

Urbanization and Social Maladies: A Study of Arundhati Roy's "The Ministry of Utmost Happiness"

S. Priyadarsini and R. Rajavelu

*Department of English, Kanchi Mamunivar Government Institute
for Postgraduate Studies and Research, Pondicherry, India*

ABSTRACT

The ministry of utmost happiness portrays the social condition in Delhi and Kashmir. Arundhati Roy recounts the distress faced by Anjum and Tilo in which these characters play a vital role in the novel. Anjum, who comes under the third sex called "Transgender" or "Othered" in the world. Aftab (Anjum) is her real name; she leaves her home along with nine other transgender for New Delhi which is sophisticated and suitable for them to live. This paper centralizes the global sickness in developing countries like India, social psyche issues and displacement from rural to urban land. At last, the trauma caused by the social class/society, the war struggle in Kashmir and Srinagar and the stereotype sickness due to the arousal of the third gendered space. The global marginality sickness caused by urbanization in India due to corruption, politics and war.

KEY WORDS: GLOBAL SICKNESS, CORRUPTION, URBANIZATION, GENDER SICKNESS AND WAR TROUBLE.

INTRODUCTION

The Ministry of Utmost Happiness scenes out the contemporary, post-colonial Indian politics Roy embellishes how the Indian population has been abandoned and hegemonized by the political superiors after India and Pakistan partition in 1947 Roy points out the corruption in the political parties in Kashmir which involves the Indian army, Indian communist or reformist were they resist the residence for Kashmir, Kashmiri natives and the activities who resist the military possession. The war going on within the country is shown by Arundhati Roy. Indian and Pakistani fight for land which is 222, 236 Km² in which this land acts as a prestigious hegemony for both the countries the act of global sickness and globalization heads up on the political leaders on both the countries. The paper has the main lenses on global sickness caused by the occupation of land, gender displacement issues, corruption and globalization.

Gender Sickness and Transferring the land: The protagonist of the novel is Anjum fiery hijra whose independence leads her to create a life for herself fully on the margins of society. Born as an epicene and gendered a boy by her mother, in childhood, Anjum is thought of as Aftab. As a child, Aftab likes to sing, however stops once because the other kids tease him of his feminine tone, the gender illness started in her childhood days. Aftab who is later called Anjum, one day after his transsexual surgery sees a Hijra and thus enchanted by her, follows her to wherever she lives and that to Khwabgah. Aftab's body, and the physical changes due to his adolescence, became a site of torture for him. The psychological wounding caused by his body's natural physical changes was extreme. The words "panic", "longer to tear it out," "unkindest betrayal," "he was repelled" and "scared himself" in the discourse of the passage cited above "is a narrative of suffering and horror, not only because the "themes" are there, as such, but because his whole narrative stance seems controlled by the necessity of going through abjection, whose intimate side is suffering" (Kristeva 140).

Aftab's fragrant visit to Khwabgah made him feel that he has finally found a home. At the age of 15, he leaves his parents' house to manoeuvre to the Khwabgah permanently where he transforms into Anjum. At first, Anjum thought this Khwabgah place is a paradise and she can able to free herself and her gender but she is caught

Biosc Biotech Res Comm P-ISSN: 0974-6455 E-ISSN: 2321-4007



Identifiers and Pagination

Year: 2021 Vol: 14 No (8) Special Issue

Pages: 191-194

This is an open access article under Creative

Commons License Attribn 4.0 Intl (CC-BY).

DOI: <http://dx.doi.org/10.21786/bbrc/14.8.44>

Article Information

Received: 18th May 2021

Accepted after revision: 04th July 2021

in a very Hindu fundamentalist massacre of Muslim pilgrims, whereas on a pilgrimage journey, she returns to the Khwabgah as a modified body, determined to boost her informally adopted girl, Zainab as a boy to guard her. Anjum also leaves Zainab in Khwabgah. Anjum goes to the cemetery behind a government hospital, where she tries to endure the trauma and manages to erect a building (Home) surrounding her ancestor's graveyards and began to invite the marginalized and low-class people to her home. The main aim of Anjum is to give shelter to the dismissed people in the society and the act of urbanization takes place here the erection of the building and turning a wasteland (Graveyard) into a house for the destitutes.

