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# Queer Vulnerability and The Poetics of Resistance in Arundhati Roy's *The Ministry of Utmost Happiness*

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**Abstract:** Queer vulnerability, rooted in Judith Butler's theories of performativity and precarity, highlights how queer bodies and lives are positioned within heteronormative power structures, resulting in their exposure to harm and challenging prevailing narratives of autonomy. In this situation, vulnerability is a place of potential resistance and unity rather than just a condition to be overcome. Vulnerability can also become a kind of political visibility in environments where LGBT presence is pathologised or criminalised—a call for acceptance, justice, and a transforming sense of belonging. This paper will examine how Arundhati Roy's 2017 book *The Ministry of Utmost Happiness* depicts queer fragility in multiple ways. Roy exposes the emotional instability and sociopolitical marginalisation of gay lives in India by focusing on Anjum, a transgender character from Delhi. The notion that vulnerability is not just a personal state but a politically induced condition is explored in this study by drawing on the theoretical framework of queer theory, including Judith Butler's concepts of "performativity" and "precarious life", Lauren Berlant's concepts of "affect" and "cruel optimism," and Jasbir Paur's concept of "debility". In order to show how queer lives are differently exposed to violence, Roy blends Anjum's story with the ghosts of Partition, the Gujarat riots, caste violence, and the Kashmir conflict, rather than separating her queerness from more significant historical traumas. Ultimately, the study argues that Roy develops a poetics of resistance that envisions queer survival through radical kinship, communal inhabitation, and grieving, rather than assimilation.

**Keywords**: Queer theory; vulnerability: transgender; resistance; precarity

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## Introduction

Arundhati Roy's *The Ministry of Utmost Happiness* (2017) stands out as a potent narrative in the evolving field of postcolonial Indian literature, bringing to the fore queer subjectivities that are frequently marginalized in both literary discourse and society at large. The second book by Roy is a deeply personal examination of trauma, marginalization, and non-normative identities in addition to being a broad political critique. Anjum, a transgender Hijra from Delhi, is a character that Roy uses to illustrate a nuanced picture of queer fragility that combines caste, religion, nationalism, and bodily autonomy. Queer lives are not only metaphors or subtexts in Roy's book; instead, they are an integral part of the work's thematic structure, representing both political opposition and personal vulnerability. By putting gay narratives at the center of her book, Roy questions the dominant ideas about normalcy, identity, and belonging in modern-day India.

The refusal to separate queer experience from other axes of marginality is a key aspect of *The Ministry of Utmost Happiness*. Roy's story illustrates how casteism, Islamophobia, queerness, and political violence all converge in Anjum's existence, shattering the division of social categories. Instead of following a straight, redemptive arc, the work displays a fractured, polyphonic narrative structure that reflects the splintered subjectivities it depicts. In postcolonial literature, Gayatri Gopinath (2005) argues that queerness needs to be viewed as "a spatial and affective formation that disrupts normative mappings of space, time, and belonging" (Unruly Visions 7). By placing Anjum's life amid many conflict zones—Old Delhi's communal enclaves, the state's bureaucratic impunity, and the universal pain experienced by the dispossessed—Roy's narrative demonstrates this disruptive potential. In Roy's story, the gay body thus becomes a place where the personal becomes political and where grieving is communalized as a survival strategy rather than privatized.

Establishing what this article refers to as a "poetics of resistance" requires equal emphasis on the novel's aesthetics. Roy avoids realist tropes in favor of narrative digressions, nonlinear timelines, and lyrical fragmentation. A formal resistance to narrative closure and epistemological certainty—two characteristics of dominating historiographies—is enacted by these stylistic decisions, which go beyond simple experimentation. The disjunctive style of the narrative is consistent with the thematic themes of dislocation and confusion that LGBT people in India endure. Regarding Anjum's path, José Esteban Muñoz's concept of "disidentification," in which queer persons negotiate and challenge prevailing cultural logics (Muñoz 4), is especially pertinent. Anjum inhabits a liminal area that resists classification, offering an alternative model of queer survival based on kinship and care, rather than conforming to any fixed sense of identity—whether it be gender, religion, or nationality.

