

QUEER MARGINALITY AND THE SEARCH FOR BELONGING IN ARUNDHATI ROY'S THE MINISTRY OF UTMOST HAPPINESS

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Abstract:

In this paper, I will discuss how Arundhati Roy represented queer marginality and a sense of belonging in her novel 'The Ministry of Utmost Happiness'. The novel explores the experiences of marginalized people, as seen through the characters of Anjum and others, and the multiplicities of exclusions – relating to gender identity, religion, caste and class. But instead of a place of suffering, Roy's focus is on resilience, community and the making of alternative spaces of belonging. Here, the Khwabgah and Jannat Guest House becomes a symbolic site of reconvening for people who are rejected by the mainstream society to form 'chosen families' and to affirm themselves. This study takes a queer perspective and an intersectional approach to belonging, and suggests that Roy's concept of belonging is not only about being accepted in society, but is also formed through a process of solidarity, caring and resistance. The paper also explores the critique on heteronormative and patriarchal structures, and the voices for dignity and visibility of the marginalized communities by Roy. In conclusion, it showcases Roy's ability to push the envelope of modern-day Indian literature, by foregrounding queer voices, and highlighting the power of empathy, inclusion and collective strength in resisting oppression.

Keywords: Arundhati Roy, The Ministry of Utmost Happiness, Queer marginality, Gender identity, Social exclusion, Resistance, Contemporary Indian Literature

Introduction

Queer identities have been a marginal group in the Indian context where the conservative attitudes and expectations of society related to gender, sexuality, religion and family have often made their lives unreadable or invisible. In recent years, these dominant narratives have been questioned and challenged by bringing the voices of the marginalized to the fore and questioning the structures that produce them in

contemporary Indian literature. Arundhati Roy is one of the most contemporary Indian writers who have been dedicated towards portraying those who are at the periphery of the society. She has always focused on the marginalized and oppressed, and highlighted the social, institutional mechanisms that lead to their marginalization, based on their gender, caste, religion, class or political identity.

Roy's narrative vision is encapsulated in the opening lines of 'The Ministry of Utmost Happiness': "How to tell a shattered story?. By slowly becoming everything." (Roy) The most important queer character in modern-day Indian English fiction is Anjum, a 'hijra' in 'The Ministry of Utmost Happiness' (2017), which is a representation of one of the deepest forms of violence in social exclusion, alongside the human desire for belonging. Instead of seeing queerness through the lens of suffering, Roy creates spaces of care and solidarity of chosen families, community, ways of thinking about home and kinship that are different from the ways we are taught to think about them. The novel implies that being a part of a society doesn't mean one is automatically accepted into it; that resistance can engender a sense of belonging; and that shared experiences of marginalization can foster a sense of belonging.

Roy's depiction of queer lives is very intersectional and has provided insights into the intersection of gender identity and religion, caste, class, and political violence. Throughout her story, she has identified marginalization as one that is seldom due to a single identity and always occurs as a result of multiple systems of oppression. In this multidimensional way, Roy challenges heteronormative and patriarchal social structures and calls for recognition and dignity of the lives of those who have not had them recognized or given voice.

This paper explores the queer sense of marginality and the quest for belonging in the works of Arundhati Roy with special reference to 'The Ministry of utmost happiness'. The paper explores Roy's re-imagining of identity, home, community, and resistance in the context of queer theory and intersectionality. It suggests that her writing questions normative conceptions of gender and sexuality but also presents a vision of 'belonging' that is inclusive and based on a sense of empathy, resilience and collective survival. This has given contemporary Indian literature a valuable contribution in terms of its engagement with issues of identity, justice and social change, to which Roy has made a significant contribution.

Queer Identity and Marginality in Arundhati Roy's Works Representation Of Queer Characters

One of the hallmarks of Arundhati Roy's literary style is her focus on the voices of people who live on the margins of society. As David M Halperin (1995) observes, "Queer is by definition whatever is at odds with the normal, the legitimate, the dominant. There is nothing in particular to which it necessarily refers. It is an

identity without an essence. 'Queer' then, demarcates not positivity but a positionality vis-à-vis the normative...' (Halperin) Portrayal of Anjum, a hijra, is one of the most important characters in modern Indian English literature that questions the common notions of gender and belonging in 'The Ministry of Utmost Happiness'. But instead of treating the subject of the film as a stereotype, or simply a victim, Roy portrays Anjum as a complicated person, one with emotional range that is tough and strong and capable of choice. The novel takes a look at the discrimination, violence and exclusion that transgender and hijra communities experience through Anjum's journey and celebrates their ability to love, care and form a community.

