 'The White Tiger' by Aravind Adiga tackle practically all of the pertinent themes that are present in a postcolonial culture. They not only shed a great deal of light on the state of Indian society in the aftermath of globalisation and liberalisation, but they also investigate the impacts of multiculturalism and neocolonialism.

Dr. Kamallesh Kumar Bhatt (2014) *Hullabaloo in the Guava Orchard* (1998) and *The Inheritance of Loss* (2006) are the two books that Kiran Desai has published to date. The first book, *Hullabaloo in the Guava Orchard* (1998), is not particularly concerned with providing a response to colonialism, both in terms of its themes and the global issues that it raises. However, humour and irony are utilised by the author to shed light on some of the novel's more serious undertones, which centre on the question of what one is supposed to do with their lives after they reach adulthood. This is one of the novel's overarching themes. One of the primary focuses of the book is on the prevalence of superstition and laziness in Indian culture, both of which are still prevalent today. Migration, alienation, separatism, hybridity (human, literary, and cultural), multiculturalism, globalisation, and other related topics are some of the fundamental ideas explored in Desai's second novel, *The Inheritance of Loss*, which serves as the primary inspiration for this essay. This work, which was awarded the Man Booker Prize, is a one-of-a-kind mixing or rather a jumble of a number of ideas that are also beginning to take shape in the actual world in the new postcolonial period of globalisation.

Pavithra, M. (2018) In the book *The Inheritance of Loss* by Kiran Desai, there is a project that is titled *Sufferings of the Downtrodden*. This project addresses insurgency, poverty, isolation, and problems associated with the loss of identity. The worries and struggles that are discussed in the book are shown in a way that is cryptic and intriguing through the people in the story. The first chapter, titled "Introduction," is dedicated to the study of the literary form known as

the novel. It also includes discussions on contemporary Indian literature, prominent authors of the time period, the life of Kiran Desai, her works and themes, and her perspective on the lives of poor people. Kiran Desai makes a comment in the second chapter of the book titled "Sufferings of the Downtrodden" on the lives of the impoverished people and how they submit to the more fortunate elements of society. In this chapter, we see how the effects of poverty, particularly Cook and Biju's, manifest in their lives and how they struggle to overcome the obstacles that life has thrown at them. This chapter also demonstrates that this hegemonic influence is responsible for the privileged and less privileged status of the persons who are Indian, which has led to a concealment of their genuine natures.

### **ARUNDHATI ROY'S SMALL COSMOPOLITANISM**

In 2012, the well-known Indian newspaper Hindustan Times presented its online readers with an engaging piece that discussed Salman Rushdie and Arundhati Roy. The contention that there is just a tepid friendship between the two Booker-Prize winners is supported by remarks from Rushdie in the article. These quotations make reference to three separate occasions at literary gatherings in which the renowned authors got to know one another, and the most important of these occasions is the one in which Roy gives an honest evaluation of the writers' works. At the occasion when Roy was awarded the Booker Prize, it appears that Roy made the statement that Rushdie's work "was just 'foreign,' but hers was honest." This was a criticism that Rushdie did not take well for obvious reasons. <sup>1</sup> According to the story, however, Rushdie accepted the explanation from Roy's publisher that she was misquoted because he did not want to start a war of words with her. Whether or not this was the case, there are discernible disparities in the paths that Rushdie and Roy's literary careers have taken since 1997. At the very least, this is the case when looking at the trajectory of their careers. Rushdie has continued to create books at a prolific rate over the last twenty years, tackling nationalism and globalisation using magic realism as his preferred trope; on the other hand, Roy has authored hundreds of essays and one novel on social activism and humanrights concerns in India.