In *The Ministry of Utmost Happiness*, Arundhati Roy crafts a narrative that is as politically charged as it is intimately human. At its heart is Anjum, a hijra who navigates the brutalities of a society that perceives queerness as abjection. Roy's novel emerges in the wake of postcolonial India's complex and often violent engagements with gender, religion, caste, and state-sanctioned marginalization. While queerness has often been

ISSN 2349-4948

framed in Indian literature through metaphors of invisibility or deviance, Roy offers a different lens—one of visibility steeped in pain, yet brimming with resistant vitality. This paper examines the role of vulnerability in queer life as depicted in Roy's novel. It situates it within a broader discourse informed by global queer studies and South Asian cultural realities.

The objective here is not only to trace Anjum's suffering but to illuminate how vulnerability becomes a mode of political articulation. In resisting the binary of victimhood and agency, the novel exemplifies how queer lives confront systems of violence not merely through defiance but through endurance, collectivity, and storytelling. The analysis thus pivots on the intersection of vulnerability and queer resistance.

Roy's literary imagination is also influenced by her political convictions, which are evident in her activism and nonfiction writing. Her depiction of Anjum and the oppressed group at the Jannat Guest House is consistent with her larger criticism of the Indian government's cooperation in silencing dissident voices, whether they be those of LGBT people, Dalit campaigners, or Kashmiri insurgents. According to Nivedita Menon (2012), "queer politics in India must move toward a more radical questioning of those institutions themselves and beyond the demand for inclusion within existing institutions" (Menon 156). By creating a space—both literal and metaphorical—where the marginalized create alternate modes of existence in defiance of the normative expectations of visibility and legibility, Roy's book serves as an excellent example of this request.

Ultimately, this essay argues that The Ministry of Utmost Happiness offers a lyrical map of queer resistance, independent of legislative recognition or mainstream acceptance. Instead, it suggests an entirely new ethics—one that honors loss, promotes community living, and cherishes fragility. Roy's vision welcomes people with low incomes, the injured, and the forgotten, refusing to sanitize queer life into neoliberal frames of pride and productivity. In doing so, the book presents a queer utopia as an emerging practice that arises from the solidarity of the broken rather than as a far-off ideal.

**Review of Literature**

Many people have seen Roy's book as a "literary insurgency" against the neoliberal and nationalist inclinations toward homogenization. According to Elleke Boehmer and Chris Holmes (2018), Roy creates a "polyphonic narrative" that dismantles prevailing power and voice systems, creating new avenues for opposition (Boehmer and Holmes 5). A divided society and the scattered realities of its underprivileged inhabitants are reflected in the novel's haphazard, fragmentary structure. Scholars like José Esteban Muñoz (1999) have argued in queer theory more generally that this form is also reflective of queer epistemology, where narrative is nonlinear and identity resists fixity (Muñoz 22).

A significant part of the book is devoted to Anjum, the main queer character who represents a symbolic critique of the societal and political structures that marginalize

ISSN 2349-4948

those who identify as gender nonconforming. Anjum has been analysed by critics such as Niladri R. Chatterjee (2018) as a subversive person who combines "resilient subjectivity and radical vulnerability" (Chatterjee 141). Although the character is praised for defying binaries, many interpretations remain superficial and often fail to consider how Roy's narrative strategies inherently challenge traditional forms of representation. Shuchi Kapila (2018) observes that Roy's use of lyrical language "blurs the line between prose and poetry." However, she does not go into great detail on how this poetic form is used to convey gay trauma and resistance (Kapila 204).

There has also been much interest in the novel's political landscape. Roy's novel is situated within the tradition of resistance literature, as noted by Priyamvada Gopal (2019), who describes it as "a chronicle of India's unfinished democracy" (Gopal 98). Queer life' intersections with these oppressive frameworks are very briefly acknowledged, despite scholars' exploration of how caste and religious minorities are prioritized in this resistance. For example, in Literature and the Postcolonial Nation, Sneja Gunew (2018) highlights Roy's analysis of the contradictions of the postcolonial state. However, she provides no discussion of the critique's gendered or sexual aspects (Gunew 112).

