

# Negotiating Post-Colonial Identity In Arundhati Roy's Novels: An Interdisciplinary Approach

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## ARTICLE INFO

## ABSTRACT

This paper analyzes *The Lord of Small Things*, a postcolonial novel by Indian novelist Arundhati Roy, for its social and political undertones. The study adds weight to the premises of the leading thinker in this subject and evaluates Roy's work in light of the postcolonial hypothesis. Colonial and postcolonial imagery are rewritten in postcolonial scholarly publications like Roy's. The concepts that might be examined in regard to this book include orientalism, globalization, resistance, diaspora, and the position of women in Indian society. Postcolonial intellectuals Homi K. Bhabha and Edward W. Said are the authors of these concepts. The issue of women's employment in Indian society is strongly emphasized in *TGST* because to the abundance of female characters, including Ammu, Rahel, and others. In *Ayemenem*, economic development leads to change. It develops into a locally globalized region. Postcolonial resistance is a major theme in the book. When Roy speaks in English, a colonial language, she acts in a way that resists colonization itself. The children's presence, according to Roy, is a sort of resistance.

**Keywords:** *Negotiating, Post-Colonial, Arundhati Roy's, Novels, Interdisciplinary Approach*

## 1. Introduction

Arundhati Roy has become the most famous novelist in South Asia's English-speaking community since the publication of the presentation play *The Divine Force of Small Things* (1997). *The Algebra of Infinite Justice* (2002), *The Common Person's Manual for Domain* (2004) and *Power Politics*:

*The Resurrection of Rumpelstiltskin* (2001), her three of her artistic books, summarizes all her writing, including candid essays, biting political speeches, ironic journalism, and interviews. I'm here. Her second book, *The Ministry of Utmost Unhapappiness* (MOUH), will be published in 2017 after a very long hiatus of 20 years. In addition to these rudimentary essays, derisive speeches, and satirical journalistic writings, she deconstructs and decolonizes the somewhat Anglo-American canon and its discursive practices in her two novels (Assumi, 2018). increase. She also simultaneously critiques dominant South Asian political, male-centered, and social norms based on her obsession with caste code, Brahmanism, and sectarian norms. In her story, she also spoke out against prejudice, racism, hard-line Brahminism, discrimination based on sexual orientation and gender identity, prejudice, terrorism, against Dalits, women and other underrepresented groups in India. revealing American imperialism. But Roy's unusual strategy in her insightful MOUH on the difficult situation in post-colonial South Asia is the main focus of the researchers in this study. She reconstructs these learned Western artistic, social, and linguistic tools to selectively re-describe and reconstruct changing historical and social situations, and explore change and diversity from a global perspective. Addresses the theme of sex. This is achieved by challenging established Western ontological and epistemological discourses. Similarly, Roy's counter-arguing strategy highlights controversial concerns surrounding the quintessential South Asian experience, such as orientation, transgenerance, racism, mixed race, split personalities, sexuality, extremism and globalism. I'm here. Emilia Parpala quotes H. Blossom, who held that an artistic work's "canonicity" was judged by its originality, oddness, and ensuing impact:

"All canons, including our currently popular counter-canon, are elitist." This validates Roy's opinions. As part of a calculated strategy for understanding and studying the selected texts from her original MOUH, the postcolonial counter standard and deconstructionist perspective are also employed in the same context

(Basirizadeh, 2019). Only a few of the postcolonial enduring concerns that this study may effectively highlight include the politics and authority of representation, language, personality, nation, and hybridity with regard to neo-imperialism in the postcolonial unchanging experiences. The goal of the study is to provide advice for linguists who work with bilingual and multilingual speakers, education theorists, and critics of Anglophone countries in Asia, Africa, the West Indies, as well as settler colonies, on how to revisit, reconstruct, rework, and reevaluate the western accepted discourses in light of postcolonial and neocolonial lived experiences. The second purpose of this research is to use the post-colonial discourse as a platform and emphasize social turmoil, unstable hybridity, and meaninglessness in order to reconcile the goodness and universality of somewhat Anglo-American norms. attacking sexuality.