### **LOCAL AND THE GLOBAL IN THE GOD OF SMALL THINGS**

The God of Small Things is a book that, according to its title, places a strong emphasis on the insignificant and unimportant aspects of daily life that are rarely discussed in globalisation debates. The 'things' of nature as witnessed by inconsequential folks in a little town in southern India are strongly alluded to from the very beginning of the book. The setting is India, and the settlement is located in the southern part of the country. The astuteness with which the narrator

observes and explains these particulars, on the other hand, provides a hint as to the weight that the subject matter would eventually carry in the narrative. Roy's description of the otherwise unremarkable town of Ayemenem in Kerala brings the place to life in the first two paragraphs of the passage. These paragraphs concentrate solely on the aspects of the village that are present during the warm summer months. For instance, in order to demonstrate why "May in Ayemenem is a hot and gloomy month," Roy lyrically depicts the various effects of the summer heat on things such as the "river," "mangoes," "bananas," "jackfruits," and "bluebottles." This serves as an illustration of why "May in Ayemenem is a hot and gloomy month" (Roy 1997: 3). In a similar vein, Roy uses phrases such as "glittering sunshine," "immodest green" countryside, "blooming "tapioca fences," "mossgreen" brick walls," snake-like "pepper vines," and "small fish that appear in the puddles that fill the PWD potholes on the highways" to illustrate the transformation that "the southwest monsoon" brings to Ayemenem (ibid). The first characters to appear in the narrative, Rahel, Sophie Mol, and Estha, remain small, helpless, and unimportant in the major events in the text such as Velutha's torture and subsequent death in police custody, or the communist party's agitation through Ayemenem. While the insignificant things of nature, such as those listed above, dominate the beginning of the novel, Rahel, Sophie Mol, and Estha are the first characters to appear in the novel. Additionally, the first things Roy narrates about Rahel's memory of Estha concern seemingly insignificant occurrences such as "what the OrangedrinkLemondrink Man did to Estha in Abhilash Talkies" and "the taste of the tomato sandwiches – Estha's sandwiches, that Estha ate – on the Madras Mail to Madras" (ibid 5).

### **ROY'S NONFICTION AND SOCIAL ACTIVISM**

In contrast to Roy's fiction, which is celebrated for its lyrical and literary excellence, Roy's nonfiction is renowned for a forcefulness and directness that are characteristic of her social engagement. Having said that, fiction and nonfiction both serve a purpose for Roy: her nonfiction contains the themes that are prominent in her novels, such as the conflict that exists between the small and the large, the local and the global, power and powerlessness, and tradition and individual freedom in a world that is becoming increasingly globalised. In contrast to her works of fiction, however, Roy takes a stance in her nonfiction writing, even if it means risking coming out as argumentative and prejudiced. For instance, in *Power Politics*, she says, "I have a point of view... [and] I am not afraid to express it." I make it quite clear that I consider taking that position to be both appropriate and moral, and I... I make a concerted effort to reach



out to as many people as possible in an effort to get support for that perspective (Roy 2001: 11).

This is the most important aspect of cosmopolitanism in tiny spaces. The primary source of Roy's criticism is her sense of the lived realities that surround her; as a result, her judgements originate from a point of reference that is firmly planted in the real world. However, Roy asserts that he writes in order to preserve the universal human rights of those who are helpless and vulnerable. She writes in an effort to garner support on a global scale for the local battles of those who are powerless and oppressed. By doing so, Roy continues to interact with the personal and the regional in the first place, but she also makes an effort to internationalise her protest on their behalf.

### **SMALL COSMOPOLITANISM AND THE MINISTRY OF UTMOST HAPPINESS**

After the release of her first novel, "The God of Small Things," in 1997, Arundhati Roy did not produce another novel for the next twenty years. During that period, she continued to write, but much of what she produced was nonfiction in the form of essays and reflections on her involvement in social activity. Despite this, Roy never stopped considering the possibility of creating fiction, although he never intended to "write God of Small Things 2." (Aitkenheadnpg).<sup>14</sup> Her first novel was a semiautobiographical family story set in a small village in Kerala. Her second novel, *The Ministry of Utmost Happiness*, reflects her activism, which involves going to strange places in India and meeting interesting people from a variety of walks of life. Her first novel was set in Kerala. Roy reveals to Aitkenhead, "I wanted to write where I'm just wandering about, the way I do in Delhi, in mosques and unusual locations, like I have throughout my life." "I wanted to write where I'm just drifting around in a place where I'm writing" (ibid). A cursory reading of the novel should be enough to confirm the author's claim: the novel is filled to the brim with tales and characters that have influenced the author's life of social activism since the publication of her first novel. These tales are as diverse as those of the Indian transgender community, the Kashmiri separatists in north India, and the Naxalites in southeast India. S. Tilottama, whose presence in the narrative gives her the eponymous role, is the figure who has strong biographical parallels with Roy. She serves as a link between them. Tilo wanders freely around troubled areas and engages joyfully with the ostracised so that he can feel "joy in the darkest places" and "the unexpectedness of things" (ibid). The main theme of "The Ministry of Utmost Happiness" is Roy's unwavering belief in the efficacy of even the most inconspicuous acts of defiance, which have the ability to affect the course of history. Roy,