Roy's painting of queers goes beyond the individual and include the social and collective life of the hijra community in 'Khwabgah', where social and biological norms are replaced by norms of acceptance. The novel also introduces other marginalized characters whose lives intersect with queerness, religion, caste and political violence underlining that identity is a result of multiple social realities. With a focus on marginalized and marginalizing voices, Roy invites readers to acknowledge the humanity and dignity of queer people.

Challenging Heteronormativity and Gender Binaries

One of Arundhati Roy's great achievements as a writer is to question heteronormativity, the belief that the only natural and normal way of living is heterosexual or binary gender identities. 'The Ministry of Utmost Happiness' is about questioning stiffer definitions of masculinity and femininity with the help of Anjum, who refuses to fit into the mould of a traditional man. Her identity is not bound by the labels of man or woman, as gender is not fixed but is socially constructed, diverse and fluid.

Roy also challenges institutions like family, marriage, religion and state that tend to perpetuate binary interpretations of gender and sexuality. Queer people in the novel face discrimination from these institutions, which show the ways in which they marginalize people outside of the norm. Roy does not accept these forms of kinship and belonging as foregone conclusions, but believes there are other structures possible where identity is not defined by gender or sexuality.

The 'Khwabgah' and 'Jannat Guest House' evoke symbolic spaces that defy traditional social structures and embrace diversity. These places question the definition of 'family' as blood or a marriage between a man and woman. The representations offered by Roy call into question the idea of human relationship based on conformist gender roles, instead establishing it on compassion, mutual respect and acceptance.

Through her challenge to heteronormativity and gender binaries, Roy's novel is a powerful critique of the social prejudice and a call for a more inclusive

understanding of identity. Her writing is challenging and provocative, inviting readers to explore and reconsider conventional notions of gender, sexuality, and belonging, and thus adds to the current debates on equality, human rights, and social justice.

Anjum As the Embodiment Of Queer Resistance

Identity, Selfhood, And Resilience

Anjum becomes one of the most interesting queer protagonists in today's Indian literature in 'The Ministry of Utmost Happiness'. She is born as Aftab, and is torn by the duality of being a male named Aftab with a female heart. In spite of facing rejection, humiliation and violence, Anjum stands tall as a hijra instead of hiding her identity to fit in with the general societal norms. Her story is a narrative of a quest for selfhood in a society that validates and confirms only two gendered identities.

Roy's portrayal of Anjum is not just of a victim of discrimination, but also of someone who is exceptionally strong emotionally and resilient. In the novel, Anjum's experiences range from personal tragedy to communal violence to constant social exclusion with her compassion and humanity intact. The establishment of the Jannat Guest House in a cemetery represents her resolve to make something out of her life, in spite of being rejected and marginalized by mainstream society. The guest house is a place of retreat for those, like Anjum, who were rejected due to their identity and situations.

She is resilient because she did not give up on who she is. She shows us how resistance is seen in everyday actions of living in authenticity, caring for others, and refusing to be erased. As Audre Lorde reminds us "It is not our difference that divide us. It is our inability to recognize, accept, and celebrate those differences." (Lorde) Roy therefore sees selfhood as an act of courage that the claim to selfhood itself is a force against oppression.

2.2 The Hijra Experience and Social Exclusion

Roy portrays the experiences of the hijra community in India as it is in reality through the eyes of Anjum. Hijras had a complicated role in Indian society in the past. They have cultural and religious importance in some traditions, and have been discriminated against, impoverished, isolated, and been a victim of violence. Roy not only visualizes this paradox, but also puts it into play.

The novel depicts the multiple levels of exclusion that are faced by hijras. Anjum faces rejection from her family, attitude and social prejudice in public places, restricted educational and employment opportunities. These experiences bring to light the limitations of transgender people in accessing the fullness of society due to rigid gender norms. Roy also emphasizes how lonely, insecure and constantly on guard for acceptance life can be when excluded.