With a sizable population whose future is hidden in a complex socio-political environment, India needs a variety of narratives within frames that truly embrace its complexity, and a discreet and most importantly religious environment. , it is difficult to compose an exploratory essay on India. Arundhati Roy's *The Ministry of Utmost Happiness* was published in 2017 after a long hiatus following the publication of the Booker Prize-winning *The Lord of Small Things* (1997). *Second Clever* received mixed reviews for its confusing, aimless, rambling plot and effort to explore the entire Indian social system, including questions of caste and class identity and orientation. Principles and a sense of social responsibility are evident in her experimental work. With her deft stylistic devices, she arranges the socio-political themes that divide the nation in today's India. Indian author, political activist, and writer Arundhati Roy was born in 1961. Her critically acclaimed 1997 book *The Lord of Small Things* is what made her well-known among academics. She has since authored *The Ministry of Utmost Happiness*, her second book, and has written several essays on contemporary political and social concerns, spoken at conferences for social causes and fundamental rights. The Public Book Critics Circle announced this book as a finalist for the fiction award in January 2018. In this book, Roy recounts the history of Delhi, from its small dwellings and winding lanes to the contemporary metropolis that is constantly expanding. The narrative also leaves the city, following Maoist rebels and militants from Kashmir to the forests of central India and the Kashmir Valley (Brydon, 2016). Moving back and forth between the 1990s and the present, weaving together biographies of geographically dispersed characters, they mostly share a fascination with *azadi*, the Urdu word for opportunity.

Roy is known for two novels in addition to her writing on politics, civil liberties, and environmental issues. She describes her commitment to activism and how she "set aside [James] Joyce and [Vladimir] Nabokov, put off reading, carry around de Lillo's big book, and through reports of fatigue and water systems, In magazines and Roy's 1999 verifiable article on the Narmada Dam Project, the book that supersedes the narrative film about the dam and why it was built and what it does: moral, philosophical, or artistic. It is impossible to judge fiction or reality with any degree of accuracy. According to Roy, Common, imagination and verifiable information are just two of the "unique approaches to storytelling," and that honestly believed truth is more important than verifiable information. Agree.

The best fiction ever written is a microcosm of reality. Not all facts represent universal truths. Bankers and economists have the power to twist the truth. There are different kinds of truth. Two ways of studying these "different kinds of truth" that Roy refers to are moral diversions in one perspective expository study and expository narrative, which repeatedly emphasize the emergence and transition of moral truth in writing. . According to the narrative hypothesis, James Phelan is the current clear example in the setting of the story. His idea is based on the basic principle that the writer tries to influence the audience in a certain way through his work.

## 2. Literature Review

Most of Arundhati Roy's work focuses on post-colonial concepts such as hybridity, identity and subalternity. However, few studies have examined her work as a reflection of millennial sensibilities or as writing that can be interpreted in other contexts as postmodern or postcolonial. Raoul Eshelman, in *Performatism or the Finish of Postmodernism* (2008), argues that the new age will be marked by an endless sense of incongruity that gives way to aesthetically imposed beliefs. He describes this new social trend as "performatism." He states that Roy is a performative writer, and in the second section, as a performative strategy, "creates a narrative conclusion in two frames and ensures his peruserid essential to the subject matter contained in these frames." "I claim.

Emilienne Baneth-Nouailhetas, in *Serious Composition, Serious Essayist?*, writes that Roy's work "refocuses on the individual and the subjective small scale of time, as opposed to the 'magnificence' of history." Claims (Esmkhani Yuvalari, 2021). The context of typical human experience. She goes on to argue that Roy's recent centralization of reduced letters gives her work a logical coherence. As a result, the subject matter influences Roy's writing style. The outsider theme of Roy's *The Ministry of Utmost Happiness* is addressed in an essay by Lisa Lau and Ana Cristina Mendes titled *Romancing the Other: Romancing the Other*.

Arundhati Roy, *The Ministry of Utmost Happiness*" (2019). Lau and Mendez predict that Roy's actions will not involve a postcolonial otherization of outsiders, but rather a romanticization of them. , despite portraying blatant disrespect for humanity, claims to be unusually concerned about emotions and influence—the subject of the heart. doing. In her 2012 book *Fictions of Respect*, Elizabeth S. Anker argues that an exemplary reading of politics can give the abstract notion of shared freedom the meat it lacks. .