In her book *Azadi Freedom.Fascism. Fiction*, Roy factors out that she says that Graveyards in India are, for the maximum part, Muslim graveyards, due to the fact Christians make up a minuscule part of the population, and, as you know, Hindus and maximum different groups cremate their dead. Now in life, as in death, segregation is turning into the rule. In towns like Delhi, meanwhile, the homeless and destitute congregate in shrines and round graveyards, that have emerge as resting places, now no longer only for the dead, however for the living, too I will talk nowadays approximately the Muslim graveyard, the Kabristan, as the brand new ghetto-actually in addition to a metaphorically-of the brand new Hindu India. And approximately writing fiction in those times. In a few sense, the Ministry of Utmost Happiness, my novel posted in 2017, may be examine as a verbal exchange among graveyards. One is a graveyard in which a hijra, Anjum-raised as a boy through a Muslim own circle of relatives within side the walled town of Delhi-makes her domestic and step by step builds a visitor house, the Jannat (Paradise) Guesthouse, in which more than a few human beings come to are seeking shelter. The different is the ethereally stunning valley of Kashmir that's now after thirty years of war, included with graveyards, and on this manner has emerge as, actually nearly a graveyard itself. So, a graveyard included through the Jannat Guest House, and a Jannat included with graveyards.

As the majority of is high and Muslim who is marginalized and comes under the minority category in the city of Delhi. The Hindu hegemony leaves the Muslim marginalized in low economic conditions due to the taboo called religion. But this woman Anjum paves the way to the downtrodden, destitute and marginalized Muslim people. Where she comes in contact with Saddam Hussain, who does all odd jobs like in mortuary as a conductor, newspaper seller, bricklayer and a security guard and he helps Anjum at any cost. The Social Maladies of religion, economic and gender is clearly shown in the novel. This shows how the graveyard turns into a palace for the destitute.

A defining moment in the novel happens when Anjum and "Saddam Hussain" partake in the "India against defilement" fight in Delhi in the mid-year of 2011. During the fight, they find and receive an unwanted newborn

child. "Once you have fallen off the edge like all of us have [...] you will never stop falling. And as you fall you will hold on to other falling people. The sooner you understand that the better. This place where we live, where we have made our home, is the place of falling people [...] We aren't even real. We don't really exist."

Political Sickness: The two focal, genuine figures from "India against defilement" include in the novel: Anna Hazare, a resigned armed force trooper whose craving strikes came to represent and grandstand the counter defilement development, and Arvind Kejriwal (renamed "Mr Aggarwal" and nicknamed "The Bookkeeper" in the novel), a previous Tax Revenue official who partook in the counter defilement development and afterward established the Aam Admi Party. Anna Hazare and Arvind Kejriwal become "anecdotal" characters and even collaborate with different characters of the novel. Anjum's inward inconsistencies get from the "other-experience" (Nanda 1986, 6) of Hijras, their avoidance from society since they can't be distinguished as one or the other male or female. Hijra characters in Roy's tale uncover a more profound rationale at work in the content, which can't be restricted to explicit anecdotal characters: the logical inconsistency, war and misery occupying their subjectivities can't be tackled by pitting within the character – anecdotal, close, real, mental – against the outside: history, governmental issues also, the more extensive circumstances characterizing contemporary reality. Anjum's utilization of "Duniya" alludes to "what most common individuals considered as this present reality" (30), a word that Hijras go against to their own reality, the "other-common" underestimated transsexual local area living on the edges of "Duniya".

"So all in all, with a People's Pool, a People's Zoo and a People's School, things were going well in the old graveyard. The same, however, could not be said of the Duniya." The principal message encased in her deleted declaration is that Anjum is a Hijra: she doesn't have a place with "customary", heteronormative Indian culture. Be that as it may, her the sentence additionally incorporates another significant message: Anjum tells the youthful movie producers, as it were, that she comes "from the other world", implying that she isn't from the genuine world, yet from the universe of the actual novel, the anecdotal world to which she has a place as the personality of The Ministry of Utmost Happiness.

War trouble and Global sickness: And another character is Tilo who has no family, caste and past and a dark-skinned south Indian girl. Tilo is an Independent and quiet girl. As an adult female, she is an architecture student and enacts a play with Biplab, Naga and Musa and all the three men's fall in love with her. But Tilo has her eyes only on Musa till he dies in Kashmir and she was taken custody by the Indian Army and tortured in Kashmir. In this Roy points out the natural beauty Valley of Kashmir turned out to be a graveyard for the people because the Indian Army murders the local people or the activist without conscience. The land of White beauty turns into bloodshed and graveyards for the people. "I

would like to write one of those sophisticated stories in which even though nothing much happens there's lots to write about. That can't be done in Kashmir. It's not sophisticated, what happens here. There's too much blood for good literature."

Global sickness is the voicing out of one's rights and fighting for one motherland is depicted by Arundhati Roy in her novel, *The Ministry of Utmost Happiness*. The corruption is not only by the means of green paper called currency but on the minds of politicians, and the Indian Army. The land Kashmir has been a part of esteemed dominance in the hands of India and Pakistan. Salman Rushdie also says this is the "Greatest Natural Calamity" in Kashmir. Warning that Kashmir ought to quickly grow to be an "icy graveyard" for quake survivors, with greater casualties than in Tsunami, stated writer Salman Rushdie on Saturday appealed for pressing useful resource from the West, announcing failure to save you the "best herbal calamity" could be counted of "disgrace" for the arena community. Describing the devastating quake as "a wound on a wounded body", the Indian-starting place writer stated that the bitterness of this herbal catastrophe isn't best past bearing, it's far obscene, a hammer-blow released towards a humans who've already been smashed.