The Khwabgah is a place for the hijras to discover companionship, emotional support and a sense of community. In this community, they form their own traditions, relationships and care systems that defy mainstream society's exclusion. The community shows that family and social acceptance is not the only way to build belonging; there can be other ways through shared experiences.

Roy's presentation of Anjum's story juxtaposed with the various experiences of the hijra community challenges the social bodies that marginalize queer people while affirming their dignity, strength and humanity. The novel ultimately calls for a shift in the society from gender norms to the recognition of the rights, gender identity and lived experience of everyone.

3. The Search For Belonging And Chosen Families

3.1 Khwabgah As An Alternative Community

The Ministry of Utmost Happiness' is a work of Arundhati Roy in which the Khwabgah is an important sign of belonging for those who are alienated from the mainstream. The Khwabgah – 'House of dreams' is the home of hijras and much more than just a place of shelter. It is a place of acceptance, dignity and emotional safety for those who have been discriminated against due to their gender identity. Anjum joining the Khwabgah is a step toward self-acceptance and finding a community that embraces and values her identity.

The Khwabgah is a queer space where everyone can care for each other and have an equal and shared experience, in contrast to the outside world where queer people are often ridiculed, beaten, and excluded. Its members provide emotional and financial support to each other, and form relationships that are like a family. Roy's actions break traditional notions of family by illustrating that love, trust and solidarity are more significant than familial ties. She proposes that "belonging" is not something determined by birth, but by acceptance and shared humanity.

The Khwabgah is also a way of resisting heteronormative society. It denies gender stereotypes and makes room for multiple identities without fear and without shame. Through this sensitive and dignified depiction of this community, Roy offers a new definition of home as a place where people are accepted and appreciated on their own terms, not in terms of social norms.

3.2 Jannat Guest House as A Space of Inclusion and Healing

Jannat Guest House is the result of Anjum's journey for home and her evolution from a refugee to a host who can provide shelter for others. The guest house is situated in a burial ground, representing hope rising out of the land of death and despair. Roy intentionally makes this choice of setting to imply that places that society would consider marginal or undesirable can become places of renewal, healing, and community.

For people who have been excluded due to gender, religion, caste, class and political situations, the Jannat Guest House welcomes them. It becomes a haven where discrimination is not practiced and tolerance is encouraged instead of abhorred. In this open society, social status is not important and individuals are able to develop positive relationships through empathy, compassion and respect.

The guest house also symbolizes emotional healing. Those who come with trauma, grief, and feelings of loneliness are offered a sense of comfort through the companionship and collective care. According to Roy, healing isn't the same as social recognition because social recognition requires supportive relationships that validate the individual's dignity and identity. Belonging is an active care for others, even when there are differences, as seen in the community developed at Jannat.

Roy re-thinks the notions of 'home' and 'family' in the symbolic values of the Khwabgah and the Jannat Guest House. She does not view belonging as a gift from society, but one that is formed by a process of solidarity, acceptance, and shared resilience. This resonates with Judith Butler's assertion that "...assembling operation they describe in light of the thesis that kinship is itself a kind of doing, a practice that enacts that assemblage of significations as it takes place. But with such a definition in place, can kinship be definitely separated from other communal and affiliative practices?"(Butler)'The Ministry of Utmost Happiness' is a strong statement on queer identity, chosen families and the human quest for acceptance, but one that defies the dominant social narrative.

4. Intersectionality: Gender, Religion, Caste, And Class

4.1 Multiple Forms of Marginalization

Arundhati Roy's 'The Ministry of Utmost Happiness' shows marginalization is not due to any one identity rather discrimination occurs in the combination of gender, religion, caste, class and political situations. This view is similar to intersectionality, which describes the intersections of various types of oppression that affect people's experiences in life. As Kimberle Crenshaw observes, "Because the intersectional experience is greater than the sum of racism and sexism, any analysis that does not take intersectionality into account cannot sufficiently address the particular manner in which Black women are subordinated."(Crenshaw)

This is what Anjum's life has been. She is a hijra who not only suffers from prejudice due to her gender identity, but also as a Muslim in a society that is rife with communal tensions. Roy demonstrates that issues of queerness are not the only issues affecting Anjum's life; rather it is combined with religious discrimination and social isolation. The other characters in the novel also suffer multiple forms of oppression based on poverty, caste or political persecution. These interrelated realities are presented by Roy, who critiques unhelpful simplifications about oppression, and shows that identity is complex.

