

The Poetics of Pain and Protest: A Qualitative Exploration of Subaltern Voices in The Ministry of Utmost Happiness

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Abstract

The present paper aims at analyzing The Ministry of Utmost Happiness by Arundhati Roy in the light of theoretical underpinnings of Jameson's third world literature. The novel dawn upon the fragmented situations of Indian democracy and economy. In the current article, the idea of Aftab's identity in the third world India is suggested which shows twists and turns in his life under the dynamics of socio-political realities. Moreover, the research delves in the national conflicts influencing the region of Kashmir where the lives of people allegorize with post-colonial fragmentation in the third world India. The key element of post-colonial marginal voices represents the power of third world India who is cause of suffering in the premises of Kashmir. The present study is qualitative in nature. It deploys the textual quotations and events of novel which allegorically refract the picture of third world India.

Keywords: Third World Allegory, Kashmir, India, Post-Colonial, Politics

Introduction

The present study delves into the allegory of marginal voices in third world India. The socio-political contentions are the hotchpotch of people living in the colonial rule of India. In the third world literature, the artistic writing is allegorical and representative of public experiences. According to Jameson, the individual destiny characterizes the conflictive life of people owing to the dynamics of its country (Jameson, 1986). The research will highlight the notion of marginal voices of people suffering from fragmentation on the part of Aftab. Secondly, the character of Musa allegorizes with the public life of all Kashmiri's who are under the colonial

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rule of India. To conclude it, the purpose of this article is to enlighten the idea of allegory as a tool to show the postcolonial marginal voices.

The novel, “Ministry of Utmost Happiness” is not a story, rather, it is the combination of different narratives, including from Delhi and Kashmir. The story is about the lives of transgender, who lives in the teeth of political and economic issues. The transgender suffers due to their identity. The story encircles many characters; the story of man named Musa, the story of a transgender character, the story of a woman raped in a political movement, the story of a woman who abducts a child, the story of Dalits in Kashmir etc. The characters delineate the horrors of war and different riots of activists. The characters are imbued with varied voices about the threat to their lives due to political circumstances. The movement of Maoist has been incorporated in the novel. As Roy quotes, “how to tell a shattered story? By slowly becoming everybody. No. By slowly becoming everything” (Roy, 2017, p. 436).

The significance of choosing this novel lies in the fact that the researcher has tried to explore the third world cultural realities of subalternity, cultural struggle and nationalism through the Jamesonian Allegorical Framework. The researcher argues the fact of cultural beginning and radical differences in cultural history which take the new beginning of their present situation and culture in third world India.

Review of the Literature

❖ Definition of Allegory

In the Oxford dictionary, allegory is defined as the symbolic representation of an event and a particular happening. In the allegory, the characters are the manifestations of an idea, quality, or reality. The writer does not expose the reality on the spur of movement through metaphorical understanding; rather the writer preserves the truth for wise people and makes it ambiguous for ignorant people (Quilligan, 1992).

❖ National Allegory in Post-Colonial Literature

American professor Fred Lewis Pattee describes the notion of the relationship between the two terms. He edifies the fact that the national literature is an embodiment of literary production, emanated from the people of the nation during its history, preserved through writing and printing. It is the collection of best

thoughts and fancies of people (Szeman, 2004). The non-western account of history aims at questioning its authority in the allegorical manifestation. Secondly, in the non-western and postcolonial discourses, the purpose is to bring forth the prophetic vision of reality and history. The allegorical propensity which highlights the history and aims at describing the cultural experiences of people in the European colonization; therefore, the compelling image of history enacts the presentness of history. In this way, the dialectics between memory, future, time and present do not find any particular space (Ashcroft, 2013, p. 107).

❖ Famous National Allegories in Post-Colonial Literature

The three writers are taken into consideration from Malayam language: Basheer, O.V. Vijayan and Paul Zachariah. In the oeuvre of these above-mentioned writers, there is a filament of national allegory in which all these writers take the nation and its people into consideration along with their issues. Basheer starts writing at the peak of the Gandhian era and gains eminence after independence. A reader observes, "Bashir's fiction is nothing more than the constructive details of lives of individuals" (Palakeel, 1996 #1). In his writings, the reader can feel a stroke of strong national spirit which shows the pace of his themes and concerning ideas related to nation and its issues including poverty, religious pluralism, adjustment of people in the postmodern era and illiterate people and their financial issues etc (Palakeel, 1996, p. 100).