once again, turns to story-telling to appeal to the human sensitivity of readers in the hope that an enhanced awareness of others might inspire them to reach out to them in cosmopolitan solidarity. He does this by fictionalising the fierce conflicts that exist between the many diametrically opposed aspects of social activism, such as the mainstream society versus the outcasts, the state power versus people's movements, and a culture of despair versus an ideology of hope. Other examples include the mainstream society versus people The Ministry of Utmost Happiness is a film that praises the transforming potential of little movements built on solidarity in the midst of discriminatory and repressive societal systems. Both the beginning and finish of the film take place in a graveyard.

## **FINDINGS AND DISCUSSIONS**

This chapter answers the problems of study that are divided into two main sections, which are as follows: (1) to explain the literary elements of Arundhati Roy's The Ministry of Utmost Happiness; (2) to explain the transgender issues in Arundhati Roy's The Ministry of Utmost Happiness; and (3) to find out the Arundhati Roy's worldview on transgender in The Ministry of Utmost Happiness. The explanation and description of the data findings serve as the means via which the objectives are delivered.

## **LITERARY ELEMENTS OF ARUNDHATI ROY'S THE MINISTRY OF UTMOST HAPPINESS**

The utilisation of genetic structuralism serves the purpose of illuminating the author's worldview with regard to the transgender character that is depicted in the book. As was said before, the author's worldview is a reflection of the collective thinking, concept, and sentiment of the community in which the author resides, as well as an awareness of the traditions of a group. It is not just appearing, but rather by a process of getting to grasp the culture, conventions, and values of the author's surroundings through observation from those surroundings. As a result, the author's past experiences and the environment in which they were raised play a significant part in the process of creating the novel. In this study, the researcher finds that Arundhati Roy's worldview in The Ministry of Utmost Happiness is tied to transgender issues. The literary aspects, such as story, setting, and character, that Roy wrote about in relation to the subject of transgender people might be used to conduct an analysis of her worldview. Her personal history had a significant impact on the literary aspects that she created as an activist and author in India, and she intends to portray India from the perspective

of a marginalised minority, such as the transgender community. This chapter also demonstrates how the author portrays the struggles faced by transgender characters throughout the narrative. As a result, the next sub-chapter provides an examination of the literary aspects that depict the author's views about transgender individuals in the book.

## CHARACTER

Character is a personal representation in a narrative story or playwright. It also shows the interest, desires, emotion, and moral principles possessed by those characters. By the development of the story, character is divided into two, major and minor. The major character is a character that develops the plot as the round character while minor is the flat character. In *The Ministry of Utmost Happiness*, the researcher analyses the major character that rolled as the transgender in India named Anjum. Through the major character, Roy describes her worldview about the life of Indian transgender. It started with Aftab's life process as transgender until she became a female named Anjum. She was born at night by lamplight and the midwife who delivered her said she was a boy. The author tries to describe Aftab's birth mistake was caused by lamplight and made him labelled as a boy. Moreover, the midwife was believed by his parents as an expert and when his mother found out something like a girl part, her mother denied it. It was the beginning that made everything went wrong. Over the years passed, his gender identity was a boy, so he was sent to study at Urdu-Hindi madrasa for boys by his parents. When he was growing, his talent was singing but as a boy, he could sing Indian songs which were sung by Indian female artists. Admittely, it was not a normal thing for a boy to do.

