

**ARUNDHATI ROY'S WORLDVIEW ON TRANSGENDER  
IN THE MINISTRY OF UTMOST HAPPINESS**

THESIS

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**DEPARTMENT OF ENGLISH LITERATURE  
FACULTY OF HUMANITIES  
UNIVERSITAS ISLAM NEGERI MAULANA MALIK IBRAHIM MALANG  
2020**

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IN THE MINISTRY OF UTMOST HAPPINESS**

**THESIS**

Presented to

Universitas Islam Negeri Maulana Malik Ibrahim Malang  
in Partial Fulfilment of the Requirements for the Degree of *Sarjana Sastra (S.S.)*

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**2020**

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I state that the thesis entitled “Arundhati Roy’s Worldview on Transgender in *The Ministry of Utmost Happiness*” is my original work. I do not include any materials previously written or published by another person, except those ones that are cited as references and written in the references. Hereby, if there is an objection or claim, I am the only person who is responsible for that.

Malang, 9 June 2020

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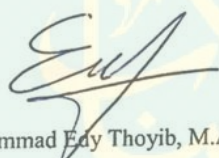
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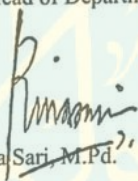
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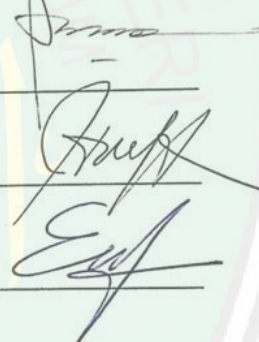
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## MOTTO

“The sun will rise and we will try again.”

(Twenty One Pilots)



## DEDICATION

This thesis is dedicated to my father, Drs. Sutrisno, M.T. and mother Erma Agustina, also my sister Rahmatika Ayu, M.Si. They have become my family, frienemy, and my number one supporters. Also, thanks to my beloved partner, Candra, who always supports and inspires me in finishing this thesis. Not to forget to mention a million thanks to myself who would still try and learn.



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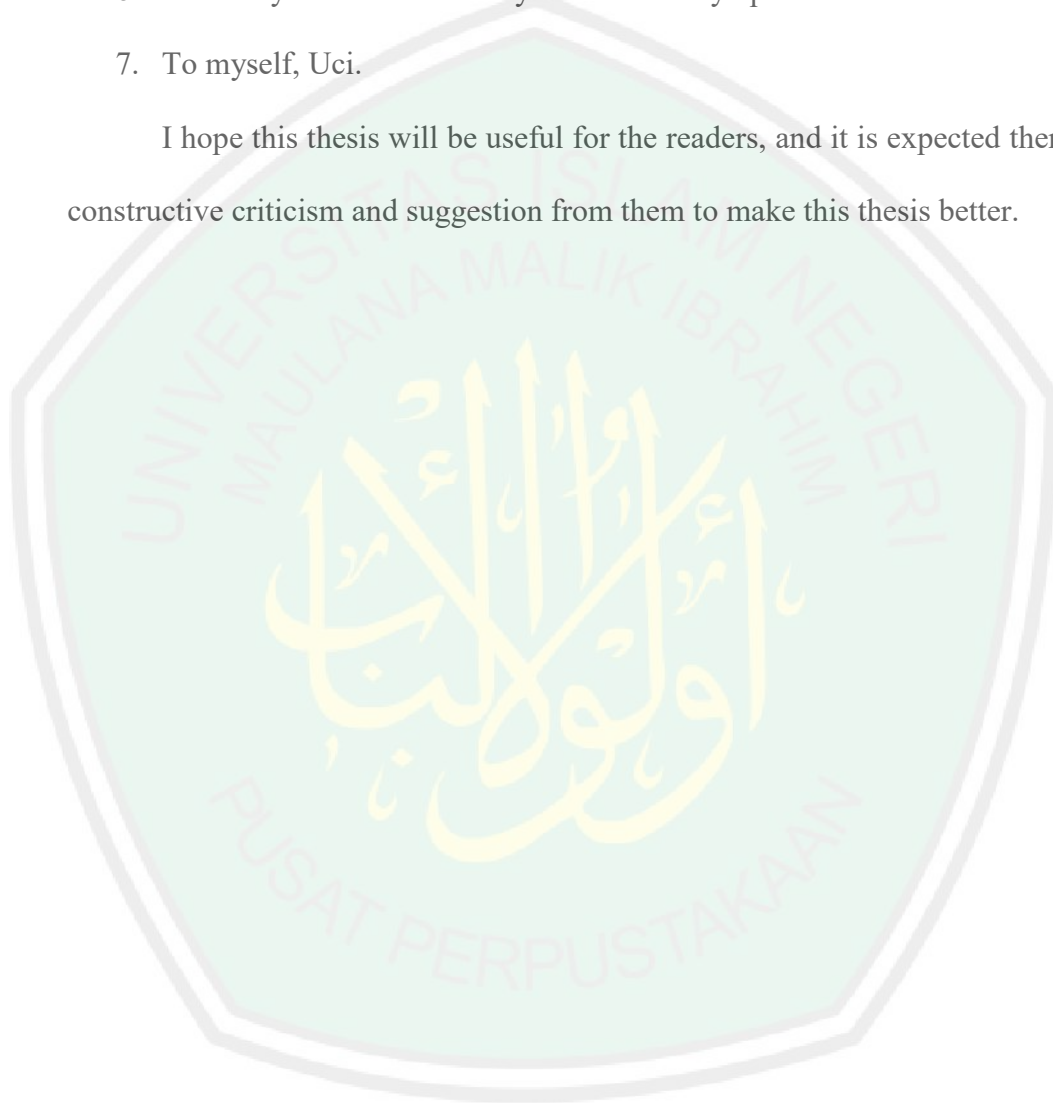
Firstly, I praise sincere gratitude to Allah SWT, the Almighty, the Most Gracious, and the Most Merciful for his blessings and graces upon me to complete this undergraduate thesis entitled “Arundhati Roy’s Worldview on Transgender in *The Ministry of Utmost Happiness*”. Secondly, *shalawat* and *salam* may always be poured by Allah to our Great Prophet Muhammad SAW who have successful guide us on the truth way.

I realize my thesis entitled “Arundhati Roy’s Worldview on Transgender in *The Ministry of Utmost Happiness*” will not be successful without any support from other people. Thus, it is my pleasure to convey my deepest thank to recognize the following ones for their contribution to accomplishment of this thesis.

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4. To my life, father Drs. Sutrsino, M.T. and mother Erma Agustina, also my sister Rahmatika Ayu, M.Si.
5. To the special one, Candra.
6. To all my friends who always had me in my ups and downs.
7. To myself, Uci.