The short story writers O. V. Vijayan and Paul Zachariah follow the footsteps of Basheer in the literary career. Both have come to write the national allegories due to their long stay in Delhi. Both writers have an intense personal and professional interest in politics. Vijayan has been the political cartoonist. In his apocalyptic short story, *The Rock*, Vijayan deploys the third world nationalities: a Chinese girl and an Indian boy. Both the Chinese girl and Indian boy have been left on earth after the chaos and they are supposed to procreate for initiating the human race. In this way, they decide against life and future ((Palakeel, 1996p. 97).

Zachariah is a short story writer. His oeuvre consists of the hapless individuals who are supposed to put up with westernized pseudo-intellectual. In the writings of Zachariah, he adopts the style of Syrian Christian texture. In the stories, there is the labyrinth in which protagonist; Mr Chacko is entrapped and convinced to set the fire on his books and to commit the suicide. But he fails to commit suicide and feels an inability to open the lid of poison bottle. In the stories of Zachariah, the tone of

the protagonist is a self-mockery. The individuals of Zachariah are incapable of showing their freedom and will. One may feel, “at the height of independence, struggle in India, issues of class, caste dominate the Indian fiction for more than a desire for nationhood (Palakeel, 1996, p. 98).

Meanwhile Naipaul sets the story of *A Bend in the River* in the reign of general Mobutu, who has overthrown the president in Africa. He sets the different rules for African and warns the other people who as immigrants living in Africa. Naipaul describes, “the aftermath of decolonization in the Democratic Republic of Congo” (Idris, 2012, p. 169). The character of Salim is the manifestation of diasporic people living in Africa. In the reign of Mobutu, the identity crisis of Salim is the representation of the collective lives of all immigrants. The novel conforms to third world national allegory, as it displays, “Salim becomes an allegorical representation of diasporic people living in Congo” (Idris, 2012, p. 171). Here, the story conforms to the theoretical underpinnings of Jameson about the third world national crisis and political problems of a country. Jameson points out the idea that in the third world literature, “the story of an individual is connected with the history of class struggle and the novel is sensitive to such issues as all the characters are reshaped by socio-political and economic upheavals in Congo” (Idris, 2012, p. 173). The third world writer emerges and feels a responsibility “to point out the reason behind the failure of independence through the formal literary manifestation of the political problem (Idris, 2012, p.181).

❖ **Kashmir in Contemporary Indian Fiction**

Basharat Peer’s *The Curfewed Night* is a torturous memoir of the people of Kashmir. Being an Indian American Journalist, he has encapsulated the sufferings of people in the torture cell under the Indian control. The book has named the torture cell as Papa 2, from where the insanity gets itself at zenith and people never come back in normal life. Basharat has spent his childhood there and provides vivid details of longing for freedom on the part of people. Being a journalist, the account of abnormal lives and militant insurgency and never-ending tortures edifies the image of Kashmir in the eyes of Indian. The brutality, displacement and destruction run in the veins of militants who are not yet done with the destruction of poor Kashmiris (Peer, 2010, p. 256).

In addition to Basharat Peer, *The Book of Gold Leaves* by Mirza Waheed Indian journalist provides a historical account of partition between India and Pakistan. The

novel's sub-plot follows the story of Roohi and Faiz (Allaie, 2016). The novel is set under 1990 faulty elections and resistance movement to underline the trajectory of Kashmir. Here, in the same novel, their personal life is intertwined with militant insurgency, sudden firing, round the clock curfews and raids. The violence actually defines the importance of Kashmiri's human life in the eyes of Indians (Allaie, 2016, p. 757)

All the above-mentioned existing novels do give a general view of life in Kashmir. The overall freedom struggle and resistance on the part of people is not openly narrated and mentioned. The under study novel goes for an open picture inside Kashmir where their reality is influenced by the economic and political turmoil. Therefore, in the selected text, the researcher not only gives a close attention to fragmented identities but also deploys the fragmented narratives to enlighten the zoom in picture of Kashmiri characters.

