



RESEARCH PAPER

Gender Performance and Identity Issues in “*Ministry of Utmost Happiness*”

¹ Hunny Manzoor*, ² Saima Sarfraz and ³ Jawad Haider

1. Lecturer, Department of English, GIFT University Gujranwala, Punjab, Pakistan

2. Lecturer, Department of English, GIFT University Gujranwala, Punjab, Pakistan

3. Research Scholar, Department of English, GIFT University Gujranwala, Punjab, Pakistan

Corresponding Author

Hunny.manzoor@gift.edu.pk

ABSTRACT

This research examines *The Ministry of Utmost Happiness* by Arundhati Roy through Judith Butler's concept of gender performativity. The objective is to explore how gender is constructed and performed in the novel, particularly through the transformation of Aftab into Anjum, a hermaphrodite character struggling with identity. The study builds on Butler's theory, which challenges the fixed nature of gender, and analyzes how Roy presents identity crises and gender troubles. Using a qualitative textual analysis methodology, the research critically engages with Anjum's journey, highlighting performative aspects of gender. The findings suggest that Roy challenges traditional gender binaries, emphasizing fluidity and social construction. The study recommends further exploration of gender performativity in South Asian literature to deepen the discourse on identity. While limited to a single novel, this research contributes to understanding gender through literary representation.

Keywords: Hermaphrodite, Gender, Performativity, Identity

Introduction

The study aims to investigate the postcolonial novel of Arundhati Roy, *The Ministry of Utmost Happiness*, through the prism of Judith Butler's paradigm of gender performativity. The novel's protagonist, Aftab, engages in acts that subvert societal expectations and changes his name to Anjum, a female, to embody gender performativity through her personal experiences and interactions with others. Similarly, the second major character defies traditional feminine attributes. The purpose of the writing is to evaluate the actions of Aftab and Tilotama according to Judith Butler's theory of gender performativity. By examining the personality fissures of the protagonist Aftab, an intersexual person with both sexes and Tilotama, a female who embodies machismo attributes, this study aims to substantiate Butler's concept that gender is performative rather than a product of norms and traditions.

Moving towards the research framework, this study is conducted under the theoretical demarcation of Judith Butler's concept of gender performativity: “Butler in her book *Gender Trouble* argues about the issues regarding the concept of gender. She believes that gender is not something which we acquire by birth but is instead possessed by acting upon specific actions” (Butler, 1999).

This study holds paramount significance as it has the potential to influence how gender roles and identities are created in a society. After analysing the characters' actions, the study focuses on the diverse gender identities within the novel. The hermaphrodite character and non-conforming individuals provide diversity to the discourse related to gender. Readers are allowed to analyse the harsh treatment of society towards individuals who do not conform to typical gender roles, by peeping into the experiences of the hermaphrodite character Anjum. The motive behind this research is to challenge the typical

traditional thoughts regarding gender and the deep-rooted binary system. Gender performance within society emerges as a powerful theme within the novel, deepening the understanding of the relationship between gender and social power hierarchy. The goal of the study is to promote discussion about social justice and equal treatment for all individuals.

In addition, the main objective is to investigate the problems hermaphrodites encounter in establishing gender roles and identity within a strict and marginalized society. It is quite significant to gain insight into how society impacts the construction of identity and gender roles.

Literature Review

In the early 20th century, many writers explored the issues that hermaphrodites faced in imposing their identity through gender performance within a society where the performances are shaped by the expectations about what is masculine and feminine. Writers offer diverse narratives that shed light on hermaphrodite's personal experiences and societal challenges. Several notable works have touched on and explored the hermaphrodites' struggles due to their gender performativity within society. Virginia Woolf in her significant work *Orlando* broke the traditional conventions of her time by transforming her protagonist from male to female by doing this she criticizes and mocks the orthodox views about sex and gender. In chapter three "Orlando had become a woman--there is no denying it" (Woolf, 1928). Virginia transforms her character into a female. Orlando embraces the identity of women by adopting the clothing of women in the novel. "Clothes are but a symbol of something hidden deep beneath. It was a change in Orlando herself that dictated her choice of a woman's dress and of a woman's sex (Woolf, 1928). Orlando, in this context, experiences gender production and reproduction by performing the repetitive actions of a female. Virginia reveals the fluidity of gender through her character Orlando as she is interested in masculine habits while embracing the identity of women.