I hope this thesis will be useful for the readers, and it is expected there is a constructive criticism and suggestion from them to make this thesis better.



## ABSTRACT

Sabilla, Annisa Dwisuci. (2020). Arundhati Roy's Worldview on Transgender in *The Ministry of Utmost Happiness*. Undergraduate Thesis. Department of English Literature, Faculty of Humanities, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Advisor: Muhammad Edy Thoyib, M.A.

**Keywords** : Worldview, Transgender, Hijra.

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Transgender is a gender identity or gender expression in varying degrees and different from sex at their birth. In India, a transgender person called *hijra*. *Hijra* is the third gender in India which related to the social-religious also purity in India. Hence, people in India are hard to accept the existence of *hijra*. As a result, they become violent victims of hate crimes, and they do not get equality in life. Thus, Arundhati Roy as an Indian activist and a novelist wrote a novel titled *The Ministry of Utmost Happiness*, which tells about the life of *hijra* in her novel. This research is conducted with the genetic structuralism by Lucien Goldmann. The objectives of the study are to explain the structure of the novel in Arundhati Roy's *The Ministry of Utmost Happiness*, to explain the transgender issues in Arundhati Roy's *The Ministry of Utmost Happiness*, and find out the author's worldview of the transgender in Arundhati Roy's *The Ministry of Utmost Happiness*.

This study is categorized into literary criticism because this study is considered as the analysis of literary works. The data source of this research is a novel by Arundhati Roy titled *The Ministry of Utmost Happiness* published by Penguin Random House UK 2017. The data are collected by reading, rereading, and highlighting the data that are related to the author's worldview of transgender. The data are analyzed using dialectical method genetic structuralism.

The result of the analysis shows the literary elements of the novel include character, setting, and plot. The character tells about the characterization of Anjum as a transgender in India. While, the setting tells about the place and time that the author takes for the story. There are two main places in the story, the Khwabgah and the graveyard. In the plot, the conflict raises between Anjum and herself, Anjum and her family, Anjum and her society. The transgender issues in the novel are joining the *hijra* community, being a *hijra* in the Khwabgah, building Jannat Guest House, and defending herself in the demonstration. The Roy's worldview could be seen through the Anjum as the main character, and through the setting that she used. Thus Roy's worldview is about humanism.

## ABSTRAK

Sabilla, Annisa Dwisuci. (2020). Arundhati Roy's Worldview on Transgender in *The Ministry of Utmost Happiness*. Skripsi. Jurusan Sastra Inggris, Fakultas Humaniora, Universitas Islam Negeri Maulana Malik Ibrahim Malang. Pembimbing: Muhammad Edy Thoyib, M.A.

**Kata Kunci** : Pandangan Dunia Pengarang, Transgender, Hijra

Transgender adalah identitas gender atau gender ekspresi yang berbeda dari jenis kelamin mereka saat lahir. Di India, transgender sering disebut sebagai *hijra*. *Hijra* adalah gender ketiga di India yang berhubungan dengan masalah sosial-keagamaan dan kesucian di India. Namun, orang-orang di India sulit untuk menerima keadaan *hijra*. Akibatnya, mereka menjadi korban kekerasan dari kejahatan rasial dan mereka tidak mendapatkan kesetaraan hidup. Maka, Arundhati Roy sebagai aktivis dan penulis India menulis novel yang berjudul *The Ministry of Utmost Happiness* yang menceritakan tentang kisah hidup seorang *hijra*. Penelitian ini dilakukan dengan menggunakan genetic structuralism Lucien Goldmann. Tujuan dari penelitian ini adalah untuk memaparkan struktur dari novel, dan isu-isu transgender pada novel, serta pandangan dunia penulis tentang transgender pada novel.

Penelitian ini termasuk kedalam kritik sastra karena penelitian ini dianggap sebagai analisis karya sastra. Sumber data penelitian ini adalah novel berjudul *The Ministry of Utmost Happiness* karya Arundhati Roy diterbitkan oleh Penguin Random House UK pada 2017. Pengumpulan data adalah dengan membaca, membaca kembali, dan menyoroti data yang berhubungan dengan pandangan dunia pengarang tentang transgender lalu mengumpulkan data terkait latar belakang pengarang. Kemudian, data dianalisis menggunakan metode dialektika genetic strukturalisme.

Hasil analisis menunjukkan unsur-unsur sastra novel meliputi karakter, latar, dan alur. Karakter tersebut menceritakan tentang penokohan Anjum sebagai transgender di India. Sementara, latar menceritakan tentang tempat dan waktu yang penulis ambil untuk cerita tersebut. Ada dua tempat utama dalam cerita ini yaitu Khwabgah dan kuburan. Dalam plot, konflik yang timbul antara Anjum dan dirinya sendiri, Anjum dan keluarganya, Anjum dan masyarakatnya. Isu-isu transgender Anjum dalam novel itu yaitu dengan bergabungnya dia ke dalam komunitas *hijra*, menjadi *hijra* di Khwabgah, membangun *Jannat Guest House*, dan membela diri dalam demonstrasi. Pandangan dunia Roy dapat dilihat melalui Anjum sebagai karakter utama, dan melalui latar yang ia gunakan. Maka, pandangan dunia Roy adalah tentang humanisme.

## مستخلص البحث

آنسة دوي سوجي سبيلة. (2020). نظرة العالم لأرونداتي روي عن تحول جنسي في *The Ministry of Utmost Happiness*. البحث العلمي، قسم اللغة العربية وأدبها، كلية العلوم الإنسانية، جامعة مولانا مالك إبراهيم الإسلامية الحكومية مالانج.

مشرف : محمد إيدي ذويب، ماجستير  
الكلمات المفتاحية : نظرة المؤلف، تحول جنسي، الهجرة

تحول جنسي هو هوية جنس أو تعبير جنس يختلف عن جنسهم عند الولادة. غالباً أن في الهند، تحول جنسي يسمى بالهجرة. الهجرة هو الجنس الثالث في الهند الذي يتعامل مع القضايا الاجتماعية والدينية والعفة في الهند. ومع ذلك، أن مجتمع هندي لا يقبل بحالة الهجرة. والعاقبة لذلك، أصبح المجتمع ضحايا للعنف من جرائم الكراهية ولا يحصل على حياة متساوية. لذلك، كتبت أرونداتي روي Arundhati Roy، كالناشط وكاتب هندي الذي كتب رواية تحت العنوان *The Ministry of Utmost Happiness* تحكي قصة حياة هجرة. استخدام هذا بحث العلم البنيوية الجينية لوسيان جولدمان Lucien Goldmann. الغرض لهذا البحث هو عرض بنية الرواية، وقضايا تحول جنسي فيها، ونظرة العالم للكاتب حول تحول جنسي في الرواية.