All the characters discussed above do give a single side picture of reality in premises of Kashmir and how their lives are disturbed, but the present articles delves into the social identity of a transgender living under third world Indian regime and consequently, the whole narrative allegorize with the homogenous representation of people. Their personal life is an embodiment of political struggle in India.

Methodology

The present study is a textual study of *The Ministry of Utmost Happiness* by Arundhati Roy. The research is qualitative in nature. The researcher deploys the theoretical framework of third world national allegory proposed by Jameson. The researcher highlights the political events in India and its political realities which reshape the life of individuals at large. The textual quotes from the selected text conform to the theoretical underpinnings of Jameson. Roy has used the political aspects to highlight the struggles of people who suffer due to the political and economic turmoil of third world India. These upheavals represent the embattled situation of third world Indian culture and society. The two significant narratives of Aftab and Musa are deployed to dawn the light on the national events including Gujarati riots and Kashmir insurgency in the selected work.

Fredrick Jameson on Third World National Allegory

❖ Historicism in Third World Literature

The gong of nationalism is crucial in the third world literature. Jameson provides the dichotomy of first world literature and the third world literature to delineate the standpoint of nationalism in the third world countries. Jameson describes the idea that the literature represents the expression of reality. It has the ability to espouse over the plethora of situations related to culture and society. The purpose of Jameson in highlighting the third world literature is to epitomize the idea of unfamiliar situations and circumstances of politics and economy in the particular nation. Jameson edifies the cultural struggle of third world nation and its people.

The certain tinge of nationalism in the third world country is necessary because it dawn upon the light on the people in particular. Jameson remarks, “obsessive return of national situation itself”, is mandatory in the third world literature (p.65). For Jameson, the return of national situation will make the sense of literature for readers around the globe. The theoretical precincts of Jameson make it obvious that the third world literature provides the presence of new information which is never truly comprehended before. In nationalism, the collectivity of people is undertaken and the story of third world literature enacts the drama of collective individuals to heighten the importance of the collective consciousness. In the third world literature, the point of discussion is historicist in nature. The historicist view gives rise to the contemporary situation of the third world society and culture. The historicist view of society and culture has an impact on the life of people who live in that particular state or nation. In the undertaken novel, the historical elements of politics and economy homogenize with the overall struggle of characters and vice versa.

❖ Fragmentation

Jameson discusses the idea of issues in the third world literature. He edifies the fact that in the third world literature one feels the issues of gender and race. The third world literature is always imploring about the ideological differences. In ideological differences, the issues of gender and race find the space to enlighten their aftermaths on the life of people. as, it is suggested earlier that the theoretical underpinnings of Jameson have taken the dichotomy of first world literature and third world literature into consideration. One thing must be borne in mind that these theoretical postulates of Jameson do not provide the comparative analysis of first world literature and third world literature. Rather, the characteristics of third

world literature are discussed at length. In the third world literature, the situations are described from the standpoint of political and economic scenario. As Jameson remarks, “situations unfamiliar and therefore frightening-one that we do not know and prefer not to know” (p. 66). In this way, the readers come to know that the third world literature provides the issues of society and culture yet fragmented but provide the new beginning of the cultural differences. Jameson enlightens the idea that the third world literature is not about the “centered subject and unified personal identity” rather it takes the fragmentation on the global level into consideration (p.67). Consequently, it becomes obvious that the fragmentation of political and personal domains is taken. Jameson describes the idea that the fragmentation is between the political or economic scenario and personal life of people. This is the conclusive nail in the argument of third world literature. In the third world literature, both domains go side by side. These domains intersect and determine each other. These two domains behave like two loops of circuit which are incomprehensible without one another. Further, Jameson highlights the idea that the third world country cannot afford the narcissistic image of individual (p. 67). Here, the idea becomes clear that the third world nations avoid the narration of single character throughout the story. Rather, the third world literature offers the opportunity to speak the voice of people in particular not the single individual and their personal identity dilemma. In the selected novel, the element of fragmentation in identity of Aftab specifically opens avenues for national conflicts which influence the life of people in third world India.