Jeffery Eugenides another writer explored the themes of gender and identity in his novel *Middlesex*. The protagonist Calliope Stephanides after an examination by a sexologist realized that she was intersex with both male and female characteristics. Calliope transforms into Cal and decides to assert her identity as a male. she states that "I declared my intention of living as a boy and my parents, at first protesting but then breaking down, accepted (Eugenides, 2002). Eugenides illustrates individuals born with sexual variations face challenges in performing their gender roles. The fluidity of gender has been examined by the writer, serving as a powerful example of Calliope's/Cal's journey explaining how individuals reconstruct and shape their identities over time.

A Canadian Author, Kathleen Winter, also worked on themes of gender, identity, and self-discovery in her novel *Annabel*. The protagonist of the novel, Wayne, is born a hermaphrodite, and his parents decide to raise him as a boy. As he grows older, he chooses to identify as a woman. Kathleen explains her perspective on gender in the context of the novel, "People are rivers, always ready to move from one state of being into another. It is not fair, to treat people as if they are finished beings. Everyone is always becoming and unbecoming" (Winter, 2010).

A British writer, Rose Tremain, also explored themes of gender, identity, complexities of identity, and self-acceptance in her compassionate novel "Sacred Country." The story revolves around the protagonist Mary Ward, who was assigned female at birth but later identifies as male. Mary reveals her identity in the context as, "I have a secret to tell you, dear, and this is it: I am not Mary. That is a mistake. I am not a girl. I'm a boy" (Tremain, 1992). Mary fights and struggles to become Martin and inspires readers to reconsider the essence of gender.

Another British writer, Abigail Tarttelin, raised this intricate issue in her writing *Golden Boy*, published in 2013. The story revolves around the character Max Walker, who deals with a crisis of identity and intersexuality. He was born with hermaphroditic traits and grapples with the question of self-acceptance within society as he doesn't conform to societal expectations. He states his condition after confronting the reality, "Will his friends accept him if he is no longer the Golden Boy? Will anyone ever want him—desire him—once they know?" (Tarttelin, 2018).

In 2015, another novel, *Lizard Radio*, received appreciation for provoking thoughts on gender and identity. The novel is considered rebellious and nonconformist as the author, Pat Schmatz, explores Kivali's journey with self-discovery and gender identity. Throughout the story, Kivali questions the rigid norms imposed by authorities. Society expects her to present herself as a woman, though she feels comfortable with the social definition of men, and she states "I've never worn men's clothes. No boys' clothes since that winter boy-boots day in the schoolyard. They feel good on me, and right" (Schmatz, 2015).

I.W. Gregorio, in her novel *None of the Above*, portrays the central character Kristin Lattimer, who suffers from issues related to gender and identity because of being a hermaphrodite. By birth, she is assigned the female sex but later learns that she has a syndrome causing her body to not fully respond to male hormones. When she comes to know about her intersex identity, she suffers emotionally and psychologically because everything becomes complicated for her.

This study focuses on the complex relationship between gender performance, identity, and societal expectations. Arundhati Roy openly challenges conventional gender roles and strict binary structures by weaving a complex relationship between gender performance, performative activities, and social expectations. (Mitra, Dec 10, 2021). Arundhati Roy carefully examines the complexities experienced by the characters within the novel to construct their gender roles and identity far from social norms and expectations. Anjum, the main character of the novel, is biologically a hermaphrodite whose actions are quite contrary to social expectations and challenge the binary structure as she embodies flexibility in her roles, placing her identity outside traditional feminine or masculine expectations.