In recent readings, there has been some discussion of queer theory. The essay "Unarchiving Desire" (2020) by Shraddha Chatterjee is noteworthy because it situates *The Ministry of Utmost Happiness* in a framework of queer archives and temporality. Chatterjee argues that the novel "queers the historical record" by providing different ways to remember and grieve (Chatterjee 164). However, here, temporality—rather than vulnerability or the aesthetics of queer resistance—remains the central concern. Roy's portrayal of queer suffering could benefit from an application of Ranjana Khanna's (2003) theory of melancholy citizenship, which delves into the intersections of grief, exile, physiological trauma, and political silence (Khanna 213). Theorizing queer vulnerability, which is regarded as a structural and affective state, in Roy's novel has, however, received little attention. In a similar vein, although Roy's work has frequently been characterized as lyrical and defiant, few critics have closely examined how her poetics—her use of metaphor, silence, fractured syntax, and multilingual idioms—act as a form of resistance that is particularly queer in its emotive register. Julie Mullaney (2002) examines the novel's complex, disjointed narrative structure in Arundhati Roy's *The God of Small Things: A Reader's Guide*, emphasizing how it relates to postcolonial storytelling techniques that challenge traditional linear historical narratives. Mullaney asserts that this nonlinear style effectively depicts the recurrent themes of trauma and oppression that Roy's characters face by reflecting their chaotic experiences (Mullaney).

Even with the increasing amount of research on The Ministry of Utmost Happiness, several gaps remain: Most literary studies do not focus on theories of queer vulnerability. In the context of queer politics, the intersection of poetic form and aesthetic resistance has not been fully explored. Particularly from a queer theoretical perspective, the novel's intersectionality of queer, Muslim, Dalit, and Kashmiri identities is still not well understood. Although marginality and trauma are discussed, the emotive aspects of queer life—joy, sadness, and hope—have not been thoroughly

ISSN 2349-4948

examined in connection to form. To address these deficiencies, this article emphasizes queer vulnerability in The Ministry of Utmost Happiness as both a narrative and formal approach, rather than merely as thematic material. It will contend that Roy's poetics—encompassing silence, lyricism, geographical dislocation, and fragmentation—work to subvert hegemonic narratives and create space for queer existence to manifest as both vulnerable and strong.

**Methodology: Theoretical Framework**

With a focus on textual close reading and interdisciplinary critique, this study employs a qualitative literary analysis methodology based on queer theory. The study examines how narrative form, character, and affective registers in Arundhati Roy's 2017 book, The Ministry of Utmost Happiness, create queer vulnerability and express resistance. Drawing on Judith Butler's concepts of precarious life (Butler, Precarious Life, 2004) and gender performativity (Butler, Gender Trouble, 1990), the study examines how Roy presents the lives of queer characters, especially Anjum, as performative subjects whose presence both embodies socio-political fragility and subverts hegemonic gender norms. The discursive violence committed against bodies that do not fit the mold is mapped out using Butler's theory.

Roy's depiction of queer desire and attachments in the setting of systemic neglect and state failure is examined using Lauren Berlant's theories of affect and cruel optimism (Cruel Optimism, 2011). It is possible to view Anjum's quest for care and community membership as both reparative and indicative of the "cruel optimism" Berlant talks about, in which the very systems that offer solace also maintain vulnerability. The study also incorporates the notion of debility developed by Jasbir Puar (The Right to Maim, 2017), which goes beyond conventional disability theory to explain the slow violence and infrastructure neglect that leave some populations permanently damaged. Roy's depiction of the Dalit characters, Kashmiris, and Hijra community demonstrates how the state creates debility as a means of control. Scholars such as Gayatri Gopinath (Impossible Desires, 2005) and Anjali Arondekar, whose research on queer diasporas and archive absence contextualizes Roy's resistance aesthetics, further enhance this framework. To examine queer suffering as both aesthetic and political, the methodology integrates critical hermeneutics with theoretical triangulation.

**The Fragile Body: Hijra Identity and the Politics of Abjection**

Through an intersectional lens of gender, caste, class, and religion, Arundhati Roy deftly weaves together the realities of India's underprivileged populations in The Ministry of Utmost Happiness. The figure of Anjum, a hijra, is at the center of this tapestry. Her life represents what Julia Kristeva (1982) refers to as the "abject"—the culturally produced "other" that is both objectionable and essential to the development of normative subjectivity (Kristeva 4). Roy examines the sociopolitical precariousness of hijra bodies, whose presence challenges the heteronormative nation-state's imagination and undermines gender binary notions.