❖ **Third World National Allegory**

Jameson coins the idea of national allegory in which the specific historical circumstances represent the culture and society of third world country. Hence, it becomes the third world national allegory in which the issues of political and economic scenario represent the situation of people at length. Time and again, the focus is shifted on the life of people in which the single story of individual is the story of all the people living in that nation. The idea of national allegory is relevant to third world literature because the literature of third world countries is an allegorical commentary on the life of people. The dichotomy of two domains seems fruitful because the personal life of characters allegorically reflects the political dimensions of third world country. As Jameson remarks, “the story of private individual destiny is always an allegory of the embattled situation of public third world culture and society” (p.69). Jameson has provided the interference of public and political domains to reconfirm the power of the economic and political situation

over the life of people. Here Jameson epitomizes the idea that the private life of people is incommensurable without the depiction of abstractions of political and economic scenario (p. 69). In the third world literature, the political influences exert an impact on the life of people because the circumstances shape the life of people in the society and culture.

In the selected text of *The Ministry of Utmost Happiness* by Arundhati Roy provides the issues of culture and society in the third world India. The text proposes a framework of national and political situations in India and the life of people in the teeth of the third world political scenario which is historicist one. The contemporary issues of embattled India represent the life of people which is reshaped under the political influences. The text offers the two significant narratives in which every narrative has delineated the struggle of people. The text describes the character of a transgender and underlines the struggle of transgender community in detail. The single narrative of transgender has epitomized the emblem of gender issues as Jameson has highlighted in his theoretical underpinnings. Secondly, the narrative of Tilo, Naga, Musa and Biplab represents the issues of mob killing of Kashmiri's in India. Thirdly, the narrative of Tilo epitomizes the alienation and discrimination on racial basis.

Analysis

❖ National Allegory in *The Ministry of Utmost Happiness*

The story of private individual destiny is always an allegory of embattled situations of public third-world culture and society" (Jameson, 2019, p. 69).

The novel, *The Ministry of Utmost Happiness* by Arundhati Roy explores the issues of the Indian nation. The novel portrays the picture of Indian democracy and the cultural struggle. The text proposes a framework of different political and economic upheavals and turmoil of the Indian nation. The purpose of Roy encapsulates the idea of individual and its life in the teeth of these upheavals. Roy describes the image of post-independent India. Roy exposes the issues of identity crises, oppression and gender segregation and disintegration of Indian society in particular. Moreover, the text describes the cultural struggle of Muslim people in general. The characters in the novel belong to different strata of society. The story of the novel revolves around the important events of protagonist Aftab who is a transgender entity.

In the beginning, the readers are acquainted with the life of Aftab being a transgender and the behaviour of people towards him and at his struggle to create a utopia where the rejected ones can lead their life. The fragmented social reality about national issues and the effect of national crises on the lives of people demonstrate a sense of alienation on the part of people. The result of the national impact on people and their life gives birth to the identity crises, alienation and cultural struggle etc.

The reality of a nation is the manifestation of characters who are suffering the political upheavals and their effects which will fragment and scatter their identities. The purpose of Roy in delineating the characters as the manifestation of political reality is to shed light on the national crises of the Indian nation. For example, in the novel, there is a division of people: Khwabgah and Dunya. The people living in Khwabgah are the transgenders and they are considered expelled from society. They are considered incapable of happiness and thus are devoid of normal life. The novel describes the fact that in society, people cannot put up with the transgenders. The same story seems to be part of Aftab's fate. His identity has been kept in secret for eight years. In these years, the mother feels the misery of her son. In the present study, the reality is conforming to social norms. Here, the point of Jameson conforms to the idea which is highlighted in the novel. Private life is totally under the influence of public upheavals. In the meanwhile, there was a serious setback to Rooh Afza by Coca Cola Company. In the Indian economy, serious setback influences the private life of individuals. The setback of Rooh Afza by Coca Cola Company manifests the serious setback of the loss in the Indian economy. The politics, economics, culture and identity submerge in each other to give the outward objection of reality in the third world India. The selected text allegorically reflects the national historical trajectories and events to mirror the life of people and highlights the certain nationalism as referred in Jameson's point of view.