The term gender remains under great transition and has evolved. David Glover in his book identified that "gender was initially used to refer to the social and cultural aspects of sexual difference" (Kaplan, 2008) John Wallach Scott considers gender as a "social category imposed on sexed body" (Scott, 1988). In a journal article "Doing Gender" West and Zimmerman define gender as "Something that individuals do based on their sex categorization" (Zimmerman, 1987) Butler coined the term "Gender performativity" in her book *Gender Trouble: Feminism and Subversion of Identity* in 1990. In this book, she argues that gender is not an expression of essential identity but rather a series of acts, and performances, and by these acts, individuals construct and maintain their gender and identity (Butler, *Gender trouble: Feminism and Subversion of Identity*, 1990). According to her being born male or female doesn't construct our gender, it is our actions and behaviour that determine our identity and gender. Society imposes rules, and people learn to behave accordingly to fit into society. The idea of gender is an act or performance. "The way a person walks, talks, dresses, and behaves is an act, of gender performativity." (Butler, 1990). The notion of gender and performativity presented by her provides a strong foundation for gaining deep insight into how individuals construct gender identities through repetitive actions. The characters of Anjum and Tilotamma can be examined under Butler's model of gender performativity. Michel Foucault also contributed to the concept of gender "that sexuality is not a natural feature or fact of human life but a constructed category of experience which has historical, social and cultural, rather than biological, origins" (Spargo *Foucault and Queer*) The research works of Homi K. Bhabha, Gayatri Chakravorty Spivak, and Bell Hooks on gender identity, power dynamics, and resistance provide valuable insights

and frameworks for analysing gender and performativity in the "Ministry of Outmost Happiness". The study of gender and performativity contributes to the broader understanding within academic and social circles. The deep examination of gender and performativity contributes to the larger discussion of gender rights, social justice, and LGBTQ rights.

The study aims to analyse gender performativity in *The Ministry of Outmost Happiness* and highlights how gender is constructed, implemented, and performed by the protagonist "Aftab" in the context of the novel. The concept of gender performativity suggests that gender is not an innate attribute but a social construction. This study provides a deep insight into how gender is constructed. In the novel, gender performativity plays a significant role as it enriches gender discourse and identity struggle within a marginalized society and it provides diversity to gender discourse. The research truly promotes the acceptance of versatile gender identities inclusively. Because the characters violate conventional stereotypes through performative activities, the research offers implications for activism and social change in terms of gender roles and identity construction. By examining the acts of subversion and resistance, the novel highlights the potential for resisting oppressive gender values that society imposes on every individual. The study by analysing the acts of resistance and subversion gives inspiration to the revolutionary actions in the context of the real world. The novel emphasizes the potential for challenging oppressive gender norms that society enforces on every individual and inspiring transformative action in real-world contexts by exploring acts of resistance and subversion.

The scope of studying Gender performativity in the context of *Ministry of Utmost Happiness* is dynamic and expensive and it will help future researchers compare this novel with other literary works that address Gender performativity. The study offers a fresh perspective on gender issues and contributes to the ongoing debate about the representation of gender and identity based on their roles.

Material and Methods

This study employs a qualitative and descriptive methodology to analyze *The Ministry of Utmost Happiness* by Arundhati Roy through Judith Butler's concept of gender performativity. A textual analysis approach is used to examine how gender identities are constructed and challenged within the novel. Qualitative research is suitable for exploring social constructs and meanings (Creswell, 2013), while a descriptive approach allows for a detailed examination of character's transformation and thematic elements (Denzin, 2018).

A close reading technique is applied to analyze Anjum's transformation from Aftab, focusing on themes, character development, and symbolic representations of gender. Close reading, which involves a careful and detailed interpretation of texts, is particularly effective for literary analysis (Richards, 1929). The study interprets key moments in Anjum's journey through Butler's theory that gender is performative rather than innate (Butler, 1990). While limited to a single text, this research contributes to literary discussions on gender fluidity in South Asian literature.