ISSN 2349-4948

The path of Anjum, from a little child named Aftab to a hijra named Anjum, is marked by political, emotional, and physical suffering. She is an intersex child born to a Muslim family in Old Delhi, and the narrative begins with her birth. Immediately, her body becomes a source of cultural worry, and her identity is problematized. She eventually feels like she belongs in the Khwabgah, a residence of hijras, where she is lured as a child. However, even in this transitional area, vulnerability endures, particularly when society views hijras as both divine and expendable. The vulnerability of the hijra body becomes a site of both violence and resistance in a culture that confines such bodies to areas of invisibility and dispossession; Roy does not romanticize Anjum's identity.

The concept of "fragility" is a metaphor for social and epistemic erasure rather than just physical vulnerability. The hijra body's vulnerability stems from the systemic undervaluation of its agency, not from a lack of it. Indian liberal democracy, which seems to promote diversity but marginalizes the queer-trans community, is quietly criticized by Roy. Anjum is marginalized even in queer communities, serving as a reminder that caste, religion, and class are frequently used to categorize LGBT emancipation. Anjum, a Muslim and a hijra, represents what Judith Butler (2004) refers to as the "precarious life"—a life that is unimaginable in the prevailing public discourse—by occupying a doubly desolate position in post-Partition and post-Gujarat riot India (Butler 25). In *The Ministry of Utmost Happiness*, Roy's depiction of hijra identity reclaims the politics of rejection as a queer form of resistance. Roy challenges the country's normative structures through Anjum's brittle but resilient body, arguing that the politics of visibility must take into consideration disposable people. The novel becomes an epistemological intervention, exploring how literature can highlight bodies that challenge, upend, and ultimately defy the imposed coherence of space, identity, and belonging.

**Spaces of Shelter: Khwabgah and Jannat Guest House as Queer Utopias**

In *The Ministry of Utmost Happiness (2017)*, Arundhati Roy highlights alternate spatialities in which non-normative lives temporarily defy the dominance of state surveillance and heteronormativity. Anjum's house, Khwabgah, and the Jannat Guest House serve as affective counterpublics as well as shelters, where queer subjectivities reshape themselves outside of the harshness of normative belonging. Despite being created on the periphery of society, these areas have a powerful potential for queer worldmaking. They align closely with the theories of affect and "cruel optimism" by Lauren Berlant (2011), which posits that attachments to imagined utopias persist even when they compromise the subject's ability to thrive (Berlant 1).

According to Berlant's theory of affect, emotion is a structure of connection and relationships that is influenced by social, political, and economic factors rather than being an individual sentiment. The Khwabgah is transformed into an emotive arena in this concept, where dispossessed bodies—Hijras, intersex individuals, mentally ill persons, and the abandoned—form shaky but close-knit networks of cohabitation and caring. Despite its fragility and fragmentation, this community offers a model of queer relationality that challenges prevailing notions of identity, kinship, and the future.

ISSN 2349-4948

Through the material and aesthetic reconfiguration of space, Anjum's home is more than just a place to retreat; it is a performative reclamation of agency. The emotive effort of queer survival is made visible in these interstitial spaces. In the context of Khwabgah, where affect overshadows the appearance of personal autonomy and emphasizes the interdependency among vulnerable bodies, Berlant's claim that "affect is the name we give to those forces... that let us know that we are not sovereign" (Berlant 13) is particularly moving. However, the brutality of the socio-political system these queer places seek to escape invariably mediates their utopianism.

Paradoxically, the Jannat Guest House, situated near a cemetery, embodies both safety and vulnerability. It represents what Berlant refers to as the "cruel optimism" of utopian yearning and, despite offering an architectural and emotional haven for misfits, including Muslims, Dalits, Kashmiri rebels, and queers, it is constantly in danger. "When something you desire is an obstacle to your flourishing," as Berlant states, "a relation of cruel optimism exists" (Berlant 1). The very institutions that provide Anjum and others with a sense of relief are perilously close to collapsing, never wholly free from the violence and marginalization they oppose. The characters develop an emotional attachment to both redemptive and illusory arrangements of safety as a result of seeking refuge in places like Jannat. As a result, Roy's depiction of Khwabgah and Jannat Guest House serves as both a hopeful but brittle gay paradise and a multi-layered critique of the nation-state's heteropatriarchal apparatus. According to Berlant's theories, these spaces show how the pain and promise of queer living under neoliberal and communal violence are intertwined with affective ties to marginal sanctuaries.