هذا بحث العلم يسمى ببحث النقد الأدبي لأنه يعتبر تحليلاً للأعمال الأدبية. مصدر البيانات الذي استخدمت الباحثة لهذا البحث هو الرواية تحت الموضوع *The Ministry of Utmost Happiness* لأرونداتي روي التي نشرتها Penguin Random House UK سنة 2017 ميلادية. جمع البيانات المستخدم هو القراءة وإعادتها لتعمق الفهم وتركيز على البيانات المتعلقة بنظرة المؤلف عن تحول جنسي وجمع البيانات المتعلقة بخلفية الكاتب أي المؤلف. تحليل البيانات المستخدم هو طريقة الجدلية البنيوية الجينية. تحكي والحبكة. والضبط على الشخصيات تشمل الرواية هي عناصر أن التحليل و دلت نتائج والزمان ضبط المكان الهند. وحكيت أن في جنسياً متحول بأنه أنجوم توصيف عن الشخصية الخوابة وهما القصة هذه في رئيسيان مكانان وفيها هذه القصة. في الكاتب بحث الذي وصراع ونفسها أنجوم العقدة هي صراع والقبور. الصراعات التي نشأت في Khwabgah الرواية في جنسي أنجوم عن تحول قضايا تشمل ومجتمعها. وصراع أنجوم وعائلتها أنجوم دار و بنت ،Khwabgah خوابة في هجرة وصارت الهجرة، مجتمع حين دخل أنجوم إلى أنجوم خلال من للعالم روي في المظاهرة. وظهرت نظرة نفسه عن ودفع جنات، ضيافة نظرة فإن لذا، استخدمه الكاتب أي المؤلف. الذي ضبط الرئيسية في القصة ومن كالشخصية الإنسانية. حول تدور Roy العالم لروي

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## CHAPTER I

### INTRODUCTION

This chapter covers the overview of the background of the study, problems of the study, objectives of the study, significance of the study, scope and limitation, definition of key terms, previous study, and the research method that consist of research design, data source, data collection, and data analysis.

#### A. Background of the Study

Gender identity is a massive issue in society at this time. In the past, we recognize gender only masculine or feminine, man or woman. Cited from the *Language and Gender 2013* gender is not something we are born with and not something we have, but something we do (West and Zimmerman, 1987) or something we perform (Butler, 1990). Gender is often described as the result of the society, while sex is based on a combination of anatomical, endocrinal, and chromosomal features which make someone female and male (Eckert, 2013). However, gender identity may develop into the anatomical criteria such as a transgender person. Transgender is a gender identity or gender expression in the varying degrees and different from sex at their birth (Yeung, et al., 2018). Additionally, the identity of the transgender does not depend on the surgical and medical treatment.

Herd (1996) also argues a transgender-identified as the third gender which is different from women and men. As a result, transgender people also have a

community where they belong. Furthermore, transgender describes people who feel do not fit into their body as their identity as male or female (Meier & Labuski, 2013). They may dress, behave, and define themselves according to the gender spectrum consider to the culture. For example, a transgender woman was born as a male but he dresses, behaves, and defines himself as woman without doing the surgical or medical treatment. However, the transgender life is not easy. They have to face many discrimination, stigma, and inequality from society because they are different. There are some psychological barriers for transgender people such as social discrimination, structural and legal factors, and other “minority stressors,” (Meier & Labuski, 2013). In the health case, they identified as the marginalized people with of many reporting health problems (Flyod, et al., 2019).

Reported by the US News 2019 written by Robert Preidt, there were more than 40% of transgender tried to suicide in their lifetimes because of the burden society. Nevertheless, an article of The New York Times written by Rachel McKinnon in 2019 writes about herself as a trans woman. She has joined a cycling racing competition in Manchester and won the master women’s world record of 200 m cycling. However, people were angry and throwing hate comments to her because she is a trans woman. People thought she was cheating because she was a man and should be raced with a man.

Another example of the New York Times 2019 there were reported 21 cases of the murderer and most of them are transgender. From the entire example above, the existence of transgender all over the world is struggling and challenging. Moreover, India as one of the countries that are hard to accept

transgender existence and transgender is marginalized by society and make a community called *Hijra* community. *Hijra* community is a unique group that consists of the third gender which related to the socio-religious and the purity in India (Chandiramani and Berry, 2005: 160–162). *Hijra* is also the third gender in many cultures, including India (Stief, 2016). Also, the *hijra* identity is having strong historical fairy tale roles of Indian myth (Goel, 2016).

According to the Sapiens articles, *hijra* is male at birth that may change his physical appearance into a woman. It means they dress up as a woman, wear makeup, and use the feminine name. Throughout the history, the *hijra* community experience bad treatment from society. They frequently become a victim of hate crimes, including rape and assault that often unreported (Goel, 2016). Based on Sazedur Rahman (2017), *hijra* suffer from many kinds of violence, harassment, pain, and humiliation when they are alive and even after death in South Asia.

Several journals have research on the discrimination of *hijra*. In India Today, there is more than 480.000 transgender in India who struggle for their rights as the third gender and it was responded by the National Legal Services Authority or NALSA against the discrimination of Indian transgender in 2014. Thus, *hijra's* existence must so struggle and made the great author and also an activist of India, Arundhati Roy writes up a story about *hijra*. Arundhati Roy is an Indian writer who won her first Nobel Prize literary work published in 1997, titled *The God of Small Things*. She wrote her novel as the representation of Indian society which still considers the class social, Indian economic politics, and others.

After success with her first novel, Roy comes to publish her second novel titled *The Ministry of Utmost Happiness* in 2017 and also won the Man Booker Prize Award. Her novel tells the reader about the darkest period of Indian society in modern history by taking the setting at Delhi and Kashmir. The novel starts with the living a man who identified himself as the transgender woman in Delhi. By the time she had to face any discrimination even from her family. Moreover, she moved to small city and met the *hijra* community and began to join them. There she lives as transgender woman in full of struggle until she met Sadam Hussain, a Dalit man. The story followed by the other character, Tilo and her romantic love story between two men. Tilo is an architect, Naga a radical journalist in his university who turned into journalist in writing Kashmir situation; and Musa is a Kashmir fighter in against the government to protect his country Kashmir. The story ends with all the characters gathered and decide to life in the graveyard and start to live happily.

Relating to the transgender issues India, she writes meaningful sentences such as "In Urdu, the only language she knew, all things, not just living things but all things-carpets, clothes, books, pens, musical instruments- had a gender. Everything was either masculine or feminine, man or woman." (p.6-7). Her sentences talk about how the third gender emerged and was not recognized as the common gender in society. She also describes that in her culture India the third gender is still being rejected.