An example of fundamental freedom in world writing, including a section on Roy's novels. Back to the section on things themselves: In *Phenomenology and the Trials of Justice*, the author shows Roy's role in the pervasive abuse of fundamental freedoms in India today. She alludes to the "profound environmental origins of social justice" in her work (Ferrerri, 2018). Her characters' lives near home are affected by the destruction of their natural habitat. is an integral part of the myriad injustices of global innovation, including the attack on ." Globalization stands out as a negative assessment.

A 2018 article by Meghan Gorman-DaRif named "Post-Wizardry: The Female Naxalite at 50 in Arundhati Roy's *The Ministry of Utmost Happiness* and Neel Mukherjee's *A State of Chance*" advises rehashing the book with an emphasis on Revathy, an individual from the aggressor wing of the Communist Alliance of India, and her story. To express how "the extraordinary ascriptions of association and strengthening to prepared female fighters" that contained "wonder, surprise, and trust" have given way for another picture in which the rebellious female has no expectation of an uprising, the expression "post-wizardry" was authored by its originator. Her essential sphere of impact is "the way of one's passing."

Filippo Menozzi offers an elective understanding of the music by underlining the piece's astonishing commitment to the subject of realism. In his essay "An excess of Blood for Good Composition: Arundhati Roy's *The Ministry of Utmost Happiness* and the Question of Realism" (2019), he asserts that Arundhati Roy's book "does not dismiss realism, yet rather reframes it as a digressive, engaging realism of sensible inconsistency, protest and censoring, unsettling the space of composing with antagonism" Considering this, Roy's changed version of realism can be considered a "repository of experiences in struggle with tyrannical ways of living" in the multicultural universe of the twenty-first 100 years.

### 3. The Ministry of Maximum Joy

At a 2011 conference, Roy spoke of her decision to revisit fiction. Of course, when I refer to language, I do not mean Hindi, Urdu or Malayalam. I am not bringing it up. The art of connecting different worlds." The Ministry of Supreme Happiness employs a variety of literary instruments to tell the story of life shared with its own people in a country at war and to strive to understand the diverse identities that make up the nation (Basirizadeh G. &, 2019). From Kashmir to Kerala, South to North, Delhi to the forests of Southern India, the film tells the stories of different peoples from different parts of India. The protagonist of the story is Aftab, an intersex child who grows up to be Anjum, a woman who decides to live in the memorial park. The story then shifts to Kashmir and focuses on Tilotama, commonly known as Tilo, and her three friends Naga, Biplob Dasgupta and Musa. Told from the perspective of the oppressed, the story examines the social discourse that developed in post-freedom India, which struggled to embrace the ideals of imagination and judgment. The book discusses concerns about class, caste, and orientational identities and the struggles arising from the aggressive, steadfast nature of the Hindutva system to destroy the majority that characterizes the nation.

Arundhati Roy's novels were marginalized in both her first insightful book *The Divine Power of Small Things* (1997) and her second insightful *The Ministry of Utmost Happiness*. It draws our attention to people's lives and where they live. Roy's book accomplishes what Soja described as "the deliberate political establishment of test and resistance in the spatiality of social life" (1996), and what postmodern feminist theory attempts to do. Her fascination with the sense of subalternity and the forms of resistance that recur from these realms of subalternity characterize the surface and structure of her writings. In her two books, she uses her geographic identity to express her concern for her hometown. While her first book was a close survey of the lives of her two twin brothers, she cleverly uses the space occupied by her twin brothers to develop the socio-economic and provided insight into political discourse. In a ministry that explores leadership issues, Roy takes a new stance by showing those who break leadership standards. In India, heterosexual identities are often given settings that direct and guide the social interactions that give identity to these spaces. questions the orientation of these binary categories. Their concerns, conflicts, and interactions with space contribute to the thematic structure of the book.