The second episode of fragmented reality can be observed in Gujrati Curfew where the Muslims were ruthlessly killed. The tragedy of Gujarati miscreants edifies the Muslims as killers and terrorist in the eyes of Indians, the existence and survival of Aftab have gone through the different stages which allegorize with representation of the embattled situation of third world countries. In the first instance, Aftab shaves off his head to pass off as an Indian in the curfew which has been arranged to kill the Muslims and not alleged to register any murder. In the meanwhile, his identity has been shaped. He thinks about returning to Dunya. Moreover, he learns the chant

by heart to confirm his identity as Hindu to escape the murder. In the past, he thought that Dunya was placed where there was no place for Aftab. He considers that the air had made a way for him in Khwabgah. In the Khwabgah, his destiny waits for him, where he wants to be “her”.

The selected text uses the fragmentation of different political-economic and cultural factors to give a new paradigm of interpreting the third-world literature. The third world literature avoids the metaphorical drama of the individual and makes the identity of character as a social phenomenon. The identity of transgender in the third world literature demands space and correlates it with the economics of that particular state or nation. In the novel, the character of Aftab is explored in multiple meanings. The text unearths the element of new cultural beginning as Jameson refers to for reading the third-world literature. The selected text gives a chance to understand the concept of new cultural beginning in which the identity in the society is homogenized with the politico-economic scenario. The politics in the third world literature produces an effect on the life of literature. Consequently, the novel becomes a national allegory which correlates the historical trajectories with the life of people.

The Muslims are under the influence of Indians, who consider the Muslims as the killers. The Muslims learn the Gayatri Mantra of Indians. Like the Muslims suffer mob killing in the Gujarat Railway Burning accident. The same fear can be felt on the part of Aftab when he learns the Gayatri Mantra. He observes the same condition of himself for two months while living with other Muslims who suffers the identity fear. The culture and society of Indians are divided into two paradigms. Allegorically, in the first paradigm, there are Indians who are the people of Dunya and on the other hand, there is Khwabgah, in which all the Muslims reside. The people of Dunya exert pressure on the Khwabgah community. The Khwabgah community allegorizes with representation of Muslims who suffer due to the Indian dominancy. Likewise, the people of society exert a dominant effect on the Hijra community. The feeling of suffering is obvious when Nimmo remarks,

What are things you normal people get unhappy about? I don't mean you, but grown-ups like you- what makes them unhappy? Price-rise, children's school-admissions, husband's beatings, wives' cheatings, Hindu-Muslims riots, Indo-Pak war- outside things that settle down eventually.

But for us price rise and school admissions and beatings- husbands, cheating-wives are all inside us. The riot is inside us. The war is inside us. Indo-Pak is inside us. It will never settle down. It can't (p. 23).

In the above-mentioned lines, it seems obvious that riot and causes of riots reside in themselves. The exterior reality lies in them and it is the reality of incoherent survival due to the ever-changing tendencies. It delineates a grim reality of identity and troublesome survival. The troubles of Aftab are manifold. His troubles edify his dilemma of representation as a transgender and as a common human being who is suffering the national reality which influences the identity in the teeth of his survival. For instance, the companion in his journey to Ahmadabad also suffers the problem and eventually, he dies. The national reality of oppression among Muslims influences his aspirations. On the personal level, the story is a journey of a transgender who is suffering the alienation, disturbed social communication, unfulfilled desires and intolerance etc. The text manifests the reality of national crises and political turmoil. His personality has inconsistent coherence which can be observed in the novel frequently.

The second episode of fragmentation enlightens the railway coach event and incoherent modifications in Aftab's character. The political turmoil of the Indian nation finds its pace on the Muslims. The Muslims are blamed for the upheavals. In the novel, the Muslims are put into prison as they are considered murderers of Gujrati miscreants. The period of about two months indicates the grim consequences of Muslims as being Muslim in Delhi. These happenings reshape Aftab's identity. Roy underlines the fact that she has been found in the refugee camp of men side with a new haircut (Roy, p. 45). She has been looking like a junior bureaucrat (p. 46). The first impact on her identity can be observed when she takes Zainab with her and transforms her physical appearance into a young boy. When she returns to Khwabgah, Zainab has been completely transformed into a boy. She changes Zainab's name. Everyone in the Khwabgah is startled on the Anjum's new transformation which has started to prevail the Khwabgah and has taken Zainab as the first prey of Aftab's transformed identity. Moreover, she has made Zainab learn the Mantra of India, which is generally chanted in Hindu temples.