There are a lot of researchers has been done the research to Arundhati Roy's *The Ministry of Utmost Happiness*. in various topics such as author's

political idea on *The Ministry of Utmost of Happiness* (Jagdish Batra, 2017; Mariyam Ilyas Siddiqui, 2018; Prashant Marya and Nagendra Kumar, 2019), the representation of marginal people and *hijra* community (Sugirtha, 2019; Rizwan and Zoya, 2019), the author's representation Indian city as in the fiction and nonfiction (Alex Tickell, 2018; Fillipo Menozi, 2019), and the romantic aspect between the characters (Lisa Lau, 2019). In addition, the other research that conduct genetic structuralism on *The Holy Woman* novel by Qaisra Shahrz (Penti Yulianti, 2018) and a transgender analysis of the transgender in Julie Anne Peter's *Luna* (An'nastasya Tyandias, 2015). Through the researches above, this paper will analyze Arundhati Roy's *The Ministry of Utmost Happiness* through the author's worldview of character Anjum, a transgender struggle in India.

### **B. Problems of the Study**

Based on the research background that has been discussed above, the researcher formulates the problems of the study as the followings:

1. How are the literary elements of the Arundhati Roy's *The Ministry of Utmost Happiness*?
2. What are the transgender issues in Arundhati Roy's *The Ministry of Utmost Happiness*?
3. How is the Arundhati Roy's worldview on transgender in *The Ministry of Utmost Happiness*?

### **C. Objectives of the Study**

To concern, the problems of the study mentioned above, the objectives of the study are: (1) to explain the literary elements of the Arundhati Roy's *The Ministry of Utmost Happiness*, (2) to explain transgender issues in Arundhati Roy's *The Ministry of Utmost Happiness*, and (3) find out Arundhati Roy's worldview on transgender in *The Ministry of Utmost Happiness*.

### **D. Significance of the Study**

The significance of the research is to contribute the development in the literary theory in applying literature research. Theoretically, the writer aims to enrich the theoretical based on literature studies, especially the genetic structuralism of the author's worldview of transgender in *The Ministry of Utmost Happiness*. The researcher also hopes that this research will be useful and could give any information to the reader, especially for those who are enjoying novel from genetic structuralism of author's worldview.

Meanwhile, the practical significance is related to the variation of literary analysis. This research is expected to be useful in sociology of literary criticism approach, especially in the author's worldview of transgender. The readers are encouraged to be aware of the existence the transgender.

### **E. Scope and Limitation**

In this research focuses on analyzing the Arundhati Roy's worldview of the transgender in *The Ministry of Utmost Happiness*. The limitation of the

research is based on the problems of the study, only limit on the structure of the novel in Arundhati Roy's *The Ministry of Utmost Happiness* such as character, setting, and plot and the author's worldview of the transgender in Arundhati Roy's *The Ministry of Utmost Happiness*

#### F. Definition of Key Terms

1. Transgender: Transgender describes as people who do not feel fit in their sexual identity when they were at their birth. They may feel in the wrong gender but they do not have any desire for surgical or hormonal change. (Meier & Labuski, 2013)
2. *Hijra*: *Hijra* is sexually attracted to adult men, typically sexually receptive, sometimes a transgender person is being castrated, that living in fictive kinship organized relationship (Stief, 2016).
3. *Hijra* community: The *Hijra* community is a unique group of people who have different gendered identities. They are having a socio-religious supporting their existence in India where sexuality is often associated with notions of purity and chastity, 'possession', 'shame', 'cultural pride' and even 'national identity' and 'statehood' (Chandiramani and Berry, 2005: 160–162).

#### G. Previous Studies

Some of the related previous studies have discussed the object of Arundhati Roy's *The Ministry of Utmost Happiness* in various topics such as author's political idea on *The Ministry of Utmost of Happiness* (Jagdish Batra, 2017; Mariyam Ilyas Siddiqui, 2018; Prashant Marya and Nagendra Kumar,

2019), the representation of marginal people and *hijra* community (Sugirtha, 2019; Rizwan and Zoya, 2019), the author's representation Indian city as in the fiction and nonfiction (Alex Tickell, 2018; Fillipo Menozi, 2019), and the romantic aspect between the characters (Lisa Lau, 2019). Also the topic of author's worldview in literature (Penti Yulianti, 2018) and a topic of transgender analysis on work of literature (An'nastasya Tyandias, 2015)

The studies that have been done by Jagdish Batra (2017), Mariyam Ilyas Siddiqui (2018), Prashant Marya and Nagendra Kumar (2019) concern the political issues in the novel. Jagdish Batra (2017) titled *Politicio – Literary Response to Terrorism: A Study of Arundhati Roy's The Ministry of Utmost Happiness* aimed at deconstructing the strategy adopted in the novel by showing author's courage on throwing the political question to India. The research focuses on several aspects that reflecting the political issues in India. While according to Mariyam Ilyas Siddiqui research's *The Ministry of Utmost Happiness: Roy's Attempt to Represent India's Struggle with Social Issues* purposes is to show Roy's political ideas on India politics and shows the reality with the fiction relating in her novel. Her paper was discussing the political and social fault lines of the Indian subcontinent in the 12 chapters of the novel. Meanwhile, the result of the study conducted by Prashant Marya and Nagendra Kumar (2019) examines the political issues implicit in the novel by decoding and explaining the allusions in the novel which has political issues.

On the other hand, the relevant studies under the marginalization of the characters on Sugirtha (2019), Rizwan and Zoya (2019). Sugirtha (2019)

represents the life of a *hijra*, transgender intersex community in India. Her finding is showing the transgender woman is facing Indian society and how they handle it. On the other hand, Rizwan and Zoya (2019) found that the novel exploring the marginalization of 'the others' and the role of the others such as the transgender, a Dalit, a woman, a Muslim and an untouchable. This paper is showing the struggle of socially excluded people of Indian society and against the culture of stereotyping the others.

On the contemporary, those studies are parallel with the work of Alex Tickell (2018) and Fillipo Menozi (2019). Alex Tickell on his research titled *Writing in the Necropolis: Arundhati Roy's The Ministry of Utmost Happiness* found that Roy's writing in complexity and the unexpected alignment of India city is relating by the metropolis city and necropolis in India. This paper demonstrated the setting that having historically embedded commentary to the citizenship, a different perspective, and conflict in India. Thus, his research comparing the death city in India metropolis while there is a living in the necropolis written by Roy. Meanwhile, the research conducted by Fillipo Menozi (2019) reveals the fictional and non-fictional of the elements in the novel by using the concept of realism as the sad story of the historically and politically India. It discusses how the novel author uses the fictional concept based on the non-fictional story to unmask the political chaos in India.