### 4. Roy uses heterotopias in his book

Roy used the idea of heterotopia to develop the protagonist's destructive articulation. One of his many heterotopia sites mentioned in the book is the memorial park that houses Anjum. It's a classic heterotopian place that welcomes others to its grounds. Anjum is shunned by a psychotherapist while deciding to leave the Kuwabuga home, another heterotropic cemetery-like setting. I am receiving treatment (Gorman-DaRif, 2018). Kwabuga is moving, but her beloved girl Zainab refuses to go with her because she can never meet the deep state again because of her terrible ties to Gujarat. In this book, a heterotopia is created to resist the onslaught of public Hindutva politics. Optional zones like Kwabgar will not suffice if the state tries to intervene by force. Anjum feels the need to seek out a heterotopia that rejects the norms and rules of traditional academic urban environments.

It was a simple, little used, humble and unique cemetery. Until the police decided what to do, the city's vagrants and uncollected bodies were kept in a morgue next to the northernmost administrative hospital. Some drug users and homeless people congregate in parts of the cemetery, but Anjum feels safe. Anjum would have been in danger there. But she was safe in isolation. Surrounded by ramparts, turrets, secret

dungeons, and walled castles, she whispered like an oncoming crowd as she rose in her glory unhindered by social conventions. The cemetery gradually changes from a 'post of desolation' to a 'home, a position of reassuring grief, not a marvel - a frightening but solid place'. The city authorities are bought off so that Anju can escape their presence. They also said they "didn't want to risk embarrassing themselves with their incredible skills." Anjum's 'Jannat Guest House' became a meeting place for Hijras who had left the strictly enforced grid of the Hijra Garanas, or had been exiled for any reason. The site acts as a heterotopia and is inhabited by other people such as Dalit Saddam Hussein and Dayanand. A memorial service and Janat's Guest House will be here soon. As Anjum calls her Duniya, it takes shape when Tiro moves in with Miss Javeen, and we see how radically different she is from the outside world. Laari, the Dog and her Family, the Tomb of Miss Javeen and Aalam Bhaji" are also housed in Tilo's room alongside the familiar Laari.

The Shiraz film is another ectopic theme mentioned in the book. What was once a theater showing films for the general public is now a Kashmir site where Indian police and military cross-examine. Roy was allowed to luxuriate over several pages of this as an allotherworld explaining the politics of the universe (Iyer, 2018). An unimaginable world of brightly lit 'low-key, gaudy chandeliers', advertisements for Cadbury merchandise, dimly lit movie posters, the musty odor of 'guns and diesel and old clothes', the violent beatings and muffled sounds of prisoners and soldiers. is. Of torture that came out from behind the wall. When Roy says, "Use Me is overseeing the wrong courtroom, a concrete kangaroo with a sulky smile and a garbage bag," she denounces the unconstitutional repression methods used.

#### 4. Methodology

On the basis of various postcolonial principles, the current researcher attempts to analyze the original. White is the cornerstone of hybridity because he believes history was the name of the scientific discipline in the nineteenth century. The many nations constantly move and go through transformation in postcolonial areas. The new identities had been created as a result of the peoples' transformation. This illness transforms a person's social personality (Javeed, 2018). The concept of hybridity gained importance in postcolonial studies. From Bhabha's perspective, the current researcher makes an effort to dissect diaspora and hybridity. Both the author and the character Ammu are female. They also belong to the diaspora. The researcher wants to reduce the importance of women in Indian society. Resistance and Orientalism are two different ideas. Said made strides towards her final two ideas. Globalization is the process by which the world gets smaller and merges into a single location. In a complex society, this occurs. India strives to bring in new investment to promote globalization.

#### 5. Discussion

##### 5.1. The God of Small Things and Women's Place in Indian Society

Roy, an outcast in Indian society, has the bravery to confront the most horrific type of exclusion by overcoming caste restrictions. Indian society does not provide women who do not follow the conventional example of convenience in marriage and marriage to the in-laws with any satisfying options. Thus, transgression is tolerated by man-centered society since it is not strong enough to interfere with the established norms (Lau, 2019). However, to some extent, individual actions have an impact on how society responds, and exclusion or passing remains explicitly defined penalties. Hindu women's mindset, for instance their support of passive resistance, is troubling. From one point of view, this means that women have little choice, but Western interpretations challenge this deep-seated socio-religious myth. It is undoubtedly a pipe dream, but moral superiority can discourage women from gossiping, criticizing, and looking down on men. Although unconventional for Indian women, they were certainly able to experience a wide range of human emotions and behaviors.