## SETTING

The location where the events of the tale take place is referred to as the story's setting. It takes into account both the setting and the period of time. The term "location" refers to many geographical situations, such as the town, the hamlet, etc. The setting encompasses the ambiance, subtleties, and nuances that are connected to the overarching topic of the narrative. The time might be dawn, night, midday, or any other time of day. The reader is able to form an impression of the book as they read it thanks, in part, to the novel's location, which enables them to experience the novel's atmosphere, which includes the feelings and sensations that occur. The events in the first part of *"The Ministry of Utmost Happiness"* take place in various cities and towns throughout India. Because Roy makes this point abundantly obvious

throughout the book, the action of the opening chapter takes place in Shahjahanabad. It was the city of Anjum that came into the world in the form of a man. Roy chose to name his company after Shahjahanabad because she is a representation of Hazrat Sarmad Shaheed, a prominent naked fakir in India. In India, particularly within the context of Islam, Hazrat Sarmad is regarded as a significant religious figure. Therefore, the context is defined by Roy as being the fact that the city is well-known for its Islam as a result of the notoriety of this individual.

## **PLOT**

The author uses the plot as a mechanism to create the tale from the very beginning all the way through to the very finish of the novel. By piecing together what happened, it was hoped that a basic comprehension of the tale might be achieved. It serves certain characters and their struggles, which in turn provides the reader with some emotional occurrences. According to the findings of the researcher, the storyline of this book is arranged as follows:

## **EXPOSITION**

The beginning of the tale is referred to as the exposition. It describes what had happened before to the beginning of the tale and gives the necessary background information. Additionally, it presents the main character. The story of *The Ministry of Utmost Happiness* starts with the introduction of the main character, Aftab. Aftab was born in Shahjahanabad, Delhi, and was a boy when he was born in the middle of the night to a midwife who was delivering him in the light of a lamp.

## **RISING ACTION**

The moment when Aftab's mother finds out that her son is really a girl rather than a male marks the beginning of the story's climactic conflict. In addition, Aftab was conceived as a male and delivered as a male; nevertheless, he does not like being a male, and his mother hid the fact that he also had a female portion because she believed it would go. Aftab was treated as a boy up to the time when he joined the madrasa male school since his mother concealed the truth about him. Because he sung Chaiti and Thumri song with a great stance of Lucknow courtesan or, alternatively, like the original female vocalist, his pals made fun of him. As more time passed, the mother realised that her secret was no longer secure, and she revealed this information to her husband, Mulaqat Ali. Her husband was taken aback by her revelation. Then, he took his family to a physician who was located a long distance from Delhi and a far way

from the rumours. After examining Aftab, the physician concluded that Aftab is a female who has been imprisoned in a male body.

### CLIMAX

As more time went on, the situation in Gujarat became progressively worse. According to the article in the newspaper, there were lawbreakers present. Because Hindu individuals had brought ceremonial bricks to lay the foundations in the old mosque stood, Muslims massacred sixty Hindu people as they travelled home on the train. The reason for the attack was because the old mosque remained. As a result, the police were able to capture all of the Muslims, and they began to think that the Muslims were working with Pakistani terrorists. Because Anjum travelled with Zakir Mian for a significant amount of time without providing any information to Khwabgah's members, the members of Khwabgah were concerned. It was stated on every television news programme that there had been Hindu retaliation against Muslims. In an effort to slaughter Muslims, Hindus came armed with guns and donned saffron headbands. In this instance, the cops were on board with what the Hindus were doing. This author's viewpoint of India is centred on the religious turmoil that exists there. The author makes an attempt to provide an instance that the interfaith difficulties that often occur in India, for example, are caused by the Hindu majority with other minority groups.