Furthermore, the topic of the author's worldview by Pentti Yulianti, 2018 analyses about *The Holy Woman* novel by Qaisra Shahraz using the genetic structuralism. The novel talks about the Pakistan woman in 20<sup>th</sup> century make a

rapid movement as the result of the patriarchy. The researcher using the human fact, collective subject, worldview, and the text structure to analyses the novel. As a result of the human fact is the novel itself, and the collective subject is the society in Pakistan, so the worldview is the author. Thus, *The Holy Woman* describes the author's view on Pakistan society. On the other hand, a research conducted by An'nastasya Tyandias, 2015 discusses the transgender in Julie Anne Peter's *Luna*. The researcher analyses about the character Liam transform into transgender. When his environment could accept his decision, he decides to be a male at day and female at night. Finally, after through a long decision and gets support from his mother and best friend, he changed his identity and did a surgery became female.

Nevertheless, the other studies conducted by Lisa Lau (2019) titled *Romancing the other: Arundhati's Roy The Ministry of Utmost Happiness* found that romantic aspects in the novel between Tilo and Musa. This paper is analyzed by using the postcolonial literature on interprets the romance between Tilo and Musa and the political issue between their romantic aspects. Thus, from all the above the studies are having different issues to analyze despite the same topics. Hence, I propose to analyze the object by using the Author's worldview in Arundhati Roy's *The Ministry of Utmost Happiness*.

## H. Research Method

### 1. Research Design

This research employs the literary criticism because this study is considered as the analysis of literary works: it does not mean 'finding fault with' (Peck and Coyle, 1984, p.149). Besides, according to Saaed Fard (2016), literary criticism is a discipline to interpret, analyze, and evaluate the literary work. To be able doing the literary criticism in Arundhati Roy's *The Ministry of Utmost Happiness* the researcher uses genetic structuralism dialectical model. Furthermore, the basic principles of dialectical analysis is the knowledge of human fact will remain abstract if it is not concrete by integrate into totality (Helaluddin, 2017).

Generally, dialectical method will use “understanding-explanation” analysis. Understanding is a step for analyzing the part, and the explanation is the step for understanding the meaning of the part into the whole element (Helaluddin, 2017). According to Goldman genetic structuralism is not only the structure of the literature but also the product of the historical process, the structuration, and destructuration of the public from the relevant literature (Faruk, 1999, p. 12). Simply, the researcher could formulate the analysis of genetic structuralism into three: (1) the researcher begins with the study of intrinsic elements both partially and deeply as a whole, (2) the researcher studies the social and cultural life of the author (3) the researcher examines the social and historical background that also represents the condition of the literature was made. Thus,

this paper will be analyzed using the genetic structuralism to see the author's worldview of transgender in India.

## **2. Data Source**

The data source of this research is a novel by Arundhati Roy titled *The Ministry of Utmost Happiness* published by Penguin Random House UK 2017.

## **3. Data Collection**

The researcher does several ways to collect the data.

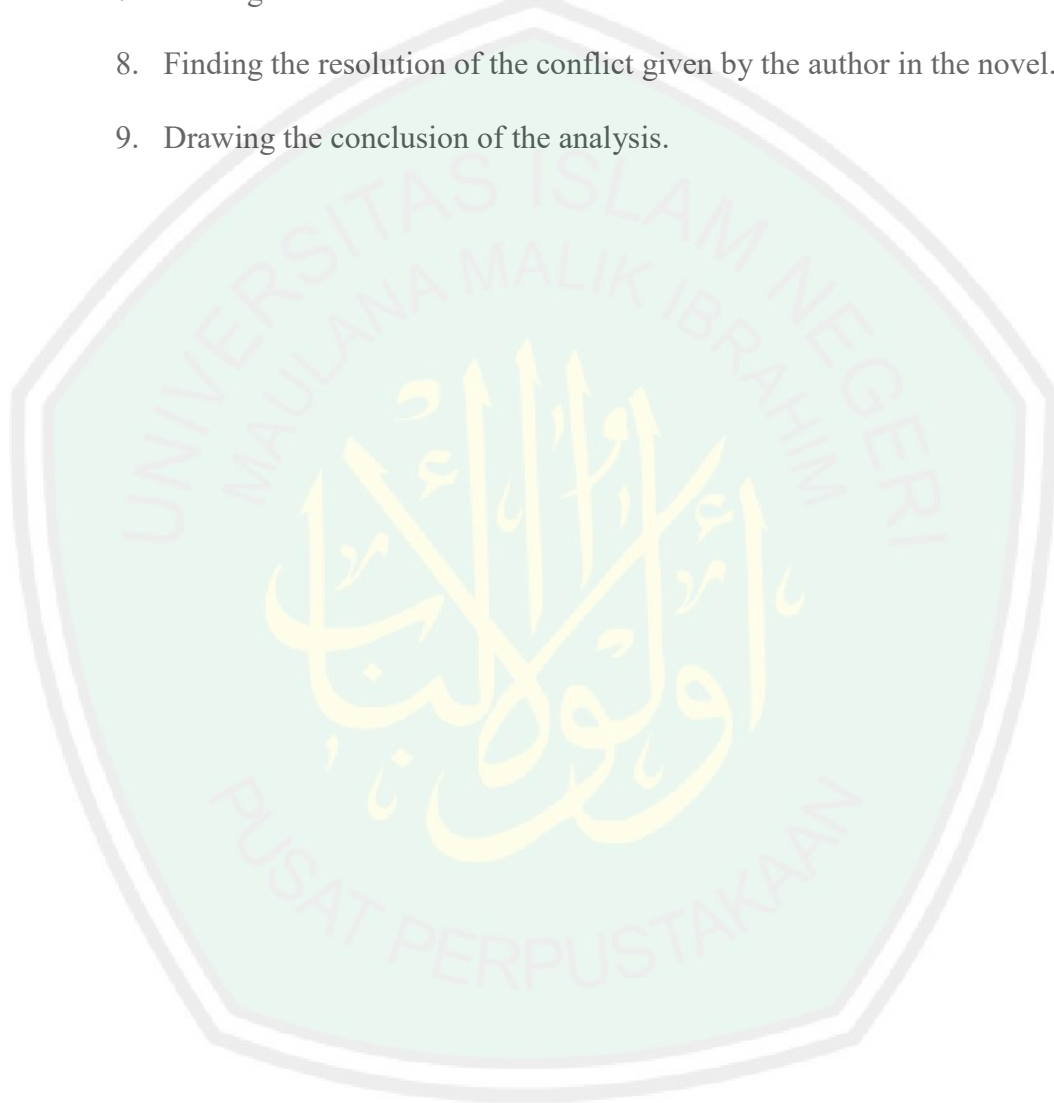
1. Reading the novel to understand the main topic that is discussed.
2. Rereading the novel to get a deeper understanding.
3. Highlighting data that are related to Arundhati Roy's worldview of transgender.
4. Collecting the data that relates to Arundhati Roy's background.

