Intersections and Collective Consciousness in The Ministry of Utmost Happiness: Understanding Micropolitics of Arundhati Roy

Prakhar Medhavi

Research Scholar, PG Department of English & Research Centre, Magadh University, Bodh Gaya
Email: - prakharmedhavi94@gmail.com

Abstract— Interconnected experiences reveal ongoing marginalization and injustice in the contemporary globalized society. The accounts provided in this study connect the experiences of marginalized people, exposing common struggles and collective consciousness. Based on the concepts of Durkheim, the study examines how common challenges cultivate collective identity. Micropolitical dynamics, which take place in an unusual guest house, emphasize power relationships and resistance to systemic oppression. The narrative demonstrates persistent prejudices that widen societal divisions while critically evaluating the unfulfilled promises of globalization. Arundhati Roy's The Ministry of Utmost Happiness presents a transformative vision that questions established norms. Roy's characters demonstrate how neoliberal intersections may spark a collective consciousness and provide insights and inspiration for an alternative model to prevailing neoliberal globalization. This research emphasizes the literature's effectiveness in addressing today's critical concerns and paving the road for diversity and inclusivity.

Keywords— Collective Consciousness, Marginalization, Micropolitics, Globalization, Neoliberalism, Capitalism, Intersection, Identity, Gender and Sexuality, Structural Norms, Oppression, Individualism.

I. INTRODUCTION

The 21st century presents a fascinating paradox: The globe is becoming more interconnected due to globalization in this era. But it is also incredibly divided due to social hierarchies and diverse intersecting identities, as Mendes & Lau (2020) argues "as a result of market-driven globalization which disregards the need of humans for social protection in treating workers as commodities." (p.71) This precise tension is explored in Arundhati Roy's *The Ministry of Utmost Happiness* where she weaves an embroidery of storylines that shed light on the lives of marginalized individuals coping with a challenging society. Roy's novel offers a moving examination of the complex struggles that those residing on the margins of society go through, "TMOUH explores how those ["not treated as people"] explore creative interstices goaded by the precariousness of the debilitating economic and political

structures within which they must survive" (p.74) emphasizing how gender, caste, religion, and ethnicity intersect to influence these people's lives. Set against the backdrop of a neoliberal economic scenario, Roy critiques how policies prioritizing free markets and privatization exacerbate these inequalities.

This research paper looks at Roy's brilliant representation of collective consciousness as a powerful source of resistance to these intersecting oppressions. Jahan & Rahman (2019) ascertain "Applying Durkheim's collective consciousness theory, Roy combines all the oppressed people at the end, irrespective of the gender, in the graveyard" (p.184). According to Durkheim, this collective consciousness acts as the moral and social glue that maintains social order and cohesion, he states "It is the collective consciousness which is the true microcosm. It is in the civilization of an era - the totality made up of its

religion, science, language and morality, etc. - that is realized the perfectly complete system of human representations at any given moment in time" (Durkheim 1982, p.238). It is through collective consciousness that individuals develop a sense of belonging and identity within their community. For Durkheim, the collective consciousness is not merely the sum of individual consciousnesses but represents a higher, shared understanding that transcends individual experiences.

In this context, collective consciousness refers to a shared feeling of identity and purpose that results from shared experiences of marginalization. Roy diligently illustrates how those marginalized by their gender identity, religious heritage, or social status find a feeling of connection and solidarity on the margins of society. The study transcends beyond simple resistance; since "the states of the collective consciousness are of a different nature from the states of the individual consciousness" (p.40) it becomes a powerful act of reframing belonging and contesting the prevailing narratives that have attempted to exclude people.

