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**RESEARCH PAPER****The Desire for Recognition in Arundhati Roy's *The Ministry of Utmost Happiness***

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**ABSTRACT**

This research paper analyses the different ways which the society adopts to categorise emotions, feelings and desires on the basis of the gender of a person. The paper investigates why the society does not accept those who do not adhere to the gender binaries. It highlights the biases of the society towards the feelings of gender non-confirmative and attempts to underline the ways these people are marginalised and treated as others. Arundhati Roy's *The Ministry of Utmost Happiness* (2017) has been selected to probe the biases of the society towards the feelings and natural desires of gender non-conforming, employing Judith Butler's theory of gender performativity. Butler presented her theory of gender performativity to highlight that gender is a set of repetitive actions and not innate. She asserts that society has constructed gender roles and whosoever fails to perform their gender is alienated and othered. Research design is qualitative. Research approach is inductive. This study concludes that feelings and desires, being universal, should not be categorised on the basis of the gender of a person. The main cause of the issues that the gender non-normative face, needs to be explored and eradicated as a solution for a harmonious settlement. This novel can be analysed from a postmodern perspective of other theorists.

**KEYWORDS** Gender Binaries, Gender Non-Conforming, Gender Performativity, Marginalisation, Othering

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**Introduction**

In the recent times, gender roles and gender-based identity is considered to be one of the most complex and conflicted issues. This gender issue is debated from various perspectives due to the attention which it has received. In the present world, gender has become the system of power and also of subjugation. In most cases, the gender of a person becomes a source of their privilege as well as oppression. According to West and Zimmerman (1987), the biological criteria for determining sex is socially agreed upon. Males and females are classified on the basis of this biological criteria which can either be genitalia at birth or chromosomes. In everyday life, this classification is dependent upon the roles one performs as an individual which reveal them as belonging to one of the two categories. As opposed to sex, gender is thought of as the behaviour one displays and the activities that are performed in accordance with the assigned sex categories.

Transgenders can be described as the oppressed and marginalized stratum of the society. Their identity crisis can be said to be one of the reasons for their oppression and marginalisation. Transgenders are persons whose birth assigned sex do not correspond to

their gender identities. Their physical body and their manners are not in accordance with the manners that the society may expect of a common man or a woman. It is an umbrella term for those who do not comply with the set norms and standards of gender and it is one of the main reasons of violence against them in a heteronormative and transphobic society. According to Susan Stryker, the meaning of the term is still under construction. In her book *Transgender History* (2008), she states that she uses this term for the people who leave their birth-assigned gender along with all the gender specific constraints imposed by the culture they live in. Stryker (2008) believes that the reason for abandoning the gender they are born with is because some people are not at ease with the gender assigned to them at birth and feel that they belong to another gender and they consider it proper to adopt the one they think suitable for themselves (p. 1).

In Western society often the archaic term “hermaphrodite”, which refers to people with differences of sex developments, is used for *hijras* or they are called eunuchs which refer to people who have their male organs removed. Most of the *hijras* are assigned the male gender at birth but they castrate and undergo a penectomy in a spiritual ritual. Before colonization, the *hijras* had their due place in the society and they were believed to have spiritual powers and were asked for blessings on weddings and births. *Hijras* not only have an identity of their own, outside the male-female binary, but they still have an existence within Hinduism, Islam and a variety of religions found in India (Devor & Haefele - Thomas, 2019, p. 13).

The presence of the *hijra* community is not only felt, but has also made its way to the literature of the subcontinent at different times, be it in form of autobiographies or fiction. This section of society is deliberately ignored, marginalised and alienated by the society. Though humans, they are treated as non-humans, hence their psychic energies are not considered real. Their emotions and their desire to be included in the human race are not considered at all. They are discarded emotionally and considered low form of life. Neither complete men nor complete women, they remain in a state of undefined existence which creates huge vacuum in their lives. This void in their lives can be filled by acknowledgment, love and consideration of them as a constructive part of a society. In Indo-Pak, they are mere entertainers, however, there are those who channelize their desires towards a goal which becomes a source of their inner satisfaction. Roy seems to be aware of the issues and sufferings of this marginalised community. In *The Ministry of Utmost Happiness* (2017), Anjum, an intersex, is portrayed as a selfless character who surpasses the so-called expectations and the assigned roles of the society, and becomes a symbol of hope and inclusion for all. This present research asserts that literary texts are the mirrors showing our social realities, and it aims to bring to the forefront the natural and human instincts, feelings, emotions and the desire to be recognised and included, which a person may feel, irrespective of their gender and the roles conforming to that gender.