## **5. Data Analysis**

The researcher's step in collecting data by:

1. Organizing the collected data
2. Ensuring the collected data that is related to the Arundhati Roy's worldview of transgender.
3. Elaborating the data collection
4. Analyzing the novel and other sources related to Arundhati Roy's worldview of transgender.
5. Examines the Arundhati Roy's social background relates to the novel

6. Connecting the Arundhati Roy's social background with the social environment of the novel to see how the author's background influences the novel.
7. Finding the character who have the most dominant conflict
8. Finding the resolution of the conflict given by the author in the novel.
9. Drawing the conclusion of the analysis.



## CHAPTER II

### REVIEW OF RELATED LITERATURE

This chapter deals with the discussion of some literature that is related to theory. The literature that reviewed is as following: genetic structuralism, Arundhati Roy biography, transgender, *hijra* community in India, and literary elements.

#### A. Genetic Structuralism

Genetic structuralism is one of sociological literature that analyzes the work of literature from its origin (genetic). Genetic structuralism is developed by a critic, Lucien Goldmann from France. He defines genetic structuralism as the work of literature could be understood and analyzed by its genetic which relates to the author and the worldview of a social group, as well as the historical social conditions that emerged the work of literature. Thus according to Wiyatmi (2013) in her book, there are some concepts needed to be understood more in genetic structuralism such as author as the trans individual subject or collective subject, worldview (*vision du monde*, worldview), human facts, and the structure of literary work. While Damono (1978, pp. 40) stated Goldmann tries to merge the structural analysis and historic also dialectic. Goldmann also states that the work of literature should be understood as a meaningful totality (in Damono, 1978). Totality refers to on the whole sociological process and historic (William, 1980).

Then, literary work is a totality which having in single elements could be understood as the whole life and the literary work is the embodiment of important values on its period.

Goldmann genetic structuralism believes literary work is a structure which influenced by many factors (Faruk, 2010 in Helalludin, 2018). However, at first, Goldmann did not relate the literature text with its social structure. Yet, he relates it with the dominant class because the structure is not static, but it is the result of the continuing history in the society. Since genetic structuralism tries to relates the literature text with the author, reader, and social structure.

Furthermore, genetic structuralism is a method for analyzing the intrinsic elements and the other elements of how a literary text was made. The other elements are the author and the social background which supports the literature text exists. Consequently, genetic structuralism analysis focuses on elements such as human fact, trans individual subject, and the author's worldview on analyzing literary work. These are the following concepts to be understood in genetic structuralism:

### **1. Human Fact**

The first basic concept of genetic structuralism is a human fact. Human fact is the result of human behavior both verbal and non-verbal which could be understood scientifically (Faruk, 1988 in Muniroch, 2014). Human facts are the result of a meaningful subject from the human dream, an act of delirium, cultural work, or historical process (Goldmann, 1980). Moreover, according to Faruk

(1988) human facts compose of two: individual fact and social fact. Individual fact is the result of human behavior both verbal and non-verbal, while the social fact relates to the history and the impact of social, politic, an economy in society. The human fact also comes because of the social, politic, economy, history, and culture which only could be created by trans subjects as the representative collectivity society.

## **2. Trans individual Subject**

The author on genetic structuralism is trans individual subject limits on an individual whose subject is the part of a society (Goldmann, 1980 in Wiyatmi 2013). The author is not an individual but it is a unity that lives in society. The author also considered as certain in the social community of society. Therefore, the author rolled as the representative of the social community in a society which becomes the collective aspiration of a society.

Muniroch (2014) also stated trans-individual subject is more than just an individual but it is a subject who acts as the collective aspiration. On Goldmann's essay *Towards a Sociology of the Novel*, he stated that the great work of Balzac was able to create a great structured literary universe with pure individualistic values at a historic moment. There is a valid artistic creation and literary when there is an aspiration to transcendence. Hence, the author is more than just a man or an individual who acts as a collective aspiration on society.

### 3. Worldview

Goldmann's worldview is a social community refers to a community which has the same thought, idea, and aspiration that distinguish them from others community (Wiyatmi, 2013). Worldview (vision du monde, world vision) related to a social class which always been become the worldview of society. This worldview is developed of the social condition, economy, and politics faced by the collective subject by a process.

According to Damono (1978) worldview is a meaningful structure, a whole understanding of the meaningful world and also related to social class. However, the worldview is not an ideology, but at the moment it will be understood wholly on literature and philosophy. Goldmann also argues worldview is a structure of thought, idea, and feeling of a social community in other communities. Besides, the worldview is a social community consciousness that makes an individual having a social community and has a collective identity in its community.

The concept of worldview also comes from individuals on the social community which tends to create the same significant structures (Muniroch, 2014). It is the result of the interaction between the environment and a social community that continuing happens. Also, the literary work is a product of the interaction between collective subject and its environment and they become coherent. As well as Goldmann's ideas about a valid literary work are the work that connects to human condition both universal and basic. Since the literary work relates to the social community and becomes the worldview.

## **B. Arundhati Roy's Biography**

Arundhati Roy is an Indian activist and novelist, who was born on November 24, 1961, on Meghalaya in Bengal, North Eastern India. Her mom was from Kerala and a Syrian Christian activist also a teacher, her father was from Calcuta. Roy began her school at Corpus Christi that founded by her mother in Aymanam, India. It was an informal school but Roy develops her way of thinking and writing outside school.

She was sixteen and leaving her house to live her own. She sold an empty bottle for income to survive. She observed the effects of Christian, Marxism, Hinduism, and Islam in India that shaped her beliefs and perspective. Then, she went to an architecture Delhi school and got married. Within four years she had a divorce, and married with a film director also received a scholarship to Italy. She began to realize her interest in writing in Italy, and then back to India she wrote a screenplay continuously. Her independence makes her have a straight decision, even her opinion against society. To this day, she is known as an anti-war activist opinion because she bravely expresses her opinion through her works and speech. Her first novel published in 2011 titled *The God of Small Things* was successful and translated into sixteen languages also won the Booker Prize. Her work was compared to Charles Dickens and William Faulkner on the way she writes her story with social issues such as social, politic, economy, race, and class. *The God of Small Things* represents how economic class affects society in India and brings a lot of discrimination to the lower class. She also writes India's politic condition

at that moment by showing an image of a man from the lower class joined a partai quietly.

Regardless of her first novel, she published her novel titled *The God of Small Things* in 2017. Her first novel tells a story in a small-town Kerala to larger issues, she writes about Kashmir, transgender right, Dalit (lower caste) issues, and politic nation in India. 'Small things' could be referred to as a group of displaced and marginalized people who struggle in society. Her writing sharply describes the caste system in India, *Hijra* (transgender community) in Delhi, and the Kashmir conflicts. The story tells about a *hijra* in Delhi and her circle expands to a young man named Sadam Hussein. The character named Aftab lives in a male body and decides to leave his house and change his name to become Anjum. She hated by her father as her consequence to live free as what she wants to be. She lived with others *hijra* and work there. She starts her struggle as *hijra*, and become a mother of Zainab, a little girl she found around Jama Masjid. Furthermore, this novel also tells other main characters named Tilo who has dealt with her love and politic issue. She is a young architect who lives in Kabul and had in love with a Kashmir fighter but she married an Indian cop. Also, numerous characters are introduced as a minor character that turns out to become the pivotal point in the novel.