Roy portrays the rise of collective consciousness as a concrete reality rather than an abstract idea in the face of such marginalization. A sanctuary for the outcasts, Jannat Guest House turns into a microcosm of this phenomenon. People like Miss Umeeda, Anjum, and Tilo find safety here from the repressive powers of the 'normal' world, as Jadoon (2024) argued "The temporal existence of the world manifested through the comparison of life with a journey is the sign from God to shift the locus of happiness from this life to the afterlife. A person ignorant of this reality remains unhappy through the pursuit of happiness in earthly matters." (p.5). Thus, Social standards become less binding within its gates as a sense of community based on empathy and common experiences of marginalization take its place. The Jannat Guest House does not break free from the constraints of micropolitics, where regular encounters uphold existing structures, hence "Roy's fiction does not give a direct route to her philosophy of happiness. More than the direct reference to happiness, it's the absence of happiness through which her idea of happiness can be determined" (p.6). It turns into a place where people may create a fresh, mutually respectful, and united feeling of belonging.

Roy's narrative revolves around the concept of micropolitics, which emphasizes the complex power dynamics that occur inside smaller social units such as communities or households. Roy uses the perspective of micropolitics to look at how power is exercised and articulated in everyday interactions, highlighting the subtle ways in which people reject and oppose oppressive institutions, beliefs, and structures, since, "micropolitics includes the strategies that individuals and groups use to gain the ['resources of power and influence to further their interests']" (Smeed et al. 2009, p.31). By emphasizing the experiences of marginalized people, Roy emphasizes the significance of individual agency in influencing change, even in the face of systematic inequity.

Micropolitics, as defined by theorists such as Michel Foucault, Gilles Deleuze, and Félix Guattari reveals the minute ways in which power acts in the major aspects of everyday life, influencing social interactions, norms, and institutions as Portwood-Stacer (2018) points out "micropolitics takes shared beliefs about the way power should be distributed at the society (macro) level and translates them to action at the personal (micro) level" (p.130). It comprises seemingly mundane realities of living - from familial relationships and bureaucratic processes to cultural expectations - yet has the potential to have a tremendous impact on individual lives since "they give a sense of the ways in which a high-level political philosophy can filter down into the everyday practices of committed individuals" (p.131). Arundhati Roy's masterpiece, *The Ministry of Utmost Happiness* is a superb examination of these micropolitical processes, showing the complex relationships of power, resistance, and agency in contemporary Indian society and culture.

While neoliberalism promotes the idea of a global community, Roy reveals the flaws beneath this alleged solidarity, as "TMOUH is likely to be read as an intervention on many issues of contemporary globalization, including poverty, civil war, class struggles, oppression of minority groups, and transgender and third-gender rights as played out in 21st-century India" (Mendes & Lau 2020, p.75). The characters in *The Ministry of Utmost Happiness* face the permanence of national borders, cultural biases, and social hierarchies that continue to affect their lives, and this way "Roy's second novel continues to reflect on the failure of democracy in India, on the rise of corruption, displacement and homelessness, poverty, and starvation" (p.75). Anjum, for example, faces antagonism not only on the global level but also inside her own family and neighborhood. Her transgender identification goes against conventional ethos, making her an outcast in both the global and local communities. Similarly, Tilo's idea for Jannat Guest House questions the status quo, both in terms of national politics and local social institutions. Roy skillfully depicts how these seemingly distinct degrees of marginalization - global and local - connect and reinforce one another.

The Ministry of Utmost Happiness is more than simply a critique of social and economic policies; it is also an affirmation of India's inherent diversity as rightly stated:

"Arundhati Roy's *The Ministry of Utmost Happiness* serves as a captivating exploration of micropolitics, highlighting individual struggles and the potential for collective action" (Medhavi & Sahay 2023, p.2097). Roy questions the idea of a single, dominant Indian culture that attempts to homogenize identities. Instead, her characters reflect the country's diverse nationalities, faiths, and social origins. Individuals from all backgrounds find common ground at Jannat Guest House, creating a microcosm of Roy's vision for a more inclusive Indian society that embraces pluralism and individual liberty. So, in this research paper, various intersections of the neoliberal phenomenon will be discussed to evaluate common experiences that engender collective consciousness among diverse marginalized communities.