The socio-political circumstances navigate their personal life and create havoc in the life of individuals. The point of Jameson discerns that the life of individuals is enriched with the political and social conflicts which provoke the everlasting effect

and impact on the characters from the beginning to so far, the identity of Aftab deplores the plenty of social and political situation which bring a kind of chaos in his life. From the beginning to the end, he suffers the consistent inconsistency in terms of his identity crises. In his life, the selected novel deplores that his life presents the cold-blooded conflict which infects his identity and social life. Roy accumulates that at the beginning in his life at the Khwabgah, he is pleased and excited for being a part of haveli where he is free to act and express but later on, his Adam apple creates a conflict in him which enacts an ever-ending war in his life. At that time, he is unaware of the fact that his two-voices are the two compelling forces which are going to wage war on him from the standpoint of his physical identity and his social; identity in a society. His sweet musical voice represents his physical identity which he wants to adopt for the future and his deep male voice represents the identity in the society which he never has thought of. These two striking forces deplore a silent conflict at first but later on, this conflict emerges as a wretched storm in which he faces the enigma of his social representation. At that point, his first effort takes place when he tries to forget the incident of Railway coach and safely returns home. After returning home, he starts wearing the same shalwar and Dupatta with dark lipstick and bangles. As Roy remarks, “she emerges hour later, in her normal clothes, with lipstick and makeup and a few pretty clips in hair” (Roy, p. 47). This movement on the part of Aftab lets people believe that Aftab does not want to talk about the tragedy happened in Gujarat. Secondly, another factor which changes her life is the chant of the Gayatri Mantra. In the mob of Gujarati miscreants, he learns the chant to pass off as Hindu to save his life. In Gujarat, the police enforce a curfew and it keeps trial for every passerby to chant the Gayatri Mantra if a person does not chant the Mantra, he is considered as Muslim and killed ruthlessly. After returning from Gujarat, Anjum changes the appearance of Zainab, transmutes her into a boy, and even changes her name. As Roy comments, “it is safer like this, Anjum said by the way of explanation; Gujarati could come to Delhi any day. We’ll call him Mahdi” (Roy, p. 48). However, it becomes evident that he cannot forget the mishap when he completely changes the appearance of Zainab at Khwabgah and leaves everyone in shock. Roy delineates that the social circumstances that uphold the life of an individual at large and can precede its effects in the long run. As it becomes clear in the case of Aftab that for her the resistance is difficult and he surrenders to the social and political circumstances which adorn his life with a different horizon of reality. The decision of Anjum makes everyone shocked and confused. In the Khwabgah, the people enjoy the freedom which is denied in Duniya to them. However, for Anjum, the point is contrary. He experiences the shackled

freedom at the verge of destruction in Gujarat and he believes that for surviving in the society as a third gender or a Muslim, it is necessary to alter the course of life.

❖ **Interplay of Kashmir with Refracted National History**

The text incites the idea that the life of Tilo, Biplab, Naga and Musa intertwine each other as a political circumstance of India to Kashmiri and Muslim nations. In the novel, analytical determinacy is developed. In the text, these characters determine each other in terms of their trials and tribulations caused by embattled situation of third world India. As the life of Tilo is connected with Musa and belong to entirely different realms of the world. So is the case with Biplab and Naga. In the selected text, it becomes evident that they are connected and their political scenario intersects with their private life. Jameson uses the term of historical trajectories which are their political and national situations against which their lives are reshaped. The event of Kashmir insurgency is deployed in the text to create the homogenous representation of their individual life. The individual life of characters includes the mutual love relation, identity crises, and suppression of the military force and the loss of loved ones. The mutual love relation, its tragic separation and loss of loved ones take its enactment in the character of Tilo, Musa, Biplab and Naga. The readers get to know about their life in the Delhi University and the historico-political trajectories which wage an ever-ending war.