### FALLING ACTION

Anjum remained a resident in the cemetery for a number of months, during which time she was eventually visited by her close friends Saeeda, Zainab, Kulsoom Bi, and Ustad Hameed. Because of this, Zainab would only see her once per month as per Anjum's request. When Anjum was living in a cemetery, the municipal officials cautioned her not to live there, but no one took hard action because they were frightened of being cursed by hijra. Instead, they urged Anjum to give some money to them so that they would let her continue living there. She started by constructing a room, and in every room there was a bed. Because of the harsh treatment he received from his son and daughter-in-law, Imam Zianuddin made the decision to move in with Anjum and become her permanent guest.

Additionally, she leased out her room to visitors who did not have sufficient funds, and the establishment was always known as the Jannat Guest House. People who have either fled the Hijra community or been kicked out of it are welcome to stay in the residence. In preparation

for the Bakr Eid, she offered a sacrifice. She made arrangements with a butcher from Shahjahanabad to assist her in skinning and butchering the sheep. Following the distribution of her sacrifice, she was granted a second permanent dwelling which she called Saddam Hussein. After a week of preparation, Anjum and Saddam opened their mortuary business at the Jannat Guest House. This ceremony was held for someone who had declined to attend the burial and had Duniya as their imam. Since that day, she and Saddam have been offering the hijra funeral ritual on the Jannat Guest House grounds.

### **DENOUEMENT**

Anjum had already given birth and given her daughter the name Miss Jabeen by the time Zainab had invited all of the hijras to Delhi for her wedding to Saddam Hussein. After the wedding festivities, Anjum escorted his new wife and her new husband to the same site where Anjum's mother had gone to Hazrat Sarmad and requested him to teach her how to love Anjum. Anjum found a letter waiting for her in the morning, and the note indicated that the letter was written by the baby's mother. At first, she flatly refused to read the letter out of concern that the baby's mother would take the child away from her. After all of the struggles that she had been through, she was terrified of losing her baby. She was paying attention to Dr. Azad Bartiya, who had brought in the letter and was reading it out loud so that everyone in the house could hear it. In the letter, it was said that the child belonged to a female activist who had been raped as a result of reckless practises. She resided in the woods but was allowed to go since the Party put their faith in her ability to gather some intelligence. She was unable to defend herself as the irresponsible police officers continued to rape and sexually assault her. When she returned, she was aware that she was pregnant and had already given birth to a child.

### **JOINING HIJRA COMMUNITY IN THE KHWABGAH**

The conflict started when Aftab was born as a man but was unhappy with his gender identification as a guy. This caused the conflict to begin. When he was attending the Madrasa, his companions made fun of him because his voice sounded so much like that of a female Indian singer when he sang Indian music. Since then, Aftab has never returned to his educational endeavours since he finds them intolerable. The following statement illustrates how Aftab's peers teased and made fun of him: "At first people were pleased and even encouraging, but soon the snickering and taunting from other youngsters began: He is a She."

He is neither a male nor a female. He may be both a He and a She. She-He, He-She Hee! Hee! Hee! (Roy, 2017, p. 17)

### **BEING A HIJRA IN THE KHWABGAH**

As soon as she became a hijra, she continued to have difficulty adjusting to life as a hijra. This conflict is connected to Goel (2016), which is about the lives of hijra. They are subjected to terrible brutality and denied access to their human rights, such as the right to food, health care, and the ability to live a dignified life in society. As the years passed, she rose to prominence as a hijra in Delhi and was profiled in a variety of media outlets as a result of her choice. Even though Anjum was brought up in an environment filled with love by her Muslim parents, some of them judged her for leaving her family because she wanted to live her life as a transgender person. On the other hand, Anjum chose not to concern herself with it since she was aware that she was the source of the problem. The fact that she would remark things like, "Others have awful tales, the type of stuff you people like to write about," is evidence of this claim. Why not engage in conversation with them? However, newspapers did not operate in such a manner at all. She was the one who was selected. It had to be her, even if her tale had to be somewhat tweaked to fit the appetites and expectations of the readers. (Roy, 2017, p. 32).