II. NEOLIBERAL INTERSECTIONS IN THE MINISTRY OF UTMOST HAPPINESS

In Arundhati Roy's novel *The Ministry of Utmost Happiness,* the idea of marginalized intersections can be seen clearly against the backdrop of a neoliberal society. The characters in Roy's narrative reflect the plural nature of intersectionality, in which intersecting social identities—such as caste, gender, sexuality, religion, and class—have a wide-ranging and perplexing impact on individuals. The story penetrates deeply into the mundane lives of individuals caught between these interlocking oppressions in the contemporary chaotic sociopolitical environment of India. Anjum, one of the novel's central characters, is a hijra, or transgender woman, whose journey represents the battle against conventional gender boundaries and societal isolation, Mendes & Lau (2020) remark "As one of the hijras who had felt unrepresented in the campaigns against the Indian Government's criminalization of homosexual sex acts" (p.76). Her life story exemplifies the compounded marginalization experienced by persons at the crossroads of gender identification and conventional cultural standards. Her creation, a place of refuge in a graveyard, nicknamed *The Ministry of Utmost Happiness*, serves as a microcosm of a society where marginalized people seek safety and unity in the face of a disenfranchised world.

Parallel to this is the narrative of Tilottama, called "Tilo, who some readers believe is the representation of Roy herself" (Bose & InamUl Haq 2022, p.169) an architect-turned-activist, whose encounters with three men—Musa, a Kashmiri separatist, "a Kashmiri, who turns to militancy after his wife, Arifa, and his daughter, Miss Jabeen, are killed by the security forces"(p.169); Naga, a journalist; and Biplab, an intelligence officer—take place against the backdrop of India's political unrest, ranging from Kashmiri turmoil to Maoist insurgency. Tilo's own experiences of marginalization, as a woman and an activist, intersect with geopolitical turmoil, "She has witnessed the brutal treatment of citizens by military officers" (p.169) demonstrating the larger social consequences of neoliberal policies, in which state disengagement worsens the predicament of people trapped between these intersections of identity.

The novel not only exposes layers of personal identity but also integrates them into the broader neoliberal paradigm, highlighting the striking contrast between the global mobility of capital and the confined movement of marginalized individuals. Neoliberalism's emphasis on market domination and privatization has resulted in rising imbalances that disproportionately affect the most underprivileged elements of society. Arundhati Roy's "consistent representation of an India rife with aggressive capitalism, uncaring neo-liberal forces, and oppressive social conformities" (Mendes & Lau 2020, p.73) demonstrates the neoliberal world's proclivity for eroding social institutions and state support systems, putting the responsibility of survival on people dealing with intersectional discrimination as reflected here "Away from the lights and advertisements, villages are being emptied. Cities too. Millions of people were being moved, but nobody knows where to" (Roy 2017, p.98). These neoliberal patterns not only worsen the social fabric but also reinforce racial and classist biases, widening the social divide between the privileged and the marginalized.

Individualism, which is central to neoliberalism, often obscures the structural crux of inequality, thereby suppressing the interconnection of numerous kinds of discrimination. Since "People have been constituted as individuals in and by authority," (Bose & InamUl Haq 2022, p.167) Individuals at the intersections of oppressed identities, such as women from minority ethnic communities who work in informal or precarious job markets, are particularly vulnerable in this situation, "they are in different kinds of strategic relationships with one another as individuals and representatives of social groups" (p.167). These women encounter challenges that are not only abstract but also extremely palpable as Roy depicts "They wanted her stiff old hips and re-route the edge of her grimace upwards into a frozen, empty smile. It was summer Grandma became a whore… she was to become supercapital of the world's favorite new superpower…" (Roy 2017 p.96). Whether it's limited access to healthcare and education, insecure work, or exposure to gender-based violence, these encounters are the daily realities for many people living at the intersection of many structural inequities. The neoliberal worldview, defined by its desire for economic efficiency, tends to commodify interpersonal relationships. Anjum (a Hijra) in the novel, was born Aftab

who chooses to be a transgender woman; "Against all parental efforts, neither could Aftab escape his 'body' nor the ridicule which the body's transgression of the normative gendered boundaries" (Jadoon 2024, p.7) and Anjum is one such individual whose life story reflects the real suffering imposed by the system, her mother Jahanara Begum, "For first few years of Aftab's life… secret remained safe. While she waited for his girl-part to heal" (Roy 2017, p.11). Her choice to live in a graveyard and form a community dubbed *The Ministry of Utmost Happiness* is a moving act of defiance against a society that does not make room for trans people. It is a direct result of the absence of social security measures that safeguard gender minorities, demonstrating how an individualist neoliberal framework exacerbates their vulnerabilities. The lack of state-sponsored support structures forces her to rely only on informal networks for survival, emphasizing the precarious nature of her existence along with others.