The novel also condemns social institutions that perpetuate inequality. There is a deep-rooted cultural and social hierarchy based on patriarchy, religious intolerance, caste discrimination, and economic disparity, which pushes those who are at odds with the dominant social norms out of the fold. Roy believes that justice is not possible if only one type of discrimination is focused and not the others. Rather, for any social change to be meaningful, it is important to understand these systems of oppression as interconnected.

4.2 Queerness Within Broader Socio-Political Realities

Roy situates queerness in the larger political and social context of modern-day India, revealing that events in the political and historical have an impact on personal lives. She does not just deal with queerness as an individual problem, but ties its occurrence to communal violence, religious violence, state violence, displacement and social inequality. By this means, Roy makes a point of the fact that queers are citizens, that their lives are impacted by political factors, and that they are not the only ones.

The Gujarat riots are a good example of the intersection of communal violence and religious identity with gender identity. As seen in case of Anjum, communal violence and religious identity intersect with gender identity. As a queer Muslim, Anjum falls prey to a multitude of discriminations and insecurities. Through these experiences, Roy demonstrates that violence towards marginalized communities is not just physical but also social, denying dignity, and the neglect by institutions.

The novel also emphasizes the unity of people from various groups of marginalized people. In the Jannat Guest House, people are put into one community irrespective of their religion, caste, gender and class; where they are made to feel compassion and are supported by each other. This communal area disrupts social and political polarities of the outside world and is a space of possibilities: living together despite differences.

Roy's focus on situating queerness in the wider socio-political context helps to broaden the scope of the discussion of LGBTQ+ identity beyond sexuality and gender. She believes that the fight for queer rights must be connected with the fight for the rights of religious minorities, caste minorities, economic minorities, and against state violence. In this inter-sectored perspective, 'The Ministry of Utmost Happiness' is a tale of queer survival, but also a potent critique of that which continues to help foster exclusion and injustice in today's society.

5. Spaces of Exclusion And Spaces Of Belonging

5.1 Public Verses Private Spaces

Arundhati Roy uses physical spaces in 'The Ministry of Utmost Happiness' as a metaphor for the social realities that are unequal for the marginalized groups. As

Henry Lefebvre argues, "(Social) space is a (social) product...the space thus produced also serves as a tool of thought and of action; it is also a means of production, and hence a means of control, and of domination, of power." (Lefebvre) Queer and other marginalized people are targets of surveillance, discrimination, and violence in public places like streets, markets, government buildings and places of worship. This can lead to the ridicule, humiliation and exclusion of characters like Anjum, and thus to the idea of "public space" as a place of social rejection, not freedom.

Private and alternative spaces offer safety, dignity and emotional security, in contrast to public and state spaces. As a space where people can express themselves in ways that are unjudged, the Khwabgah and then the Jannat Guest House become spaces of freedom. In these spaces, characters not only have meaningful relationships, but they do so through mutual respect and common experiences rather than social position and familial connections. Private spaces gain significance as places of resistance, as Roy shows private spaces can afford social outsiders the opportunity to recover their identities and establish their own communities that act as challenges to the dominant social structures.

The difference between public and private spaces accentuates the disparity of power relations among the people. Public institutions may not provide protection for the marginalized, but rather alternative communities provide feeling of belonging, acceptance and hope. If public spaces are not accessible and welcoming, there is no possible way for them to be the true spaces as they should be.

5.2 Symbolic Significance of Cemeteries, Homes, And Shelters

Symbolically representing sites of exclusion, identity and belonging, Roy draws on experience in the cemetery, home, and shelter to examine the themes of exclusion, identity, and belonging. In particular, the cemetery in which Anjum founds the Jannat Guest House is of great importance. The traditional meaning of the cemetery as a place of death, silence and abandonment is converted to a place of joy, benevolence and community. Roy's approach to the theme is to question the orthodox positions and demonstrate how a place that has been disapproved of by society can be a haven for those who have been disapproved of by society.

Throughout the novel the notion of home is also redefined. In many cases, the home is not the place that gives a character peace and security; it's the place where they are rejected. For instance, Anjum cannot be considered as part of her family when she opens up about her true identity. Thus, she builds a new house of acceptance, caring and shared humanity. For Roy, home is not just a place, but a place that is emotionally and socially significant to them – allowing them to be respected and valued for who they are.