The narrative of Tilo starts from the introduction to these characters including Biplab, Musa and Naga in 1983. They participate in the college festival and about to enact a comedy, named as Norman, Is That You. Before the college festival, in 1984, Indra Gandhi assassination comes to the fore. After that incident, the supporters and acolytes of Indra Gandhi start killing the Sikhs ruthlessly. The apparition of oppression begins to traverse in India. The incident of assassination puts forth the fear of people living all around India. In India, after such incidents and tragedies, the normal life is declared, as the throng of plumbers, engineers, carpenters, shopkeepers and tailors return to their chores. Normalcy is the central pavement which enlightens their way to daily chores but it wages war on the minds of people due to consistent acts of oppression and cruelty in the premises of India. The narrator comments that the assassination harbours the past and future of people living in the premises of India including the Muslims, Kashmiris, Sikhs and Indians themselves. After the tragedy, normal life comes back on the surface and life goes on. On the deeper level, the violence brings the hurricane in the minds of people

which constantly make people inconsistent both in terms of their life and in terms of survival. Narrator comments,

Normality in our part of world is a bit like a boiled egg: its humdrum surface conceals at its heart a yolk of egregious violence. It is our constant anxiety about that violence, our memory of past labours and our dread of its future manifestation that lays down the rules for how a people as complex and as diverse as we are continue to coexist- continue to live together, tolerate each other and, from time to time murder each other. (Roy, 2017, p. 151)

The writer presents the analogy of political activity which becomes the hindrance in performing the play. Similarly, political upheavals destroy the private life of an individual. Text homogenizes the enactment of comedy with the happenings of life where the private life of people is devoid of normalcy. Although after the assassination, normalcy is declared and it becomes the pertinent vicious cycle of atrocities for the third world Muslims, Kashmiris and Sikhs. The point of narrator conforms to the third world national allegory in which the third world literature presents an allegorical commentary on the life of people to highlight the circumstances of third world Indian society. The embattled situations of Indian society exert an influence on the life of people collectively.

The final episode of Jalib Qadri event engulfs the life of Musa's Wife and daughter. The India police in the premises of Kashmir valley disrupt the funeral rites of Jalib Qadri. The bullet passes from the brain of Miss Jabeen to her mother's heart. Both died at the spot. For Musa, the martyrdom of both family members is a loss. However, right after the funeral rites of both the Miss Jabeen and Arifa Yeswi, Musa is called by Amrik Singh at the Shiraz Cinema. Amrik Singh is an inspector and investigator at the Shiraz Cinema. He deals with the male prisoner cell and the ACP pinky deals with the female prisoner cell. Narrator puts forth the idea of interrogation, "in Kashmir, the interrogation was not a real category. There was questioning, which meant a few slaps and kicks, and interrogation which meant torture" (Roy, 2017, p.380). These few kicks and slaps envision the idea of national tendencies towards oppression and cruelty on the part of Indian police. The tragedy of losing both members of his family drags him to the shattered living but he does not lose heart till death and fights against Indian police. For them, the life of a revolutionary is worth living. The remarks of Musa exert the revolutionary vibes on the readers as well, "we were fighting and dying for Azadi. We are fighting for the

freedom to be idiotic” (Roy, 2017, p. 359). He further adds, “in our Kashmir, the dead will live forever, and the living are only dead people pretending” (Roy, 2017, p. 343). The struggles of Musa for Kashmir make him a national character and at the end, his death will allegorically provide the new paradigm of freedom in which the Indian police and force are just destroying themselves not the Kashmiri nation. Meanwhile, the character of Amrik Singh seems to resonate the third world Indian circumstances in which the political oppression and the heinous circle of crime will destroy the future of third world Indian nation. At the end, when Biplab and Musa meet, before going to meet Tilo in Jannat Guest House, he comes to take his necessary items from the apartment of Biplab where he has intoxicated himself badly, there Biplab asks Musa about Amrik Singh who has killed his wife and three children out of his abnormal mental condition. He replies, “I did not kill him. He killed himself. But we made him kill himself” (Roy, 2017, p. 432).

To encapsulate the argument, it can be stated that the life of marginalized communities specifically, the transgender woman Anjum is influenced in postcolonial India as suggested in the text. Secondly, the socio-political complexities in Kashmir influences the dynamics of third world countries as depicted in the narrative of Roy. Moreover, the further comparative analysis of novel with Nadeem Aslam’s literary writing specifically *Season of Rainbirds*: in which use of lyrics with narrative of Roy could open avenues for future researches and enrich the textual richness for keen readers.

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