Bose & InamUl Haq (2022) traced that Roy indicated the global structure of crony capitalism escalated the harmony of Kashmir. Her association with numerous men involved in the Kashmir war anticipates the engendered consequences of global conflict, as rightly pointed out "dispelling the self-righteous patriotic myths about Kashmir and exposing the evil plans of US imperialism to seize control of people's hearts and minds and the decisions of governments around the world" (p.167). The neoliberal shift away from dispute resolution in favor of market interests; "Across the city, huge billboards jointly sponsored by an English newspaper… said: Our Time Is Now. Kmart was coming. Walmart and Starbucks were coming and in the British Airways…" (Roy 2017, p.97). Tilo and her companions to violence and instability, emphasizing the human cost of governmental policies influenced more by economic considerations than citizen well-being. This event is more than just a reflection of an economic system; it is closely related to the sociopolitical fabric that discriminates against the various marginalized intersections.

III. COLLECTIVE CONSCIOUSNESS AMONG DIVERSE MARGINALIZED VOICES

The Ministry of Utmost Happiness is more than just an anthology of individual narratives. A compelling examination of how collective consciousness—a common sense of identity and purpose that results from shared experiences i.e. "the amalgamation of people from various races, classes, and genders are obligatory. As Roy feels the necessity of solidarity, she declares boldly by denying the traditional power play of hierarchy" (Jahan & Rahman 2019, p.186). These varied experiences are woven into the fabric of diverse marginalized communities. Instead of presenting a romanticized paradise, Roy shows how collective consciousness emerges from society's periphery, where people who are marginalized due to their sexual orientation, gender, caste, class, religion, and so on find a feeling of solidarity and belonging.

The novel diligently depicts how people from many different walks of life recognize the intersecting nature of their marginalization. Anjum, the transgender woman, struggles with societal discrimination associates with, echoing the predicament of characters such as Mrs. Gupta, "who thought of herself as a Gopi, a female adorer of Lord Krishna…, living through her seventh and last cycle of rebirth… she wished without worrying that she would have to pay for her sins in next life" (Roy 2017, p.64). This awareness develops the notion that 'we're all in this together'. They recognize that the power mechanisms at work - societal standards, bureaucratic barriers, and ingrained biases - work together to subjugate people who do not fit the mold, since, "the characters shield their 'second world' against all unrest competing with the conventional society full of injustice reflecting the collective consciousness theory." (Jahan & Rahman 2019 p.187) Roy develops Jannat Guest House as a concrete manifestation of the collective consciousness. Characters such as Anjum, Tilo, and Miss Umeeda seek sanctuary from the repressive powers of the "normal" world. As "Roy makes her characters to deny the authoritative power with the help of laughter and jubilee. Roy represents how the characters remain delightful and enjoy themselves without the limitations of gender" (p.186). Jannat Guest House goes beyond the constraints of micropolitics, in which daily encounters perpetuate societal inequalities. Within its walls, a new sense of community arises, based on empathy and shared experiences with marginalization. This area becomes a microcosm of collective consciousness in action, providing a sense of belonging and support that resists the alienating pressures of the outside world.