In her interview with *The Guardian*, she told her story of writing *The Ministry of Utmost Happiness*. She didn't want to write the next story of her first novel become *The God of Small Things 2* that inspired from her family childhood and her autobiographical, but she wanted to capture her sensibility and habits of

her adult life. She told that she wants to write where she just drifting around in Delhi, mosques and strange places. Also, she wants to enjoy all her life delighting in crazies and sweetheart. She said “I never want to walk past anyone. I want to sit down and have a cigarette and say ‘Hey man, what’s going on? How is it?’ That is, I think the book”. She argued that caste is always dividing people on solidarity because even in the lowest caste they are still divided into sub caste. As a result, it made a grid of class, ethnicity, and religion. She said whether a Muslim, Hindu, Shia, Sunni, a gay, a straight, a trans, and others deserve to live in freedom. She depicts how Anjum the transgender character faces the caste in modernizes contemporary India. When she caught up in the massacre in Gujarat, she is spared because she is a hijra or transgender woman. Being saved because of her identity she also expressed how Anjum being a mother of Zainab, doesn’t accept the grid of her identity as transgender and breaks it to be a mother. Arundhati wrote a transgender woman inspired by her environment. As from her biographical that she had lived everywhere made her also having various kinds of friends. She has women friends who think of themselves as men, or boys who are gay. Thus she could write this character as it is.

### **C. Transgender**

Gender is an internal and personal perception of someone's identity (Brandt, et al., 2019). Gender is not something we are born with, but something we do (Eckert, et al. 2013). Moreover, gender is someone's identity male or female or others that were not given since born but someone's decision to define

what they are. Usually, gender identity follows the genital sex like a man having their biological sex and identified themselves as a man. In contrast, transgender has different gender identities with their birth sex.

Transgender is a person whose gender was identified different from his, her or their sex assigned at birth (Yeung, et al., 2019). The process of transgender person recognizes, accepts, and expresses their identity that diverse from their sex birth called transitioning. According to Meier and Labuski (2013) transgender is a person who feels do not fit into their sex structure as what they are identified as male or female. This individual may feel they are in the wrong gender, but this is not correlated with the perception of surgical or hormonal reassignment.

A transgender person also dresses, behaves, and culturally identified themselves by gender spectrum. For example, person who was born assigned as female at birth enjoy being masculine from the way she dresses, behaves, and her personality. It may identify as a transgender because her gender preference is incongruent with her expectations. While she assigned gender-conforming, she may identifies herself as transgender without feeling or wanting to modify her body.

Sometimes a transgender experiences violence and discrimination because they do not fit within the traditional gender norms. Transgender violence and discrimination was judged by the society for gender transgressions. This gender fundamentalism operates by denying and stigmatizing gender nonconformity, whether they denigrate heterosexism or non-heterosexual (Herek, 1990 in Lombardi et al, 2012). Transgender person often feels there is a pervasive pattern

of prejudice and discrimination against them in society. Many of them experience discrimination in healthcare, economy, and others. Some negative formed indirect discrimination, offensive stereotype, inappropriate the use of pronouns, and refusal of healthcare based on gender identity (Flyod et al., 2019). Thus discrimination and violence could be both occur as the result of a larger society which sometimes society sanctions people for not conforming to society norm's gender.

#### **D. Hijra Community in India**

*Hijra* is a unique group that has distinct gendered identities and socio-religious principle to their existence in India where sexuality often related to purity and possession, shame, cultural pride, and national identity (Chandiramani and Berry, 2005 in Goel, 2016). *Hijra* is like other groups in India, related to a traditional occupation, in this case, ritualized dancing for wedding and birth, begging for the donations from shop owners while offering blessings and threatening to curse (Nanda, 1990). In addition, *hijra* has a significant role in Indian myth because the construction of *hijra* identities draws historical fairy tales in India.

It was started in the Mughal period when the Khawjasaras protect his kingdom by using *hijra* as the slaves. Also, it was believed that their occupation was desirable by some parents. Some parents castrated their son to get the attention of Mughal to the king to employ their son (Patel, 2012). Moreover, at some extreme myth of the belief that *hijra* was kidnapped and castrated to

increase their community (Pettis, 2004 in Goel, 2016). This myth makes the *hijra* increase in India a long time ago.

Historically, *hijra* was categorized as crime tribe by Criminal Tribes Acts 1871, even though their classification had been removed. They become untouchable and even non-human by society. The *hijra* community dwells as a marginal community and lives in poverty. They face extreme violence and denied their human rights access such as food, health, and the right to live with dignity in society (Goel, 2016). They are being a victim of extreme violence and intolerance, and live in fear and isolation. Thus, the life of *hijra* is not easy since that day, and they have to struggle to survive in Indian society.

## **E. Literary Elements**

### **1. Plot**

The plot is one of the significant elements of a story. It is a device used by the author to construct the story from the beginning until the end of the story. The event is explained in a linear to give a brief understanding to the reader (Nurgiyanto, 2002). Abrams also states the plot of literature work is the structure of events seen in sorting as the events to achieve certain emotional and artistic effects (Nurgiyanto, 2002). The event occurs in a verbal or non-verbal action is in a linear but the previous and next event is not correlating to each other. This aimed to keep the suspense of the story, to give surprise to the reader or the complex structure.

Usually, the plot consists of the beginning and end. Kennedy (1967) states the structure of the plot consists of exposition, rising action, climax, falling action, and denouement.

## 2. Setting

The setting is where the story takes place to include the location, background, and time. According to Hamalian (1967) setting is not only place and time, but also how people react, their prejudices, their insanities, and the lifestyle with all the elements that related. It also includes the background such as the aspect of atmosphere, details, and nuance that gives a certain form to theme and plot. The setting is the representation of general locale, historical time, and social circumstances in the happening events. It also deals with geographical conditions such as village and town, while the setting of time deals with the historical background of the story.

The setting provides a concrete and clear story description that helps the reader to give a realistic impression, creating a certain atmosphere that seems to exist and occur. Based on Nurgyanto (2002) setting provides a concrete and clear story to give an impression to the reader by creating an atmosphere that seems to occur and exist. It makes the reader draw his imagination easily and think critically of his knowledge that related to the setting.