### Literature Review

Bose and Inam Ul Haq (2022) believe that *The Ministry of Utmost Happiness* (2017) is about the people who are socially excluded and treated as the subaltern of the society. The study asserts that Roy has tried to tell the story of everyone who is victimized be that a woman, a hijra, an outcaste, a Kashmiri or the displaced or disappeared one. Arpana (2018) in her paper deals with discrimination done on the basis of gender. She argues that the hijra community fails to assimilate because they do not fit in the stereotypical society. As a result of this they are denied their due rights. Female discrimination is the other point she argues about by saying that females are given a lower position in male dominant society. Moosvi (2020) observes that *The Ministry of Utmost Happiness* (2017) addresses some of the political problems of modern-day India. According to him the book weaves together the

political, social, cultural and economic problems faced by India in the present world. Suleman et al. (2020) declare *The Ministry of Utmost Happiness* (2017) to be addressing some grave issues in the history of contemporary India that includes the issue of land reform, the Gujrat massacre, Kashmir problem and the discrimination faced by the transgender community. Aryal (2022) inspects the experiences of the secluded class of the Indian society. The study claims the marginalised class to have created a space of resistance against the powerful in a graveyard. To find the elements of resistance and agency the study uses both the concept of subaltern and cultural studies. Gender inequality is seen as a global issue by Kashyap (2019) while analysing Roy's *The Ministry of Utmost Happiness* (2017). Kashyap (2019) claims that the world seems to be opening up and more attention is now being given to the victimization and marginalisation of the third gender. Ram (2017) finds a similarity between Roy's *The Ministry of Utmost Happiness* (2017) and the post-modernist novels of 1960s. He discusses the entropic fiction and finds its elements in Roy's *The Ministry of Utmost Happiness* (2017). He asserts that Roy's is a political novel dealing with a number of issues that India is facing in the present day. Abid et al (2022) in their study assert that Roy has tried to deal with the issue of subalternization in India and tries to confute the image of India as the greatest democracy which proclaim to be giving and safeguarding the rights of the minorities, whereas in reality they are exploited through different modes of exploitation.

### Material and Methods

This study is qualitative in nature, analysing and interpreting exhaustively the selected text. Inductive approach, which is closely related to qualitative research, is applied in this study. The text of the selected novel is thoroughly analysed, through textual analysis, to explore the feelings, desires and emotions of the gender nonconforming characters. The primary source for data collection is the text of *The Ministry of Utmost Happiness* (Roy, 2017) that has thoroughly been analysed and interpreted by employing Judith Butler's theory of gender performativity. The secondary sources used in this study are relevant books, research papers, and articles by different scholars in journals and search engines like Google and Google Scholar.

Judith Butler's *Gender Trouble: Feminism and the Subversion of Identity*, first published in 1990, provided the foundation for her theory of gender performativity which is a part of her queer theory. According to Butler the concept that gender is performative tends to mean that the "internal essence of gender is manufactured through a sustained set of acts, posited through the gendered stylization of the body". This is how bodily acts determine the internal essence of ourselves (1999, p. xv). Butler assumes that gender cannot be established before gendered acts. In *Gender Trouble* (1999) she writes that gender is not a stable identity and it is established through repetitive acts (p. 179). From this it can be interpreted that Butler does not believe in a stable gender identity. Gender is performative which means that it exists only to the point that it is performed. Her main argument in *Gender Trouble* (1999), which she expressed in her later books also, is that gender is socially constructed and that the traditional and widely established ideals of gender are just a means of oppressing gender minorities.

### Results and Discussion

The study finds out that Roy has highlighted the lack of inclusion that society offers to the people who are gender non-conforming, or those who fail to perform their gender according to the expectations of the society. Anjum is ignored, because the society recognises one as either man or a woman, and anyone outside this binary is seen as the other. Anjum seems to achieve the peace and recognition that her soul yearned for, because

she succeeds in making space for herself. She successfully channelizes her inner energies and desires in a positive direction

Roy (2017), seems to have taken the cause of the marginalised strata of the society. Roy's *The Ministry of Utmost Happiness* (2017) is the story of Anjum, a hermaphrodite, who is assigned a male gender at birth and is named Aftab. Anjum's character is dealt in with detail in the light of Judith Butler's theory of gender performativity, developed in her record-breaking book *Gender Trouble: Feminism and the Subversion of Identity* (1999).