**Queer Precarity, Biopolitics, and Intersectionality:**

*The Ministry of Utmost Happiness* (2017) by Arundhati Roy presents a complex portrayal of marginalization, resistance, and overlapping identities in contemporary India. Through the character of Anjum, a hijra, whose lived experience reflects the precarities linked with non-normative gender and sexual identities, the novel unapologetically engages with queer lives. This paper employs Jasbir Puar's (2017) concept of "debility" to reframe the politics of resistance and survival in the novel, examining how Roy portrays queer vulnerability as a consequence of intersecting oppressions and systemic biopolitical regulation.

Michel Foucault's original concept of biopolitics is reframed by Jasbir Puar's work on the subject, especially in *The Right to Maim: Debility, Capacity, Disability (2017)*, which highlights how state power functions not only through the binary of life and death but also through the gradual attrition of bodies via debility. "Debility is a state of injury and bodily exclusion that renders populations available for value extraction while maintaining them in states of inoperability," according to Puar (Puar 15). Roy's portrayal of Anjum and other disadvantaged individuals, who are both systemically disabled by social, medical, and bureaucratic systems yet visible as political subjects, particularly resonates with this idea.

Anjum's queerness is not just gendered or sexual, but also national, chronological, and spatial. Both her identity and her body are places of control and

resistance. Anjum, who lives in Delhi's Khwabgah, a communal center for the hijra, initially attempts to establish a sense of belonging, but this sense of belonging remains insecure. Following her survival of the Gujarat pogrom, which is also a state-approved act of necropolitics, Anjum finds herself more and more cut off from both heteronormative society and gay kinfolk. Her ultimate retreat to the cemetery, which she turns into a haven for the marginalized, highlights the debilitation LGBT persons experience in India, not only in terms of violence, but also in the degradation of their potential for life, citizenship, and the future.

Under biopolitical governance, "the project of debilitation is central to the management of populations," as Puar argues (Puar 21). The state's refusal of protection and the deliberate creation of non-capable life are both reflected in Anjum's predicament. However, it is impossible to comprehend this queerness in a vacuum. To present an intersectional critique of oppression, Roy's narrative architecture effectively ties together caste, religion, gender, and class, thereby highlighting the complex interplay between these factors. Kimberlé Crenshaw (1991) coined the term "intersectionality," which refers to how multiple axes of identity and power dynamics intersect to create distinct experiences of oppression (Crenshaw 1242). Anjum's gender nonconformity and her Muslim identity are inextricably linked. She is particularly vulnerable since she is a Shia Muslim transwoman in a Hindu-dominated, nationalist country that increasingly demonizes both gender and religious minorities, in addition to the fact that she is transgender.

Her precarity is exacerbated as a result; this condition is characterized by a system of constant exposure to danger, rather than just a lack of safety. As Judith Butler would put it in *Precarious Life (2004)*, Roy's portrayal illustrates how biopolitical regimes construct particular bodies as disposable or ungrievable, transcending an additive model of oppression. At the intersection of life and death, the cemetery—Jannat Guest House—is a significant symbolic location—the non-normative, the disabled, the queer, and the dispossessed gather there. The cemetery exemplifies what Achille Mbembe (2003) refers to as "necropolitics"—the state's authority to determine who may live and who must die (Mbembe 11)—by becoming a type of "infra-life" (Puar 67), a subaltern space of both exclusion and solidarity.

The book also criticizes liberal politics of inclusion, which frequently aim to fit gay bodies into neoliberal or nationalist frameworks. Such homonationalism, in which homosexual issues are selectively incorporated for the sake of state legitimacy, is criticized by Puar (Puar 9). Roy's homosexual characters, on the other hand, oppose assimilation. Their lifestyles and the narrative framework that encompasses them—which is nonlinear, fractured, and polyvocal—both demonstrate their reluctance to conform to prevailing paradigms. What José Esteban Muñoz refers to in *Cruising Utopia (2009)* as "queer futurity"—the notion that queerness is not yet here but rather a horizon that defies the logic of the present—is in line with the rejection of tidy closure or teleological salvation (Muñoz 1-3).

Furthermore, ableist structures—where disability, debility, and queerness come together—intersect with the state's purpose of disciplining queer bodies. Roy illustrates

ISSN 2349-4948

how trauma causes both psychological harm and political debilitation through the character of Saddam Hussain (Dayachand), a Dalit man who changes his name after seeing his father lynched. Because both Saddam and Anjum are victims of systemic desertion, their bond is based on their mutual disposability. Here, Roy describes a coalition of the marginalized, creating a counterpublic that challenges established conventions. As Lauren Berlant argues in *Cruel Optimism (2011*), such affiliations do not necessarily guarantee stability or healing. However, they are "attachments to compromised conditions" that enable survival in the face of persistent precarity (Berlant 24).