A female protagonist who leads a life that completely betrays society's expectations. The wise argue that the traditional way of life is changing and the way women think is beginning to change: rigid Vedic interpretations, institutionalized misogyny, and tight households in a society that still respects talent. , the idea that a Hindu woman belongs to her husband's family is just one part of the stereotypical depiction of some aspects of daily life in Indian culture and religion. Destroyed. The novel vividly portrays the inner workings of the female protagonist, her own personal insecurities, and the social conflicts as the individual presents herself, revealing an awareness and sensitivity to the struggles the characters face as a result of the subject matter. It shows the power of producing writing. change. This is accomplished by creating and destroying female protagonists. This clever essay, with the help of his brother Chacco, tackles the issue by identifying the nature of Ammu's connection to Belusa. TGST focuses on the isolation of individual souls, especially women, with political goals as a backup plan. An intelligent person defends the female social persona and seeks to define the multiple perspectives of the underrepresented others. Women's values are diminished, if not completely discarded. Understanding the link between the local (India) and the global (Diaspora) explodes the social prejudices that define ourselves in relation to others by placing India on the other side of the divide between practice and innovation. need to let TGST explores the most basic forms of hybridity, such as the fusion of two cultures and the goals of social justice and personal growth. The



conservative Hindu movement that has created a powerful culture has had a nasty effect on Indian women who want to challenge traditional male-dominated Indian ways of thinking and behaving.

In post-colonial discourse, women occupy an intermediate position that "allows for much diversity and adaptability in character." A philosophical critique of colonialism with emphasis. However, crossover groups formed as a result of colonization are a major indicator of domination and betrayal (Macwan, 2018). These women must establish their own identities within two civilizations. Racial hybridity is very important as they do not identify as being primarily British or Indian. Defending their own space and subjectivity, they fight against full identification with the Indians and the British. They have quite a few cultural zones that function individually. In the intervening pauses, "new characters and imaginative glimpses of cooperation and conflict are offered in a demonstration of the characterization of the possibilities of society itself".

In particular, TGST challenges preconceptions about how Third World or post-colonial women are portrayed. Indian women are in a negative position in that they are immature, oppressed, highly ignorant and religious fanatics. He argues that in order to participate in social reproduction that reduces to the example of the man who was born in India, one must first connect to the historically unique and dynamic realm of Indian women. Comparing oppressed, poor, and generally restricted third world women with modern, educated, free, and Western women. Roy criticizes a culture that focuses primarily on men while simultaneously attempting to overcome and challenge the stereotype of third-world women as the exoticized other in his work in order to promote political goals. She does, however, discuss a culture or community whose members lack the means to read and write but who yet speak out and support these women.

Roy's original work offers a different perspective on Indian women while still appealing to Western sensibilities and reflecting some of the ways Indian women have attempted to find inner peace, a process that would undoubtedly not have been impacted within the specific socio-social area. Roy's original work is based in India but has cross-cultural undercurrents that span continents (Medansky, 2011). Indian women who disobeyed Hindu traditions were punished in the novel, with punishments ranging from social isolation to death, on the grounds that they had broken the law and disobeyed the country's oppressive male-centric family structures.

A continual reminder that people who were once colonized are now the colonizers' property because they were in their own country is certainly the postcolonial diaspora, which is not merely people going from other countries to magnificent England or other locations. The distinctiveness of the movement challenges Western British assumptions about strict borders and casts doubt on the social personality of the homogeneous White Englishman or White Englishwoman. It is believed to be a danger to the unity of the British populace. The choices made by Indian diasporic women symbolize hybridity, colonization gone wrong, and the voice of the other. This multicultural tale struggles with the male-dominated culture. Diasporic women want to break away from the society that came before them, so they don't merely have to identify with how they are different from the dominant culture in their home countries. This basic impulse to flee is satisfied by separating and designating a space for the Indian lady essayist.

An Indian woman who is reconstructing and reevaluating her personality serves as the book's protagonist. Every woman eventually aspires to make herself the center of attention because she feels underappreciated in her own socio-social sphere. Due to the effects of British colonialism, there are today Indian women living outside of their place of origin who have unique perspectives on postcolonial issues and the capacity to defend themselves.