According to Butler (1999), gender is neither a noun nor is it a set of characteristics. The significance of gender is produced through regular performance. Gender creates its claimed identity through performance. She claims gender to be a "doing" by a subject who does not "preexist the deed". Butler tries to examine the significance of Nietzsche's claim that "there is no 'being' behind doing, effecting, becoming" the person who does a deed is just a fiction that is added to the deed. It is the deed itself which is everything. In the context of gender this means that there is no gender identity behind the gender's expression, rather the identity is created by the performance that is said to be its result (p. 33). Roy (2017), with her artistic excellence, has presented the dilemma of Aftab's mother when she finds out that her new born child cannot be categorised as either a boy or a girl. Jahanara Begum, the unfortunate mother of an unfortunate child, is afraid of her own baby (p. 7). Butler in her book *Undoing Gender* (2004) believes that in the process of remaking the human we often leave behind the human who exists and without some sort of recognition it is difficult to live but she also feels that the terms which are used for recognition make life even more difficult to live (p. 4). Butler's assertion can be justified by looking at the fact that Jahanara Begum at once realises that everything around her has a gender. Everything could be categorised as either male or female. It was her child only who fell short of such category. Jahanara Begum knows that such people were referred to as either "hijra" or "kinnar" but these were just two words and two words could not be said to form a complete language (2017, p. 8). Roy seems to be lamenting the fact that language too, is biased towards people who do not conform to the set standards of the society as it lacks words for such people and in most cases even if it does have terms for them, they are too degrading to be recognised with.

Aftab, as a kid, is blessed with a best singing voice and joins a music school from where his real journey of deprivation starts. Very soon his fellow kids start taunting him with "He's a She. He's not a He or a She. He's a He and a She. She-He, He-She" (p. 13). The society fails to identify a person outside the he/she binary. If someone is not a 'he' then they must be a 'she' or vice versa. Roy shows the impact of this on the mind of young Aftab and as a response to these prejudices of the society he has to quit his music school. This was just the first step on the long and unending journey of his deprivation. His sexless body becomes a hindrance in the way of his desire and right to education. Butler argues that the debate about "identity" should not precede the debate about "gender identity" just because people become recognizable only when they become gendered according to the set norms of the society. By this Butler means to say that we start identifying people only when they are categorized as either male or female which are the set gender binaries in our society. Butler maintains that sociologists tend to understand the idea of a person in the light of the different roles that they perform. These roles play an important role in giving a meaningful identity to a person (1999, p. 22). Aftab is denied his wishful desires just because the society fails to recognise him as one of them. The society has fixed its gender patterns, and anyone who fails to adhere to these patterns is denied the very right to live as is evident in the very case of Aftab.

Hewitson (2010) quotes Lacan to have said in *Ecrits* (2007, p. 431) that we want to be recognised for our desires and this is the very reason for us to remember our desires and these desires come back to us despite the fact that we try to forget them. Lacan believes that we keep remembering our desires until we get the desired recognition. The fact that Aftab finds the much-needed solace, in the world of outcasts, is a proof enough that the kind of recognition he desires is given by those who themselves are yearning for recognition. The world of humans fails him because he fails to adhere to the rules which are important for the recognition of his gender. According to Butler if we acknowledge the idea that gender is a historical category it would mean that gender is a cultural construct which is constantly developing. This also means that culture influences the concepts of “sex” and “anatomy” (2004, pp. 9-10). Aftab, when turns fifteen, decides to enter “*Khwabgah*”, translated as “the House of Dreams”, and leaves the world of humans, called “*Dunia*” by the inhabitants of *Khwabgah*, “[i]t was the only place in his world where he felt the air made way for him. When he arrived, it seemed to shift, to slide over, like a school friend making room for him on a classroom bench” (Roy, 2017, p. 19). After the necessary rituals Aftab is accepted as the member of *hijra* community and is named Anjum (p. 25). Anjum, after facing all the hatred in the outside world, looks towards this house of dreams as a safe haven. Her pursuance of her desire to be seen and accepted the way she is, means to be deprived of the love and warmth of her immediate family. Her father never talks to or meets her again. Her mother meets her but only outside her ancestral home (p. 25). The dilemma of having to choose between one’s loved ones and one’s legitimate desires must be an agonizing one. Our society seems inclined towards wiping out all that which it cannot recognise, or which do not have a well-defined structure. The *hijras*, unfortunately, face the same treatment because they do not have a well-structured body and a well-defined gender. The point of lamentation here is that it is not their bodies alone that are ignored, in doing so the souls inside, which are as normal and human as possible, are neglected also. Their feelings, emotions, desires, dreams and aspirations are neither seen or felt, nor are allowed to be articulated. They exist, but only at the margins. Their existence is unseen by the main stream society.