**Death, Mourning, and Resistance: Queer Grief in Public Spaces**

The political power of grief is highlighted by Arundhati Roy's deft integration of individual loss and group mourning. A hijra named Anjum is at the heart of this story; her experiences of death and grieving take place in obvious public areas rather than private enclosures, most notably the graveyard she lives in and turns into a haven for the disenfranchised. In this setting, Roy's portrayal of mourning transcends the typical emotional reaction. It emerges as a means of resistance and visible reclamation for LGBT lives that have historically been marginalized in society.

Judith Butler's concept of "precarious life" sheds light on how Roy emphasizes queer grief as an active arena of social and political struggle, rather than a passive form of pain. Butler defines "precariousness" as the politically created state in which some lives are not acknowledged as lives at all, and as a result, their death is not lamented (Butler 34). Roy's story subverts this order of grievability by creating venues for the public recognition and even celebration of LGBT deaths and sufferings. Anjum's cemetery turns into a site of queer grieving that challenges conventional narratives of gender, family, and national identity. Roy bases the creation of this space on Butler's theory of performativity, which holds that gender is a recurring social performance that gains substance over time rather than a stable identity (Butler 25). Anjum defies the performative expectations of mourning and gender by opting to live in the graveyard, a site that is typically seen as sacrosanct and dominated by men. Her public grief reveals the state's denial of LGBT life and subjectivity and goes beyond merely expressing personal loss.

As a result, mourning becomes a political act that stages sorrow in an area where it was never intended to be. "When we mourn, we are acknowledging that a life has been lost, that it was worthy of recognition, and that the conditions that made that life precarious ought to be critically examined," asserts Butler (Frames of War 38). In The Ministry of Utmost Happiness, Roy's portrayal of sadness also serves as a vehicle for critiquing the sociopolitical systems that generate LGBT disposability. The book does not distinguish between resistance and grief. In Roy's book, public mourning turns into a group performative intervention that challenges heteropatriarchy, casteism, and governmental aggression. It reveals the country's role in LGBT erasure and reclaims public space for non-normative identities. The vigil scenes, funeral processions, and the deceased's appearance in the story are ritualized acts of protest rather than merely symbolic gestures. Queer bodies in death that refuse to be erased are a message of

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defiance against the state's mandated deadly normalcy. By doing this, Roy supports Butler's claim that when grief is made visible, public, and shared, it may be used as a political tool.

## Conclusion

*The Ministry of Utmost Happiness* offers a searing yet compassionate portrayal of queer life on the margins. Through Anjum, Roy not only foregrounds the violence endured by queer individuals but also celebrates their capacity to endure, to love, and to build alternative communities. The novel challenges us to rethink vulnerability, not as weakness, but as a space of relationality, political consciousness, and resistance. By placing Anjum's story within broader queer and postcolonial frameworks, we recognize that the struggle for queer dignity is both local and global, personal and collective. By examining the interconnected processes of intersectionality, biopolitics, and queer vulnerability, this essay aims to demonstrate how Roy employs an aesthetics of feeling, space, and grieving to create a politics of resistance. This article examines how the book challenges gender, national, and belonging norms by incorporating theoretical frameworks from Judith Butler, Lauren Berlant, and Jasbir Puar into a critical reading of Roy's work. Finally, by dramatizing the everyday politics of LGBT fragility in India, *The Ministry of Utmost Happiness* makes a significant addition to queer literature and postcolonial critique. Roy highlights a queer ethics of survival that is both firmly rooted in the Indian geopolitical environment and has profoundly global ramifications through the interaction of affective bonds, spatial resistance, and bodily precarity. The book challenges readers to reevaluate exclusion architectures and pay attention to the ethereal voices that dream differently. In the outskirts of a country that still rejects them, Roy's LGBT characters create a habitable, if precarious, place via the intersection of grief and care, vulnerability and agency. This delicate zone, both political and poetic, remains the most effective means of resistance. In a world that often renders queer lives ungrievable, Roy's novel stands as an act of radical empathy and narrative justice.

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