Results and Discussion

This chapter aims to analyse the hermaphrodite Character of Anjum based on Judith Butler's concept of gender performativity which deals with gender construction and creating a unique identity. Arundhati Roy put effort into her writing to showcase the issues of identity and gender. She presents gender as an act of performance. The main focus of this chapter will be on the presentation of the gender in postcolonial era. The study is concerned with how gender construction manifested in both major characters Anjum and Tilotamma through the repetitive acts.

“The woman Aftab followed could dress as she was dressed and walk the way she did only because she wasn’t a woman. Whatever she was, Aftab wanted to be her” (Roy, 2017, p. 20)

Anjum by presenting Aftab provokes thoughts on gender and identity. The actions of Aftab can be observed under Judith Butler's concept of gender performativity. According to Butler gender is not an inherent attribute but individuals shape it by repeated actions and behavior. Aftab observes a woman and notices that women's behavior follows some feminine attributes which leads him to think that behaviors are performative. Butler suggests that individuals are compelled to perform gender roles by conforming to specific gestures, appearance, and behaviors of an assigned gender so they can conform to societal norms. Aftab's urge to be like the woman he follows even if she is not a true conventional woman, signifies that he is yearning for different gender expression. His desire to be like women suggests that he wants to reflect on himself in a way he feels more authentic. He challenges the fixed gender norms by admiring women's appearance and depicts that gender is a non-binary concept and multifaceted.

Butler personally encourages us to accept the variation and fluidity of gender and identity. Butler theory posits that individuals are capable to embrace multiple gender identities. Aftab reflects a desire to embrace an authentic gender expression. He wants to express himself as the woman he follows because realizes that women express themselves in the way they feel authentic to herself. His action revolves around the Butler concept which argues that one should perform gender in a way that aligns with inner true self. According to Judith Butler when an individual performs gender authentically, a sense of coherence forms between external expression and internal gender identity. Aftab desire shows that humans want to be accepted as who they truly are, not what society expects from to be.

His act of admiring a woman leads to the construction of his own gender identity. Butler acknowledges that desire plays a crucial role in determining gender performance. Desires influence the way individual behave, dress up, and express themselves. Desire itself is performative as it helps in the construction and deconstruction of gender and identity. Aftab desire to present himself as a woman is a clear example of how desires drive individual to perform their gender roles in the way they can create harmony with the inner self. It is a perfect illustration of gender performativity as Aftab reflects how one person can perform gender roles in a society where binaries are imposed strictly.

“In the end, Aftab was able to integrate himself into the Khwabgah. The day finally came when he was let inside. He walked through the doors of that deteriorated, everyday house as if he were entering Paradise.” (Arundhati, 2017, pp. 14-16)

At the age of 17, Aftab started realizing that his family suffocates his identity and freedom because they expect him to align with solely masculine norms. His non-normative tried to find the space where he could assert his identity and gender according to his free will. He explored Khwabgah, the place where he could assert his identity as a woman. His action of leaving house and managing space in Khwabgah is poignant in Judith Butler's model of performativity. The statement metaphor “the day Dawned” reflects Aftab's initial stage of understanding his own identity and the point where he started challenging societal norms. Aftab action of leaving the house and self-acceptance is a performative through which he resists the social expectations. His action of leaving his parental house to construct his own identity to align with his inner desire is truly performative in light of the gender performativity concept. Paradise is considered a place of fulfillment and everlasting bliss in a religious context and for him, it was the place where he could fulfill his gender roles out of restrictions.