Anjum's journey is a compelling examination of creating a sense of community and belonging. Anjum sets off on a life-changing trip after being born as Aftab, a young child who longs to be himself. Aftab experiences a profound sense of alienation due to the contradiction between her reality and society's norms. Jadoon (2024) argues that in this novel Roy challenges the negative general perception of Islamic faith and ideology, "Roy dismantles this popular perception by fictionalising the Islamic pursuit of ultimate happiness which obligates a Muslim to strive for communal happiness" (p.3). Significantly, He accepts himself as Anjum, a Muslim transgender woman, and rejects the label that was put on him at birth. This self-examination turns into a societal critique, emphasizing the challenge of finding acceptance in a tight social framework. The Khwabgah, a

sanctuary for the hijra community, becomes a beacon of hope for Anjum, here, she finds acceptance and kinship with others who have walked similar paths. The shared experiences within this community foster a powerful sense of solidarity and resilience. In stark contrast to the prejudice and discrimination faced in the outside world, the Khwabgah provides a safe haven.

similarly, Tilo's narrative provides insight into the ways that politics, activism, and individual identity combine to shape societal consciousness among diverse marginalized intersections, since, "individual ideas combine together is reduced to those, few propositions, very general and very vague, which are commonly termed the laws of the association of ideas" (Durkheim 1982, p.41). Tilo, a young woman enmeshed in Kashmir's political instability, struggles with issues of moral obligation, identity, and loyalty; "No Doctor would treat me because they were scared that the Muslim terrorist would kill them… we left Kashmir…and lived in Jammu" (Roy 2017, p.200). Her experiences demonstrate how personal decisions and actions intersect with more powerful socio-political factors; "I got so scared I thought they were here to kill us… My heartbeat goes so fast I feel like a crazy woman. I often react dramatically to yelling and loud noises" (p.201) reflecting the greater conflicts and divides that characterize Indian society. Tilo's narrative arc throughout the novel is a tragic examination of how individual experiences intersect with larger sociopolitical factors to affect collective consciousness. Tilo's journey, as a young lady caught up in the complicated web of political upheaval in Kashmir, exemplifies the larger tensions and conflicts defining Indian culture. Tilo's identity is inextricably linked to the Kashmiri background from the beginning, yet in the face of growing persecution and violence, she struggles with issues of loyalty and belonging. Tilo, who was raised in an enigmatic household with no established social standing, is well aware of the atrocities that the Kashmiri people have endured throughout history and their current difficulties. Her own experiences with trauma and grief are a reflection of the community's overall suffering, demonstrating the interrelated nature of individual and social identities.

Roy embeds the concept of collective consciousness beyond mere resistance and marginalization. The characters, through their shared experiences, begin to rewrite their own stories and redefine what it means to belong, "Anjum, Saddam, and Tilottama consciously attract each other by their understandings which can be justified as the ["shared belief system"] or collective consciousness for a better future" (Jahan & Rahman 2019, p.183). Jannat Guest House isn't just a haven; it becomes a space for them to create a new identity, one rooted in solidarity and mutual respect. This collective voice challenges the dominant narratives that have sought to marginalize them. By highlighting their resilience and acts of micro-resistance, Roy highlights the empowering potential of collective consciousness. Nevertheless, it's also essential to keep in mind that Roy does not present collective consciousness as a utopian ideal. The characters maintain their own identities, and there are conflicts among the group. But because of their common experiences, they develop a strong friendship that helps them get by in a society that frequently tries to pull them apart, and thus, evidently affirmed: "India remains politically sound at that moment is an irony but the characters shield their 'second world' against all unrest competing with the conventional society full of injustice reflecting the collective consciousness theory" (p.187). *The Ministry of Utmost Happiness* offers a subtle exploration of collective consciousness, depicting it as a force that emerges from the margins, offering solace, resistance, and a sense of belonging to those who have been shunned.