The Khwabgah and Khwabgah-e-Jannat Guest House are symbols of resilience and collective survival. They provide safety against bodily harm and emotional isolation/social exclusion. These spaces foster communities of people who were rejected due to gender, religion, caste, class and political violence and can create “chosen families” based on empathy and solidarity.

These symbolic places express Roy's critique on the exclusionary and mainstream society as she offers an alternative vision of belonging. Grappling with the absence of place, cemeteries become spaces of renewal, shelters become homes, and spaces that were once marginal become centers of hope and resistance. ‘The Ministry of Utmost Happiness’ redefines what home, community and identity mean, and that belonging is defined by compassion and acceptance, shared humanity, and not social approval.

6. Resistance Through Compassion And Community

6.1 Solidarity Among Marginalized Groups

In ‘The Ministry of Utmost Happiness’, Arundhati Roy not only describes resistance as a political act but as an act of compassion, caring and collective survival as well. As bell hooks observes, “The function of art is to do more than tell it like it is – it's to imagine what is possible.” (hooks) Contrary to a strictly confrontational stance with oppressive institutions, Roy shows that excluded people fight against exclusion through making positive relationships and communities. From this angle, fighting translates to every day acts of dignity, protection, refusal to accept imposed identities, fighting for each other.

The novel gathers together characters from all walks of life with different backgrounds who have suffered discrimination due to their gender identity, religion, caste, class and political views. While their experiences vary, they have all been excluded in some way. This unity allows them to develop relationships of empathy, trust and respect rather than social hierarchy. Collective care such as the Khwabgah and Jannat Guest House can also disrupt the divisions of society and invite differences to be lived.

Anjum's contribution is a pivotal part of this vision of solidarity. She has been rejected herself and therefore is empathetic with others who are rejected. She invites people to Jannat Guest House without discriminating according to their background, and thus turns their individual suffering into collective healing. Solidarity between marginalized groups is not based on their shared identity but on their shared experiences of injustice, and their shared commitment to human dignity. Relationships like these can be effective resistances, as they in some way represent a refusal to be isolated in an oppressive social system.

6.2 Reimagining Home, Family, And Citizenship

Roy's concept of home, family and citizenship, which she is challenging, is defined in terms of inclusion rather than biological connection and legal recognition. Many characters in the novel are rejected from their families due to social, religious or gender norms. Consequently, they build their own families of choice based on acceptance, emotional support and responsibility.

This new idea of "home" is represented by the Jannat Guest House. It is not just a place of shelter; it is also a place of home, a place of safety and comfort for those who have been turned away elsewhere. Roy believes that "home" is not defined by blood ties or traditional family relations, but by love, care and shared humanity. This concept defies the notion of a family that is limited to marriage, procreation and biological parenthood in a patriarchal and heteronormative society.

Citizenship is also purposefully considered in the novel. Marginalized people are citizens under the law but do not have equal rights to dignity, protection and respect from the state. Roy finds the discrepancy between the ideals of equality enshrined in the Constitution and the lived experience of queer people, religious minorities and the poor. The novel creates inclusive communities, including the Jannat Guest House, which envision a new form of citizenship that goes beyond state recognition to one that is based upon compassion, mutual caring, and social responsibility.

Roy wants to re-imagine home, family and citizenship and envisions a more inclusive society in which belonging is not based on gender, religion, caste and class; rather it comes from solidarity, empathy and an awareness of common humanity. This vision empowers compassion to be a political force that can challenge exclusion and opens up spaces where those who are excluded can live with dignity and hope.

7. Queer Politics and Social Critique in Roy's Narrative

7.1 Critique of Patriarchy and State Power

'The Ministry of Utmost Happiness' is more than a representation of queer identities; it is a strong criticism of the patriarchal and political systems which create the space of the marginal. According to Roy, systems of power – such as the family, religion and the state – often reinforce rigid notions of gender and sexuality, as well as a lack of dignity and equal rights for those who do not fit the norm.

In the novel, patriarchy is seen as a system of society that has a preference for men, and for traditional family and gender roles that are heterosexual. People who do not conform to these norms are frequently discriminated against, assaulted and are socially excluded. Anjum's journey of living authentically is an illustration of the claim of non-binary gender identities as legitimate, which is denied by patriarchy. Through its portrayal of a compassionate and resilient Anjum who is a morally

complex human being, a figure beyond the norm of what was considered to be a girl, Roy challenges these norms.