“Aftab became Anjum, a disciple of Ustad Kulsoom Bi of the Delhi Gharana, one of the seven regional Hijra Gharanas in the country.” (Arundhati, 2017, p. 24)

Butler in her book *gender trouble* states that “The ‘naming’ of sex is an act of domination and compulsion, an institutionalized performative that both creates and legislates social reality” (Butler, 1990). The individuals reflect their identity through their names and naming of a sex is compulsory practice within a society because it creates the reality that either one is male or female. The parents of Aftab assigned this name to him because they want him to conform to masculine attributes and rise like a man after being a part of khwabgah he changes his name to Anjum. Aftab act of changing name is performative because he wants to redefine her identity. He doesn’t only change his name but also shapes a new identity that aligns with her inner desire. Language serves as a powerful tool in identity formation. The act of changing names is a linguistic act that deconstructs societal expectations.

“A week later, when they were all decked up in their finest attire, an irate Aftab was wearing a macho steel-grey Pathan suit with a skullcap, a black embroidered waistcoat, and jootis with gondola-curved toes.” (Arundhati, 2017, pp. 25-26)

The description of Aftab’s outfit is parallel to masculine clothing norms and ultimately represents a choice to conform to the masculine expectations in society. But the phrase “Unhappy Aftab” suggests that this dress code is not according to his choice. The unhappiness appears due to the pressure on him by his father to strictly conform to the masculine expectations of society.

Butler's theory forces readers to contemplate whether he is truly conforming with the masculine appearance or reluctantly doing so to conform with society. His unhappiness leads a tension between the assigned gender role and representing authentic inner self. Aftab outfit highlights how society expects from individual to signal their identity by embracing clothes and accessories. It reinforces the concept that gender is not innate but enacted through behaviours. This passage depicts a complex interplay between gender performance and societal pressure.

“Anjum was able to wear the sequined, gossamer kurtas and pleated Patiala salwars, shararas, ghararas, silver anklets, glass bangles, and dangling earrings that she had always wanted to wear when she was officially a resident of the Khwabgah. She highlighted her eyes with blue eye shadow and eyeliner, had her nose pierced, donned a complex, stone-studded nose-pin, and applied a rich, bow-shaped Madhubala mouth of glossy red lipstick.” (Arundhati, 2017, p. 66)

In every society, dress codes and female-like clothing are considered as crucial step in gender construction. According to Butler, gender could not be an individual’s radical choice and no one can impose it on them. Gender is the result of repeating several deeds unconsciously. In the novel, Roy portrays the hermaphrodite character Anjum and her appearance drastically opposes the conventional appearance. Before being part of Kwabgah, Anjum felt compelled to conform to the assigned masculine gender roles. After being part of Kwabgah, she was able to express her identity according to her choice.

Anjum’s choice of clothing and wearing jewelry and makeup is parallel to the feminine concept in her culture. The choice of wearing “the sequined, gossamer kurtas and pleated Patiala sHalwars, shararas, ghararas, silver anklets, glass bangles, and dangling earrings” reflects how she conforms with the societal feminine notion of being attractive.

Her choice to dress and adorn herself like a woman reflects her active performance to reproduce her gender. Anjum's use of make is an example of engaging in performative aspects of gender. Makeup is a powerful feminine tool and by applying makeup she transforms her identity as a woman. she made efforts to perform a specific gender identity but exists in a space that blurs the gender boundaries.

Anjum's acceptance of khwabgah as a permanent residence reflects the complexity of gender identity. She doesn't fit in the category of male or female but in the space that resists the rigid distinctions. Her identity expression by wearing jewellery and women's clothes challenges the binary of gender by suggesting Butler's concept that gender is not innate but one can possess it through repetitive actions.

"She had no makeup, a kajal, a bindi, or henna on her hands or feet, and her face was bare." (Arundhati, 2017)

Tilotamma's choice to be "barefaced" and abandon makeup, kajal, bindi, and henna on her hands and feet can be observed under the lens of Judith Butler's model of performativity. Tilotama's decision to give up the feminine adornments of attraction can be analyzed as subversion in her culture. She actively rejects the feminine expectations by choosing barefaced. Hence, Tilotama's resistance to carrying feminine attractive adornments aligns with Butler's idea of gender performativity which states that individuals construct gender through their actions.