Undoubtedly, as political independence was won and social decolonization accelerated a room for postcolonial Indian ladies novels to emerge. Indian women's writing can be viewed as a return to the dominant English language for building women's social power. English promotes Western culture among the colonized and has intellectual purposes (Menozzi, 2019). In any case, an author from India has demonstrated how language, with its connotations of power, has the ability to subvert social norms. Roy is revalorizing identities of undervalued social ladies while writing from perspectives that are between or between cultures. The essayist's societal interests include the building and deconstruction of mixed-race, diasporic women's personalities in relation to orientation and caste.

This moving story illustrates how writing ability and skill may liberate women's lives from the constraints of a confining actual setting. The author talks about how she uses her unique voice in her writing. Her Western inventiveness and Hindu heritage fight harmoniously to cohabit with her gentility and independence. She belongs to a receiving/host society and is a woman of color. Her letter clearly demonstrates her rejection of socially accepted norms of conduct and her recognition of commonly negotiated issues of disadvantage.

Roy targets an ancient network still in existence in India that actively suppresses women's desires, emotions and impulses. Her writing in English, shared by other Indian feminist writers, is clearly an inner thought and a personal liberation from India's socio-social and political constraints.

An essayist sharply criticizes certain types of women in her writing. For example, an unmarried older and more experienced aunt is the smartest person in the TGST. She is the root of most disasters because she is clearly terrible, almost monstrous in her vileness (Phelan, 2023). An essayist who is female will occasionally assume good things about women. The placement of women in socio-social structures across all classes and generations is expertly depicted by Roy. We are shown just how Child Kochamma, this auntie, came to be the way she is, and even she is very disenchanted as a result of her own background. While Roy

does not defend her heinous conduct, he does paint a very puzzling picture of the interactions that exist between social expectations and free will.

### 5.2. The God of Small Things' postcolonial resistance

The process of a group of individuals seizing control of another person's goods and property is referred to as colonization. The term "colonialism" refers to a time in human history when different European powers ruled over land elsewhere on Earth. The term "colonialism" typically refers to the time period from the late fifteenth to the twentieth century's. This idea has its roots in human evolution (Rettberg, 2013). The colonized people's life was influenced by the colonial authorities. These kings appointed a command to reign over the colonized people after accepting their dominance. Work and HR were abundant in the colonies. The British Empire colonized countries all over the world, including Australia, America, Canada, and India. Indian society, culture, and writing were all touched by British colonization. New genres, concepts, and identities are produced via writing. Some authors or poets, like John Donne, include imperialist themes in their works. Academic texts can challenge prevailing ideologies. Additionally, throughout the British colonial period, a significant number of English books were written about India. British writing in the 1800s suggested that imperialism was an important component of how the English perceived Britain socially. The prevailing core concepts that are held in high regard in educational systems are another factor in the connection between literature and colonialism. England made scholarly studies a subject of study at British universities for colonial administrators who were versed in Western literature. Writing and colonization have a connection.

British colonization had an impact on Indian society, culture, and writing. Writing generates new genres, ideas, and identities. Imperialist themes are present in the works of some writers and poets, such as John Donne. Abstract texts can contradict widely held notions. India was also the topic of several English books during the British colonial era. British authors of the nineteenth century hypothesized that imperialism played a significant role in how the English viewed Britain socially (Roy, 2017). The prevailing core concepts that are held in high regard in educational systems are another factor in the connection between literature and colonialism. England made scholarly studies a subject of study at British universities for colonial administrators who were versed in Western literature. Writing and colonization have a connection.