Anjum cannot be defined as a man or a woman nor can she strictly be defined as a *hijra*. She is a mother and a hermaphrodite. Most of the time her happiness is marred by her identity crisis (Felicelli, 2017). The difficult and complex impression of gender identity as an inflexible one is revealed through the parodic or comic repetition of gender. Butler believes that gender is a forced performance which can be disconnected, mocked and criticized. The extremely exaggerated modes of showing gender to be natural in fact reveal its imaginative nature (1999, p. 186). Anjum’s quest for identity is so strong that she leaves the world of humans altogether when she finds that she has no identity other than a *hijra*. Her pride in herself is looked at with apprehension by the other inhabitants of *Khwabgah*. An instance of this can be seen when she is advised to be taken to a doctor for treatment of her unusual behaviour after the death of her dear friend. She is told that the pills by Dr Bhagat cure everyone. She snaps back saying, “I’m not Everyone” (Roy, 2017, p. 29). She is not “Everyone”, everyone has a gender she does not have any. To be considered and recognized as any other person meant she was like them which she was not. She is well aware of the fact that she is non-existent for the “*Duniya*”: the world of humans of which *hijras* are not a part. The lack of acceptance and recognition is visible when Anjum is asked by two documenters to look into the camera and say in her own language that “Another World Is Possible”, Anjum, either due to her lack of comprehension of the sentence or because of her position in the world produces quite a different sentence, “[h]um doossri duniya se aaye hain” meaning “[w]e’ve come from there... from the other world” (p. 110). Butler asserts that it is the society which determines the ideality of human bodies and the transgender, disability and intersex movements are trying to challenge the societal norms in order to create a society which is more inclusive and tolerant of physical identities (2004,

p. 28). 'The other world', the possibility of which is merely a topic of discussion for 'normal' people, Anjum is an inhabitant of there, she has always been there. Anjum has internalized the fact that she does not belong to this world. She lives in a world outside the world of men and women.

Roy (2017) has presented us with mothers who are not according to the conventional images of Motherhood. By doing so, Roy seems to be demonstrating that there is no biological interrelatedness needed for becoming a mother (Khatun, 2022). Anjum, like any other woman, has a strong desire to be a mother, to have a home and to raise kids. This seemingly impossible dream is almost realized when Anjum finds Zainab, an abandoned child, on the steps of *Jama Masjid*. The feelings that Zainab's touch arouse in her are quite incomprehensible for Anjum, because never in her whole life had she been trusted like that. Zainab, with all the innocence of a child, is oblivious of the boundaries drawn around Anjum due to her gender. She sees a messiah in Anjum, and Anjum is all ready to stand against the world for the only person who was not looking at her as a genderless person. Zainab was either not aware of, or was not concerned about the fact that Anjum was a *hijra*. Her desire to be a mother or to be seen as a mother is met with indignation by the world. It is Zainab only who makes peace between the real and the ideal, the possible and impossible, and the reality and the fantasy. "Fantasy is part of the articulation of the possible; it moves us beyond what is merely actual and present into a realm of possibility, the not yet actualized or the not actualizable" (Butler, 2004, p. 28).