"She started referring to Anjum as "Mummy" after a few weeks because that's what Anjum had started calling herself." (Arundhati, 2017)

Through the statement, it is clear that Anjum resists the notion that only a true binary female possesses the ability to be a mother. The essence of motherhood is truly a feminine concept and society assigned the set of mother roles to the female. She resists the oppressive power structure of society and constructs her identity as a mother. Anjum's act of adopting a baby girl Zainab, reveals that parenting is not solely an aspect of biological traits but links with the emotional bond formed between parent and child. She embraces the role of mother which is a pure feminine attribute, and reflects her urge to identify herself as a mother.

"She responded, "It doesn't matter." I am Laila and Majnu, I am Juli and Romi, I am all of them. Why not, Mujna? Who says that Anjum is my name? I am Anjuman, not Anjum." (Arundhati, 2017)

The concept of gender performativity by Judith Butler has a profound impact on understanding the concept of gender and identity. In her book *gender trouble*, she challenges the idea of strict binaries of gender and offers a framework thanks to the complex relationship between society and gender and identity construction. Anjum's statement is under the Butler theory concept that gender is not something we possess by birth but is constructed through our repetitive actions and behaviors. Societal expectations, norms, and language play a role in shaping gender performances. Gender performativity is apparent in the statement as Anjum rejects the fixed gender norms. she claims that "I'm all of them" reflects her willingness to adopt multiple gender identities. She refuses to adopt a singular identity and opposes the societal expectations that demand individuals to strictly conform to the binary of male and female.

Butler criticizes the binary system of gender that suggests that one can either be a male or female. Anjum asserts, "I'm all of them", and from this statement, it is clear that she is rejecting to conform with the binary construct. Anjum reflects the diversity that exists in gender identities and is far from the binary of male and female. Her statement, "I'm Romi

and Juli, I'm Laila and Majnu. And Majnu, why not?" reflects that gender encompasses a range of identities and is not confined by a binary system and this puts a question on rigid societal norm structures, and introduce a versatile perspective on gender.

Anjum's statement demonstrates that individuals have agency in shaping their identities and this agency extends the resections imposed by society. The agency enables individuals to embrace multiple identities and fluidity in experiences. Anjum's statement suggests individuals explore themselves in which they are authentic to their inner selves instead of flowing around the imposed restrictions. She also mocks the concept of names as a gender identity marker. She states, "Who says my name is Anjum? I'm not Anjum, I'm Anjuman" which signifies her agency in assertion her identity in her way. She challenges the powerful naming conventions structures by redefining herself. Anjum aligns with Butler's concept that gender is not static but possesses a dynamic nature to construct identity. Butler and Anjum refuse to accept the simple binary construct and deconstruct the restriction imposed on gender and identity.

"May I smoke?" she enquired. Of course she could, I replied; this was her place now, and she was free to use it anyway she saw fit. With a manly grip, she lit a cigarette and cupped the flame in her palms." (Arundhati, 2017, p. 91)

Her request to smoke and the phrase "cupping the flame in her palms like a man" reflect the nature of gender performance actively. She reflects the masculine attributes by her behavior and resists to conform with a singular feminine identity. Her action exemplifies Butler's thoughts that individuals construct their identity on the actions they perform. She actively reflects the subversion in strict gender roles and unweaves the artificial gender norms in society. It shows that despite gender binaries and sex an individual can perform his actions. Tilotama's action of engaging in masculine behavior reflects how she constructs her identity by challenging the rigid binary structure that allows her to confine herself to either male or female. Individual agency is closely tied with the gender performativity concept and Tilo asserts her agency by asking for smoking. Thus, by making this request and cupping the flame in her palm like a man she refuses to follow the traditional expectations and Tilo's action of smoking like a man can be interpreted as a true self-expression and substantiates Butler's paradigm.