Modern academic and foundational studies explore post colonialism as a subject. This is the point at which colonialism has progressed since it usually ends. This is beginning with the Western. The so-called "Euro-driven" school of Western philosophy will determine this. Using flowery language, a complex oddity is detailed, and it is dubbed the latest catchall term to baffle the academic psyche. Postcolonial Indian English literature typically reflects the spirit of distinctive local works. The idea of a country became the center of an intriguing debate in postcolonial studies. In postcolonial India, there have been at least three generations of Indian English-language writers (Roy, 2017). The third period produced Arundhati Roy. She positioned the case in the global field. The success of Indian English literature led to it winning almost all significant creative awards globally. The family in colonialism comes to represent people who are hostile to colonial advancement since it denotes an internal area. The home will put up a fight. The oppressed peoples developed a colonial nationalism that was hostile to colonial rule when it was in effect. Country's portrayal of a mother demonstrates both the resilience and the predicament of women. Although this mother shields her son from colonial thievery, colonialism also did great harm to her, and she now depends on her son for support. In Indian society, women's battles beat out influential political organizations. Gandhi upheld social and familial conventions while ignoring the struggles of women. Many women took part actively in the colonial wars. They weren't feminists, and they didn't see a conflict between their problems and the problems of the larger neighborhood. They went into public places in order to start a family and have kids. Women continue to fight for communication after sufficient liberation while describing post colonialism (Sehgal, 2017). Postcolonial countries are more open to women participating in politics than urban ones because of their nationalist background. Strong women are leading the traditional Christian, Islamic, or Hindu organizations all across the world. Women recklessly mistreat the subject of religion. Women's rights were often restricted under postcolonial institutions, including the use of religion to further their enslavement. Women like Sadhvi Rithmabara and Uma Bharati are major proponents of Hindu nationalism in India, fueling fears of Muslim invasion.

## 6. Conclusion

Roy's book *The Ministry of Utmost Happiness* is credited in this article as a prominent 21st century scholar and representative of post-postmodern writing. Rounding out the analysis are Phelan's old-fashioned and storytelling ethics, and Taylor's ethics of honesty and demanding approval. The ultimate goal is to show, through the reconstruction and evaluation of these principles, how Roy uses various narrative motifs to convey her moral perspective (Ukaegbu, 2017). The *Ministry of Utmost Happiness* portrays downtrodden outcasts as having original solutions to life's issues. They are "seekers," in Taylorian parlance, always contemplating and rearticulating who they are through a powerful moral process.

The emergence of money causes Ayemenem to change. It develops into a locally globalized region. Postcolonial resistance is a major theme in the book. When Roy speaks in English, a colonial language, she

acts in a way that resists colonization itself. The children's presence, according to Roy, is a sort of resistance. According to the current researcher, it is feasible to read TGST as displaying some sort of orientalism. The conclusion, which comes last, is where the results are given. There is a lot of history in the postcolonial texts. According to White, the story, like Ashcroft et al. *Postcolonial Research Peruser* (2006) TGST contains many different historical layers, some of which include the history of the Syrian-Christian community in South India, the history of the Hindu caste system, Velutha, Krishna, the Hindu god, the kathakali dance in Kerala, the Communist Party in Kerala, and the Naxalites in Kerala. Kerala is a complicated region. People from various religious origins live in Kerala. Kerala saw far greater success for communism there. Because everyone must be treated equally in communism. As a result, it is adopted by Kerala's lowest classes.

Diaspora is a major problem that was important in TGST. The history of India contains many levels of diaspora. The majority of diaspora has taken place through transition and relocation. In communities with a large diaspora, like Kerala, hybridity is obvious. Kerala had a complicated and multicultural society (Wrede, 2015). Hybridity is defined as being in the center of two spaces. According to Bhabha, the "allows for much diversity and adaptability in character" in the intermediate space. In TGST, there were linguistic, social, and natural hybrids. The study concluded that hybridity is damaging since Ammu's personality suffered as a result of her illegal relationship with Velutha and the twins' personality suffered as a result of their incest (infidelity between close relatives) at the book's conclusion. These personalities deteriorated as a result of their social hybridity.

The clever put to the test preconceived assumptions of character, particularly how postcolonial women were created. As a woman of mixed diaspora, Roy made an effort to relate to issues of caste and orientation. She used her own voice to try to convey her own engagement. She spoke out against colonialism directly using Western terminology. It resembles resistance. India began to accept international investment in the middle of the 1990s as a result of its monetary flexibility. Affected by this agreement was Kerala. This strategy produced financial growth. Kerala also broadens its global reach. Roy acknowledged that social inequality in India had risen as a result of globalization. India's rural and urban populations have become drastically divided as a result of globalization. India's future is dependent on its population and political options. This book explores the diaspora created in the various historical eras. Additionally, hybridity is a byproduct of diaspora. Hybridity is also risky since two characters in the narrative lose importance. Additionally, local factors, not global ones, will determine India's fate. Political options should be available to the Indian government.

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