The fact that the society tends to ignore is that Anjum, though fails to satisfy the standards of the society when it comes to gender, has a strong desire and a compassionate heart of a mother. In fact, she proves to be more capable a mother than some other women in the novel. Tilo's mother, Mariam Ipe, fails to own her own daughter due to the fear of the society. Anjum's mother, though truly in love with her kid, fails to stand by Aftab against the society. These women show the conventional submissive image of a woman in a patriarchal society. Through the character of Anjum, Roy has tried to shatter the patriarchal conception of Motherhood. It is Anjum who truly satisfies our expectations of how a mother should be. Her gender does not conform to the norms which the society has fixed for anyone to be thought of as a mother, still she never fails to play the role of an ideal mother. Her perfectly performing the role of a mother, despite not being a woman, according to the societal standards, questions the very societal norms itself. It seems to be approving Butler's (1999) claims that gender is a performance and that our gender is not fixed, rather the repetition of our actions decides our gender. "Consider gender, for instance, as a corporeal style, an "act," as it were, which is both intentional and performative, where "performative" suggests a dramatic and contingent construction of meaning" (P. 177). Butler argues that according to Spinoza every human has a desire for existence and enhancement. This principle for self-persistence was named "conatus" by Spinoza and was used as a basis of ethics and politics by him. Furthermore, Butler maintains that Hegel finds desire to be a desire for recognition. She claims that Hegel has extended Spinoza's idea when he argues that self-persistence is possible only if we receive and offer recognition. Without some sort of recognition self-persistence is not possible and we cannot be possible beings. She goes on to the extent to say that the notion of human is decided by these very norms of recognition. She professes that these norms change with time, and with the change in these norms, changes the idea of human (2004, p. 31). Anjum's journey of transition, from one identity to another, seems quite significant in her spiritual reawakening. It is a rebellious shifting from the once Aftab, who had been given a choice to be a man but he rejected and chose to liberate the woman trapped inside his body. He chooses to be Anjum, a woman, at least in appearance, all proud and all daring as if she could conquer the world. It is only after seeing the plight of 'real' women, and how they were "unfolded" during the riots that she undergoes a complete change of behaviour and

appearance. Before leaving the *Khwabgah*, the disintegrated and heart-broken Anjum, sets her prized belongings, including her photographs in national and international magazines and documentaries about her, on fire. She packs her colourful and fancy female attires and jewellery into a trunk and makes herself dull coloured “Pathan suits” and would wear men’s shoes (Roy, 2017, p. 57). This is significant in the sense that these are not only the belongings that she sets on fire or locks away in a trunk, these actually symbolise all her feelings and desires that she once had, and to which she totally was entitled as a human.

Though Anjum identifies herself as a woman, she still remains genderless for the world. She is forced to create a genderless space for herself and it seems that this space was not possible in the world of the livings, therefore, she chooses to live among the dead; in a graveyard (p. 58). Anjum’s trying to find company among the dead, in a graveyard, can be taken as a desire for acceptance which she could hope among the dead only. Here there is no one who would disown her, discriminate her or degrade her. The living humans failed to give her, her desired recognition. It can also be said to be symbolic in the sense that the dead, by implication, are the only people who cannot hurt her and who cannot leave her. The dead seems to be the only ones who cannot despise or disown her due to her gender, or the lack thereof. All the more symbolic in this regard is Anjum’s laying her sleeping mat between two graves at night near her father’s grave. (p. 61). The people whom she loved and adored during their life, and whom she could not get closed to due to the set societal boundaries and restrictions, are her own now. The outcast of the humans finally finds some solace, away from the humans. The society rejects Anjum, her dreams are denied, and her desires are made fun of. Our society has fixed roles for a *hijra*: prostitution or begging. In Indian society, *hijras* beg money from shops, do dancing and singing at weddings and childbirth, and many of them do sex work and have specific brothels for the purpose (Revathi, 2010). Revathi (2010), in her autobiography, has made several references to physical abuse that the *hijra* community experience on daily basis. She claims that, while dancing in groups, some men would touch them and sometimes even ask them about the originality of their breasts. She shares her dejection, and wonders why people fail to understand that they are created this way by God, and they have to do all this just for the sake of living, as they do not have any other work to do (p. 26). Roy (2017) has discussed similar kind of choices being available to the *hijra* community (p. 24). The problem arises when Anjum refuses to play the society defined roles. She is full of ambitions and wants to live a life like any other common person. This simple desire of her to be accepted and recognised is attributed to her pride, and considered as a misconception she had about herself (p. 29). The *Khwabgah* fails her just as the World failed her. The only difference is that while leaving the World she was happy and full of ambitions and desires, but she is dejected and hopeless when she moves out of the *Khwabgah*. It comes across as if she has realised that there is no place for her to claim, and to become a part of. She becomes a living-dead among the dead, a “spectre, out-haunting every resident djinn and spirit” her grief outmatches the grief of those who have lost a loved one (Roy, 2017, p. 63). Kumar and Chithra (2023) report that the power dynamics in a patriarchal society are such which do not accept anyone outside the gender binaries. They assert that as gender is constructed in a society, so it must be constructed in a way which makes possible the inclusion of all. They believe that the power dynamics are such that people with a third gender get oppressed and marginalised. They exist but always at the margins of the society. The third gendered are subjugated systematically which is a source of dejection for them. Their lived experiences are neither heard nor given any value to. This oppression generated trauma makes them hostile towards others (p. 423). It is true that Anjum becomes hostile, but it is a different kind of hostility. She becomes a towering figure denouncing the world of humans altogether and tries to create another world. We see that Anjum’s hostility is not destructive. She channels her hostility into love and hope for those who are denied these