The global appears to be struggling from "compassion fatigue". Rushdie stated and decried that tries via way of means of the West to problem Kashmiris to a "political test" of useful resource-worthiness. He lashed out at linking of quake useful resource to the difficulty of India-Pakistan reconciliation announcing the 2 nations have been nevertheless mired in suspicion. For greater than 1/2 of a century the arena has become a blind eye to the political troubles of Kashmir. It has to now no longer now flip its lower back at the Kashmiri humans. If the float of useful resource does now no longer growth at once, then it's far possibly that greater humans will die within side the earthquake's wintry aftermath than perished within side the quake itself," Rushdie wrote with inside the UK daily 'The Times'. It is absolutely feasible that the very last loss of life toll could be more than the Tsunami's. We can be searching on the best herbal calamity in human history.

But in this example we've the electricity to avoid it." While welcoming the hole of Line of Control via way of means of Indian and Pakistani governments to help remedy efforts, Rushdie stated without a direct growth in remedy funding, it's going to quickly appear like a useless gesture. If winter-evidence shelters can't be constructed within side the subsequent month or so, Kashmir turns into an icy graveyard, wherein actually loads of heaps of humans will freeze to loss of life. Time is very, very short" Rushdie stated that but "if we will accomplish this, it will likely be an outstanding top thing." "If we fail- due to the fact we're uninterested in disasters, or due to the fact Kashmir is a ways away and far flung and quarrelsome and doesn't sense like our business- well, then disgrace on us. While many could be hoping that the shared struggling will pressure India and Pakistan

to bury their differences, Rushdie stated current trends display that a peace agreement could be "impossible." "Murder via way of means of militants of a Kashmiri mild flesh presser showed, and because the bombs in Delhi could appear to confirm, there are Islamist agencies that're decided to retain to sabotage any development in Indo-Pakistani relations, and so long as the ones agencies discover sanctuary in Pakistan, a peace agreement could be impossible.

The subsequent part fixates on the narrative of Tilo (whose anecdotal subtleties reverberate with those of Arundhati Roy herself) and her romantic tale with Musa, a Kashmiri revolutionary contender. The portrayal of profoundly conflicting characters "at war" with themselves swarms the portrayal of Tilo and Musa's changes. In this way, Musa portrays "his kin", individuals of Kashmir, as "schizophrenic" and torn inside: we were fighting and dying in our thousands for Azadi [Kashmir's freedom from India], and at the same time we were trying to secure cheap loans from the very government we were fighting. We're a valley of idiots and schizophrenics. (Roy 359).

This condition of "schizophrenia", which in this setting implies being trapped in an unsolvable two fold tie, a bunch of self-opposing demonstrations and positions, additionally concerns the primary characters of the second piece of the novel: the primary individual storyteller is a senior official in Indian Intelligence in Kashmir who in the long run underwrites the reason for Kashmir's freedom, while Tilo and Musa are set apart by unreconciled stories and need to take choices that conflict with their most significant wills and wants. The epic is a demonstration of fight, in which fiction continually repudiates and disturbs the actual idea of the real world, showing how the creation of the genuine is the result of fight and endurance.

"She described how, when her brother's body was found in a field and brought home, his fists, clenched in rigor mortis, were full of earth and yellow mustard flowers grew from between his fingers." Thus the problem in Kashmir affects the people of Delhi through bombs because the political hegemony of Lok Sabha and Rajya Sabha is placed there. For a piece of land, there is a fight between two nations, at present China comes under the list for Arunachal Pradesh. The Kashmir issue brought up in the novel additionally says a lot about the trick individuals in power are fascinated with. The valley has become a hotbed of legislative issues as a result of the supported Azadi syndrome, leaving the basic mass isolated and fuming out of resentment, influencing their methods for job. The showdown between the military and the stubborn Kashmiris finds influenced the harmony and concordance among individuals. The author appears to feel for the nearby individuals and says:

"So far in this more than quarter-century -long conflict in Kashmir, it has paid off. Kashmiris mourned, wept, shouted their slogans, but in the end they always went back home. Gradually, over the years, as it grew into

a habit, a predictable, acceptable cycle, they began to distrust and disrespect themselves, their sudden fervours and their easy capitulations” (Roy 182). The air of doubt deceives the juvenile and honest youths caught for the sake of saving and liberating Kashmir. The back-and-forth between the assailants and the military empowers the last to bring in cash for the sake of phony experiences. A youthful misinformed youth, Aijaz’s portrayal about his criminals’ uncovers reality as he says: “They tortured me; they gave me electric shocks and made me sign a blank sheet. This is what they do here with everybody. I don’t know what they wrote on it alter. I don’t know what they have made me say in it. The truth is that I have not denounced anybody. The truth is that I honour those who trained me in jihad more than I honour my own parents” (Roy 227). Aijaz later uncovers that the military offered slugs to the jihadis and they never needed the hostility to end.