IV. MICROPOLITICAL STRATEGIES OF ARUNDHATI ROY

Roy's writing career is but one aspect of her complex life, which is marked by political involvement, activism, and vocal support of environmental and social justice issues. Roy's novel *The Ministry of Utmost Happiness* is a vast narrative that explores issues of identity, belonging, and resistance by maneuvering the sociopolitical environment of contemporary India and fusing several stories and characters, as "Most of the public and critical reception in India of TMOUH focuses on the relationship between art and politics, in particular its politics of representation" (Mendes & Lau 2020, p.74). Roy's political involvement and activism have been essential components of her public personality in addition to her writing profession. Smeed et al., (2009) affirmed that "Micropolitical strategies are wide-ranging and represent power-based strategies that can be conflictual, cooperative, consensual and protective." (p.27) Roy's vocal criticisms of corporate greed, social inequity, and governmental authority define her advocacy. She has been a strong voice for the rights of marginalized populations, such as religious minorities, indigenous peoples, and those affected by environmental degradation and displacement. Her research frequently touches on the field of micropolitics, examining how power functions in day-to-day interactions and interpersonal interactions. In *The Ministry of Utmost Happiness,* micropolitics is evident in the relationships between individuals and the power and resistance dynamics in their private lives, as "Politics is fundamentally about power - who has it, who wants it, and the resources people use to keep it or to gain power." (P.28) In the face of more powerful socio-political pressures, this

novel explores the micro-level problems that people and communities encounter as they attempt to manage issues of identity, belonging, and survival. For instance, the transgender woman protagonist Anjum struggles with acceptance and identity within her chosen Delhi hijra society. Her trajectory exemplifies the micropolitics of gender and sexuality as she looks for acceptance and a place in a society that frequently marginalizes and discriminates against transgender people.

India, which is frequently referred to as a "nation of nations," exemplifies the core principle of unity in diversity by allowing a wide range of cultures, languages, faiths, and ethnicities to live under one national umbrella and this phenomenon is "symbolic representation that we can detect an imagined relationship between micropolitical resistance and macropolitical change" (Portwood-Stacer 2018, p.135). The core of the Indian identity is the idea of unity in diversity, which is reflected in the diverse range of customs, beliefs, and rituals that have developed over many years. Diversity and cohabitation are the subjects that left-leaning novelist Arundhati Roy illustrates in her novel *The Ministry of Utmost Happiness*.

Roy's socialist ideas are consistent with the New Left's emphasis on the value of identity and cultural diversity in contrast to the homogenizing effects of state power and globalization. The New Left is distinguished by its support for plurality and individual liberty as well as its opposition to imposing oneness. In *The Ministry of Utmost Happiness* Roy attempts to show that various identities may live in harmony, it symbolized throughout the novel, "They came to visit it and prayed for the day (Insha'Allah, Insha'Allah) when it would be full of clean blue water. 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." (Roy 2017, p.188). even in a small refuge such as the Khwabgah, and therefore in Indian society at large. The Khwabgah, where people from different races, castes, creeds, and faiths join together to build a social ecosystem based on mutual respect and acceptance, is portrayed in the novel as a microcosm of Indian diversity. Roy demonstrates the flexibility and determination of multiple identities in the face of hardship using the stories of individuals such as Tilo, a lady caught up in the political unrest in Kashmir, and Anjum, a transgender woman, and others.

Roy exposes the myth of cultural hegemony and homogeneity that is supported by the majority rule regime by showing the connections between the Khwabgah's microcosm and the larger Indian society. Roy's use of this structural link allows her to explore what can be called the micropolitics of her story—how the difficulties and life experiences of specific people speak to broader socio-political processes. Additionally, Roy's analysis of the political system advances above the simple representation to include a more thorough examination of social injustices and power dynamics. She reveals how marginalization and oppression function at the level of daily existence, sustaining cycles of injustice and prejudice, using the perspective of micropolitics, thereby Jadoon (2024) rightly concludes "Anjum's ministry in the graveyard which ensures the peaceful co-existence of Muslims, Hindus, Christians and other 'fallen' members of Duniya" (p.9). Roy promotes a more just and inclusive society where diversity is valued rather than suppressed by providing a voice to underrepresented groups and contesting prevailing prejudices.

Roy's support of diversity and pluralism is also in line with larger movements for social justice and human rights in India and throughout the world, thereby, "Roy hence introduces how connections and networks, the interweaving threads of her rich tapestry of Delhi life, create counter-precarities via the safety nets of community and solidarity" (Mendes & Lau 2020, p.78). Roy's narrative is a compelling illustration of the human spirit's resilience and the transformational power of collaboration. She adds to current conversations about the nature of democracy, citizenship, and belonging in modern India by emphasizing the experiences of marginalized populations and underlining the interconnections between identity and power.