Conclusion

In conclusion, the study explores the struggles of non-conforming individuals to assert their identities in a society that enforces strict gender binaries. It aligns with Butler's theory that gender is a performative act, not a fixed category, and highlights the resilience of individuals who challenge oppressive systems. Through repeated actions, such as Anjum's transformation from Aftab and her adoption of a child, and Tilo's rejection of motherhood and her activism, both characters deconstruct rigid gender identities. The novel emphasizes that gender is not inherent but performative, shaped by societal expectations, and capable of transformation. The characters' experiences of trauma and violence i.e, Anjum's childhood rejection and Tilo's political activism, further shape their resistance to conventional gender roles. Anjum's creation of the gender-neutral space "khwabgah" and her choice to live outside societal norms reflect her rejection of binary gender structures. Similarly, Tilo's actions, like shaving her head and rejecting traditional roles, demonstrate her resistance to patriarchal norms.

Recommendations

Future research can expand on gender performativity in *The Ministry of Utmost Happiness* by conducting comparative studies with other South Asian literary works. Exploring intersections of gender with class, caste, and religion would provide a deeper

understanding of identity politics. Additionally, examining the role of trauma in shaping gender identity, as seen in Anjum and Tilo's struggles, could offer psychological and sociopolitical insights. Further studies on gender-neutral spaces like *khwabgah* can explore their significance in challenging binary norms in literature and real life. Research on queer and non-binary identities in South Asian fiction would contribute to broader discussions on gender fluidity. Investigating gender performativity in films and media adaptations could reveal how narratives evolve across different platforms. Finally, ethnographic studies on hijra communities and societal responses to gender nonconformity would provide valuable sociocultural perspectives. Expanding research in these areas will enrich literary and cultural discourse on gender identity and resistance.

References

- Arundhati, R. (2017). *Ministry of utmost Happiness*. Hamish Hamilton (UK & India) Alfred A. Knopf (US).
- Butler, J. (1990). *Gender trouble: Feminism and Subversion of Identity*. London, England: Routledge.
- Eugenides, J. (2002). *Middelsex*. United States: Farrar, Straus and Giroux.
- Fausto-Sterling, A. (1993). The Five Sexes: Why Male and Female are not Enough. *Institute of Social Sciences and Humanities, Skopje*, 10.
- Kaplan, D. g. (2008). *Genders*. Routledge.
- Khan, M. (Lahore Vol. 59, Iss. 1, (Mar 2022): 150.). Highlighting the Subaltern Identity in the Novel The Ministry Of Utmost Happiness By Arundhati Roy. <https://www.proquest.com/openview/31f687bab2939852c3692463ac8836bc/1?pq-origsite=gscholar&cbl=616538#>.
- Radio, L. (2015). *Pat Schmatz*. . Candlewick
- Roy, A. (2017). *Ministry of utmost Happiness*. India, India : Hamish Hamilton (UK & India).
- Roy, A. (2017). *The Ministry of Utmost Happiness*.
- Roy, A. (6 June 2017). *Ministry of Utmost Happiness*. India: Hamish Hamilton (UK & India) Alfred A. Knopf (US).
- Scott, J. W. (1988). *Gender and the Politics of History*. Columbia University Press .
- Spargo, T. (1999). *Foucault and Queer*. .(1999 ,17 August) First Edition ;Totem Books,Icon
- Susman, J. W. (1988). *Disclosure Of Traumas And Psychosomatic*.
- Tarttelin, A. (2013). *Golden Boy*. Simon & Schuster.
- Tikkanen, A. (2023, June 21). Suzana arundhati Roy.
- Tremain, R. (1992). *Sacred Country*. United kingdom: Sinclair-Stevenson.
- Winter, K. (2010). *Annabel*. Canada : House of Anansi Press.
- Woolf, V. (1928). *Orlando*. London: Hogarth Press.
- Zimmerman, W. a. (1987). *Doing gender*. Sage Publications,