Corruption: Roy also figures out two incidents of Godhra Train burning 2002 in Gujarat and Kashmir’s insurgency which speaks about the social maladies in which religion is under the umbrella. In the name of religion 790 innocent Muslims were killed and they were blamed, but the actual convicts were 11 Hindus. The religious sickness that was erupted by the political leaders directed the war between two religions within the country where there is an Oath. “All Indians are My Brother and Sisters” in the “Indian Pledge”. The Godhra Train burning incident happened in 2002 killed 59 Hindu Pilgrims by 11 Hindu rioters but the blame was spread over Muslims which in turn a huge massacre took place 790 Muslims were killed. The Kashmir insurgency is about India and political powers fighting for Kashmir and its people. In this many people and soldiers were killed by the bombs and gunshots, it all started after the partition of India and Pakistan after Independence in 1947. The global sickness of land occupation and urbanization takes a predominant role through the war trouble within the country and towards other countries too.

CONCLUSION

Arundhati Roy’s political expositions, books and non-anecdotal works resound with philanthropic causes. She acquaints another viewpoint with the corpus of Indian Writing in English. She plans a Kashmiri-English Alphabet in this novel and utilizations a couple of notable melodies, epigraphs, and poems (by South Asian writers) to renounce the set up artistic authority. She creates a method of narrating that is brimming with conversational articulations, crude talk, and undiluted authenticity. She exposes the appalling realities about untouchable subjects like the dangerous effect of developing urbanization on our current circumstance,

mounting globalization, the effect of atomic tests, looting of common assets, minimization of the Dalit and the transsexual populace, the Maoist development, the Kashmir insurrection, raising Hindu patriotism and encroachment of basic freedoms.

REFERENCES

- “Anjum / Aftab Character Analysis.” Litcharts.Com, <https://www.litcharts.com/lit/the-ministry-of-utmost-happiness/characters/anjumaftab>. Accessed 13 Mar. 2021.
- Batra, Jagdish. (2017). Politico-literary response to terrorism: a study of Arundhati Roy’s the ministry of utmost happiness.
- “Don’t Make Kashmir an Icy Graveyard: Rushdie.” Dnaindia.Com, 12 Nov. 2005, <https://www.dnaindia.com/world/report-don-t-make-kashmir-an-icy-graveyard-rushdie-9569>.
- Das, Shruti. (2019) “TRAUMA AND TRANSGENDER SPACE IN ARUNDHATI ROY’S THE MINISTRY OF UTMOST HAPPINESS.” University of Bucharest Review. Literary and Cultural Studies Series 9.2: 44-53.
- Kristeva, Julia. (1982) Powers of Horror: An Essay on Abjection. Trans. Leon S. Roudiez. Columbia University Press.
- LitCharts. (2021) “Resilience and Hope Theme in The Ministry of Utmost Happiness | LitCharts.” LitCharts, <https://www.litcharts.com/lit/the-ministry-of-utmost-happiness/themes/resilience-and-hope>. Accessed 15 Mar.
- Mishra, Binod. “Arundhati Roy’s The Ministry of Utmost Happiness: Exploring Human Relationships through Changing Socio-Cultural Lens.” Literary Voice: 69.
- Mohsin, Sayad Wahaj, and Shaista Taskeen. (2017) “Where Margins Intersect: A study of Arundhati Roy’s The Ministry of Utmost Happiness.”: 256-270.
- Nanda, S. (1986) “The Hijras of India: Cultural and Individual Dimensions of an Institutionalized Third Gender Role.” Journal of Homosexuality 11 (3-4): 35-54. doi:10.1300/J082v11n03_03.
- Roy, Arundhati. (2020) Azaadi: Freedom. Fascism. Fiction. Penguin Random House India Private Limited,.
- Roy, Arundhati. (2017) The Ministry of Utmost Happiness. India: Penguin Random House, Print.
- “Tilo Character Analysis.” Litcharts.Com, <https://www.litcharts.com/lit/the-ministry-of-utmost-happiness/characters/tilo>. Accessed 13 Mar.
- Wikipedia contributors. “The Ministry of Utmost Happiness.” Wikipedia, The Free Encyclopedia. Wikipedia, The Free Encyclopedia, 10 Feb. 2021. Web. 19 Mar. 2021.id.