Also, the novel explores state's role is in perpetuating social inequality. Roy sees institutions like the police, bureaucracy and political institutions as often failing to protect the marginalized citizens. Rather, these bodies tend to preserve the status quo that is gender, religious, caste and class oppression. The scenes of communal violence, state surveillance and political repression highlight the ways in which state power can be used to exclude vulnerable communities; not to bring justice and equality.

Roy illustrates how discrimination is not only social, but also institutional, through examples of personal lived experiences of queer marginalization, and the systems of patriarchal and political power. The novel is a call for a more inclusive society and a respect for human dignity irrespective of gender identity, sexuality, religion and social background.

7.2 Literature as A Voice of Social Justice

A unique quality of Arundhati Roy's work is social justice and her dedication to it. Her writings are a way of not only expressing herself artistically, but also is an attempt to give the voice to those who have been marginalized or silenced. In 'The Ministry of Utmost Happiness' Roy invites readers to grapple with challenges like queer persecution, religious bigotry, caste discrimination, economic injustice and state brutality. Her work puts marginalized lives at the heart of her story and disrupts the dominant social narrative, challenging us to rethink notions of justice, identity and belonging.

Roy's characters are very humanistic in regard to their queerness. She does not see them as symbols of suffering, or as political issues, but as people that are emotional, have hopes, fears, and the ability to love and live in a spirit of compassion. This 'humane' approach fosters empathy and addresses gender and sexual stigmatizations. Roy tells stories to show literature's power in raising critical awareness and engaging in discussion around issues that are not discussed in the mainstream discourse.

Literature's ability to change things is another theme in the novel, as it challenges the current power structures. Through her portrayal of the lived experiences of marginalized communities, Roy also shows the limitations of social institutions and calls for a more inclusive and equitable society. In her work she is trying to make people see the injustice of the world she lives in, to question the oppressive ideologies and the possibilities of alternative ways of coexistence based on equality, compassion and respect.

In the end, Roy's writings act as a player, not just a spectator in social change. Through her work, she helps to break the silence for queer individuals and other marginal groups, which helps to expand the boundaries of contemporary Indian literature and further reinforces its power as a tool to advocate human rights, social justice, and democratic values.

Conclusion

Through her sensitive and intersectional depiction of queer identities and marginalized lives, Arundhati Roy's book, 'The Ministry of Utmost Happiness' has made a huge contribution to modern Indian literature. The focus on characters like Anjum, Roy disrupts the dominant narratives that have been historically silencing and/or stereotyping queer communities. She does not only show queerness as a state of affliction; her depiction is in terms of resilience, dignity, understanding and the constant quest for belonging. By sensitively drawing out the character and voicing criticism on oppressive social systems, Roy extends the literary portrayal of gender and sexuality and invites the reader to reflect on rigid gender, family and citizenship norms.

Her work as a queer writer is to bring queer aspects to the question of religion, caste, class, political violence and state power. This inter-sectional approach reveals queer marginalization as a part of other social inequalities. Through this interconnection Roy not only expands the scope of queer as a discourse in Indian literature but also brings to the center the voices that are marginalized in the discourse of justice, democracy and human rights. Her art work disrupts the norm of heterosexism and promotes a greater awareness of identity and social belonging that is more inclusive.

The novel's most profound messages are those of belonging: being the act of resistance and hope. The Khwabgah and Jannat Guest House represent the potential to build communities on feelings of care, acceptance and empathy, not on blood and social acceptance. These alternative spaces show that solidarity and collective resilience are ways of creating belonging, in contrast to the passive nature of belonging given by society. Chosen families and inclusive communities for Roy begin to be a resistance strategy to resist exclusion, prejudice and institutional oppression. In the end, 'The Ministry of Utmost Happiness' celebrates healing, compassion and humanity. Roy sees diversity as a positive and possible way of life and a group of "marginal" equal members of society. Her novel shows that literature can raise questions concerning dominant ideologies, can be used to create empathy and inspire social change as it gives a voice to those that have been unheard for too long. In defining queer marginality and belonging, Roy makes a very unique contribution to modern Indian Literature as well as to the notion that hope arises out of resistance, solidarity and an unyielding affirmation of human dignity.

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