### **BUILDING JANNAT GUEST HOUSE**

Even after she had relocated to the cemetery and was living by herself, Anjum continued to have difficulties. She erected a home atop the cemetery after engaging in some back-and-forth with the municipal officials in order to get permission to reside there. It was possible to observe this in the phrases that follow: Anjum constructed the home so that it would encompass the graves of her ancestors. She extended her home such that each new room had a bed, in addition to a cemetery or two. In addition to that, she constructed a separate bathroom and bathhouse by using the public hand pump. She broke into the mortuary that was operating as the refrigerator in order to steal power for the house. This home was known as the Jannat Guest House, and it served as an Anjum for members of the Hijra community who had been kicked out of the community in the city for various reasons. Almost immediately after that, the presence of Saddam Hussain and Imam Ziauddin as permanent guests assisted Anjum in constructing the Jannat Guest House. Someone went to the cemetery by mistake and carried the dead corpse of a transgender person with them, but he was unable to find a bathhouse, a graveyard, or an imam to conduct the prayers for the deceased transgender person. After that,

Anjum's two other friends assisted her in taking a bath, burying her, and saying a prayer for the transgender person. Last but not least, Anjum conducted burial rituals, particularly for transgender people who had passed away while living in a culture that did not accept them. Therefore, Anjum's intention behind the construction of Jannat House is to provide assistance to other hijra after their deaths. The following phrases provide evidence of this fact:

### **DEFENDING HERSELF IN THE DEMONSTRATION**

Anjum's life objective was to be helpful and assist others, and he accomplished this by building Jannat House. On the other hand, when there was a protest in the city, she took her permanent guest to witness the city's condition on TV and the people's struggles in demanding for freedom. She wanted to aid the needy by allowing them to dwell at Jannat Guest House. Even though she was transsexual and nobody acknowledged her existence, she still had the compassion to aid others who were in need.

### **ARUNDHATI ROY'S WORLDVIEW ON TRANSGENDER IN THE MINISTRY OF UTMOST HAPPINESS**

Roy shows her perspective on life as a transgender person in India via the character she has created. Roy portrays Anjum in his book as a transgender person who was born in the wrong body and who later transformed herself into a female. She made the decision to become a hijra by integrating herself with the hijra community that was located in Delhi. The hijra is one of the underrepresented groups that are championed by Roy's viewpoint. She shows the tension between Anjum's own identity and the culture that she lives in. Because she wants to demonstrate that a real-life Anjum may exist in India, she places Anjum in more difficult circumstances. She positions herself within the community of transgender people and provides a detailed illustration of India's transgender identity in order to demonstrate that India is not just a man and a woman but also a transgender. Therefore, the author's history, which includes a wide variety of acquaintances, including one who is transgender, also informs her views towards the transgender community in India. Hijra is a way of life in India, which is shown via Roy's choice of location.

These backstories provide depth and dimension to the narrative of the book. Because of this, the author provides a robust religious background of the main character via the use of setting to demonstrate that Anjum was a devout Muslim throughout the whole of the narrative. She utilizes the historical site as evidence that hijra existed during the Mughal time, and she uses



Khwabgah to remind the reader that it was their place where hijra resided in the Mughal Kingdom. Both of these points are intended to demonstrate that hijra existed during the Mughal period. Then, she compares the hijra to an Indian myth, claiming that the hijra dates back to a very long time ago and that people in the past were more receptive to it than people in this era are. She says this because she believes that people in the past were more accepting of the hijra than people in this. Additionally, Roy demonstrates that gender problems in India include more than just the basic gender categories.

## CONCLUSION

The findings of the analysis presented in the preceding chapter are summed up in this chapter. In this chapter, the researcher also wishes to offer future research to future researchers so that they may carry out future study. Following the analysis of the book that was covered in the chapter before this one, the researcher was able to draw some conclusions about the goals studied. The Ministry of Utmost Happiness provides the researcher with the blueprint for the novel's plot. In addition, the researcher discovers transgender difficulties in Arundhati Roy's novel, *The Ministry of Utmost Happiness*, as well as the author's perspective of the transgender in this novel. The investigator discovers that the novel's structures consist of character, location, and storyline respectively. The story is told from the perspective of the character Anjum, who is described as being transgender in India. While at the same time, the setting describes the location and period of time that the author takes into consideration while writing the novel.

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