by the society. Anjum has lost everything and everyone. It is here among the dead that she tries to build a world for herself. Slowly and gradually, she makes a space which she calls *Jannat*, translated as Paradise (Roy, 2017, p. 68). Anjum's *Jannat* Guest House is a place, "a Noah's Ark" (p. 399) for all the outcasts. Anjum, an outcast of the society, becomes a symbol of inclusiveness where "[e]veryone's invited". She ceases to be Anjum, she becomes "Anjuman" "a gathering" "[o]f everybody and nobody, of everything and nothing" (p. 4). Anjum becomes a "gathering" for all. The bits and pieces that are missing in her, she tries to find and gather them in the other outcasts like herself. By doing this, she creates an identity for herself, and becomes a symbol of universal motherhood in the paradise created by her in the form of *Jannat* Guest House. Roy (2017), seems to be maintaining the idea that the world can be a happy place if the gender-binaries are perished or at least people, who fail to identify with or conform to these binaries, are embraced and accepted as humans having all the rights to dream and to desire without being looked at with apprehension and disgust. Roy's (2017) idea of a happy world seems to be resonating with Butler's view when the latter asserts that life can be good and livable only if it is stable. Just as a life which does not have recognition cannot be said to be a comfortable life, in the same way, a life for which the categories of recognition are too confining, cannot be said to be an ideal one. Butler believes that the aim of different intersex and transsexual movements is to differentiate the norms which let people to live freely, and to love and desire without any restrictions, from those which limit the possibilities of free and happy life. Sometimes norms operate one way for one group and another way for a different group. Butler deems it important to stop making laws which are suitable only for some people. She also believes that the things which are unsuitable for some, may not be prohibited for all. The ethical principles, which are subject to, and determined by the desires and wishes of people, cannot be applicable to all. The critique of gender norms should be guided by the life experiences of people and its guiding principle should be the probabilities and chances for a best possible life and to limit the possibilities of suffering or death (2004, p. 8). What Butler means to say is that it is difficult to live without some sort of recognition. She believes for a happy life it is necessary that every human is given a right to live and to desire. Butler is of the view that only such laws should be made which are inclusive of all. Roy, too, in *The Ministry of Utmost Happiness* (2017) makes an attempt to make a space and to give an identity to a third gendered outside the binaries of the gender.

## Conclusion

It can be concluded from the above analysis that gender identity is not biological, rather it is fluid and constructed in a society by repetitive acts. Anjum, being an intersex, cannot be a biological mother, but she proves, by playing the role of a mother to perfection, that one can assume a role of a mother irrespective of their gender. Anjum challenges the traditional notions of gender roles and establishes the fluidity of identity. Roy through the character of Anjum, asserts that it is not necessary that one ought to be a specific gender to have feelings and desires. Through the character of Anjum she emphasises that emotional bonds are not dependent on, and limited to, biological determiners, rather they are shaped by love and empathy. Everyone, irrespective of their gender, has full rights to feel and to desire for recognition, acceptance and accommodation as any other human being. Roy invites readers to be considerate of what it means to be a human being and shows, through Anjum, that humanity is above the constraints of gender. Roy seems to be demonstrating that our society needs to accept diversity and inclusivity if it wants a ministry of utmost happiness. This novel can further be explored from a postmodern perspective of other theorists.

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