V. CONCLUSION

Arundhati Roy emerges as a prominent voice in both literature and activism, deeply committed to addressing issues of marginalization and oppression within Indian society, While Roy's activism primarily addresses social injustices, her critiques frequently go beyond the scope of social discourse, resonating politically and calling attention to structural inequities and neoliberal circumstances that perpetuate marginalization, as Mendes & Lau (2019) significantly pointed out "The emergent precariat in Roy's novel is presented as a possible model for a new leading force in radical politics" (p.72). Her sophisticated grasp of society at the micro level distinguishes her as a proponent of micropolitics, allowing her to examine the intersecting forms of marginalization within the larger sociopolitical landscape. *The Ministry of Utmost Happiness* is proof of Roy's skill at using micropolitics as a strategic device. She skillfully connects the lives of several individuals in her novel to create a collective consciousness set against the backdrop of contemporary India. Roy questions prevailing ideas of cultural hegemony while also celebrating the perseverance and connection of marginalized people.

Through her narrative, she symbolizes the philosophy of 'unity in diversity,' presenting an inclusive and progressive vision of Indian society that values the perspectives and experiences of the underprivileged, since "For a better understanding of diverse socio-political complications of India, Roy crashes diverse characters from different upbringings in her *The Ministry of Utmost Happiness* (Jahan & Rahman 2019, p.187). Finally, Roy's story is both a literary masterpiece and a call to action. By demonstrating marginalized populations' difficulties and highlighting the injustices they suffer, she addresses structural inequality and works towards a more fair and inclusive society and "invites readers to engage in critical reflection and participate in ongoing discussions about social justice and change" (Medhavi & Sahay 2023, p.2098). In essence, Roy's work exemplifies the transformational potential of literature and action to create genuine social change.

REFERENCES

[1] Bose, B., & InamUl Haq, M. (2022). Social Exclusion: A Subaltern Perspective in Arundhati Roy's The Ministry of Utmost Happiness. The Creative Launcher, 7(6), 164-170. https://doi.org/10.53032/tcl.2022.7.6.18

[2] Durkheim, E. (1982). *The rules of sociological method* (S. Lukes, Ed.; W. D. Halls, Trans.). The Free Press

[3] Jadoon, A. (2024). Personal is political: the alchemy of happiness in Arundhati Roy's The Ministry of Utmost Happiness. *Cogent Arts & Humanities,* 11(1), 2326251. https://doi.org/10.1080/23311983.2024.2326251

[4] Jahan, N., & Rahman, M. M. (2019). Collective Consciousness to Pursue Gender Equality in The Ministry of Utmost Happiness. *European Proceedings of Social and Behavioural Sciences*, 10, 179-189. https://doi.org/10.15405/epsbs.2020.10.02.17

[5] Medhavi, P., & Sahay, V. M. (2023). Microcosm and Macrocosm of Roy and Adiga: Deciphering Marxist Thrusts of Literature in Neoliberal Landscape. International Journal of Advance Research and Innovative Ideas in Education (IJARIIE), 9(6), 2094-2100. https://doi.org/16.0415/IJARIIE-22261

[6] Mendes, A. C., & Lau, L. (2020). The precarious lives of India's Others: The creativity of precarity in Arundhati Roy's The Ministry of Utmost Happiness. *Journal of Postcolonial Writing*, 56(1), 70-82. https://doi.org/10.1080/17449855.2019.1683758

[7] Portwood-Stacer, L. (2018). Micropolitics. In *Anarchism* (pp. 129-141). Routledge.

[8] Roy, A. (2017). The Ministry of Utmost Happiness. Penguin Books.

[9] Smeed, J. L., Kimber, M., Millwater, J., & Ehrich, L. C. (2009). Power over, with and through: Another look at micropolitics. *Leading & Managing,* 15(1), 26-41. https://eprints.qut.edu.au/