In a story, there are written places such as village, city, street, hotel, and others, while it is also written about the date, time, noon, night, and others. The setting of place refers to a certain place and a certain time also called physical

settings. On the other hand, setting also deals with culture, beliefs, and moral values called spiritual settings (Nurgiyanto, 2002). Thus, the spiritual setting is the value of physical setting (Nurgiyanto 2002).

### 3. Character

Another literary element that has a significant role is character. According to Jones (1983) in (Nurgiyantoro, 2002) character is the portrayal of a clear image of someone represented in a story. The character also shows someone's attitude, interest, desires, emotion, and moral principles possessed by those characters (Nurgiyanto, 2002). A character could be meant the story doer or characterization, because between the character with original character is cohesive.

Character according to Abrams (1981) is a person who is presented in narrative work that interpreted by the readers having moral qualities. It expresses in a word and what is done in action. As consequence, term characterization is larger than its meaning, because it deals with who the character is, how the character, and how it is placed on the story to provide a clear image to the reader. Therefore, the character contains two significant aspects. They are content and form. Who are the characters in the story is not important as long as the reader can identify the character by themselves or the reader can understand or interpret following the logic of the story and perception.

### CHAPTER III

#### FINDINGS AND DISCUSSIONS

This chapter answer the problems of study that is divided into two main sections, (1) to explain the literary elements of the Arundhati Roy's *The Ministry of Utmost Happiness*, (2) to explain the transgender issues in Arundhati Roy's *The Ministry of Utmost Happiness*, and (3) find out the Arundhati Roy's worldview on transgender in *The Ministry of Utmost Happiness*. The objectives are presented through the explanation and description of data findings.

##### **A. The Literary Elements of Arundhati Roy's *The Ministry of Utmost Happiness***

The use of genetic structuralism is to reveal the author's worldview toward the transgender represented in the novel. As mentioned before, the author's worldview is a representation of group thought, idea, and feeling where the author lives and understanding the custom of a group. It is not coming out merely, but over a process to understand the culture, norms, and value by observing from the author's surroundings. Therefore, the backgrounds and the surroundings of the author's play an important role in writing the novel. In this research, the researcher finds Arundhati Roy's worldview related to transgender in *The Ministry of Utmost Happiness*. Roy's worldview can be analysed from the literary elements such as plot, setting, and character that she

wrote related to the transgender issue. Her background of life influenced the literary elements that she wrote as an Indian activist and novelist, and she wants to depict India from a marginal group like the transgender community. This chapter also shows the author's representation of transgender struggle in the novel. Thus, the sub chapter below shows the analysis of literary elements that represent the author's worldview of transgender in the novel.

### 1. Character

Character is a personal representation in a narrative story or playwright. It also shows the interest, desires, emotion, and moral principles possessed by those characters. By the development of the story, character is divided into two, major and minor. The major character is a character that develops the plot as the round character while minor is the flat character. In *The Ministry of Utmost Happiness*, the researcher analyses the major character that rolled as the transgender in India named Anjum.

Through the major character, Roy describes her worldview about the life of Indian transgender. It started with Aftab's life process as transgender until she became a female named Anjum. She was born at night by lamplight and the midwife who delivered her said she was a boy. The author tries to describe Aftab's birth mistake was caused by lamplight and made him labelled as a boy. Moreover, the midwife was believed by his parents as an expert and when his mother found out something like a girl part, her mother denied it.

*"That was when she discovered, nestling, underneath his body parts, a small, unformed, but undoubtedly girl-part. "It wasn't real vagina, after all, she told herself." (Roy, 2017, p. 12)*

It was the beginning that made everything went wrong. Over the years passed, his gender identity was a boy, so he was sent to study at Urdu-Hindi madrasa for boys by his parents. When he was growing, his talent was singing but as a boy, he could sing Indian songs which were sung by Indian female artists. Admittely, it was not a normal thing for a boy to do.

*“By the time he was nine, he could sing a good twenty minutes of bada khayal in Raag Yaman, Durga, and Bhirav and make his voice skim shyly off the flat rekhab in Raag Poriya Dhanashree like a stone skipping over the surface of a lake. He could sing Chaiti and Thumri with accomplishment and poise of Lucknow courtesan.” (Roy, 2017, p. 17).*

Soon after, Aftab felt uncomfortable being a boy and it could be seen on this following sentence:

*“A week later, dressed in their best clothes, with an unhappy Aftab fitted out manly steel-gray Pathan suit with black emborded waistcoat, a skullcap, and jootis with toes curled like gondolas, they set off for Nizamuddin basti in a house drawn tanga.” (Roy, 2017, p. 21)*

In some words, Aftab had undoubtedly girl part but his parents insisted that Aftab was born as a male. Then, his parents sent him to study at madrasa boy. However, it made him felt uncomfortable because he had to behave and dressed as a boy. Since, all the evidence above accord to Yeung et, al. (2019) that defines a transgender is a person who was born different from his gender and his assigned birth sex. Also, another statement of Eckerts, et, al. (2013), gender is not something that person had when they were born but something they do and it reflects how Aftab’s behavior over displeasure recognized as male.

Moreover, he was brought by his father to the doctor. The doctor said that Aftab was a rare example of hermaphrodite so he had both male and female

characters, but his male characteristic was more dominant. The doctor was not saying he was a transgender, but a *hijra*. Culturally, the Indian transgender called *hijra* is proposed by Chandiramani and Berry (2005) that *hijra* is a person who has distinct gendered identities in India (on Goel, 2016).

*“ ... medically speaking, a Hijra- a female trapped in a male body- although for practical purposes that word could be used. Aftab, he said, was a rare example of a Hemaphrodit, with both male and female characteristic, but the male characteristic tend to be more dominant.” (Roy, 2017, p. 22).*

Other evidence that she was believed as a *hijra* is when she was in Gujarat. She faced a Hindu army that killed Muslims. She was frightening and she did not do anything until someone's voice said *hijra* brought bad luck. Some Hindu believes *hijra* was existed in the Indian mythology and considered sacred no matter what their religion was. This Hindu behavior is in line with Nanda's (1990) statement about *hijra*, *hijra* was started from the Mughal period. They were used as slaves by the king but their loyalty made their position became sacred and they was believed they brought blessing, also threatening the curse.

Moreover, he decided to live at Khwabghah and when he talked with his new friend Nimmo Gorakhpuri, Nimmo said all *hijra* was not happy being a *hijra* and marginalized by the society. Different from Nimmo, Aftab was beyond happy, he could choose what he wanted to be and felt free. This feeling's illustration shows Aftab was very happy being a *hijra*.

*“Whos's happy here? It's all sham and fakery,' Nimmo said laconically, not bothering to look up from the magazine.' No one's happy here. It's not possible. Arre yar, think about it, what are the things you normal people get unhappy about? I don't mean you, but grown-ups like you-what make them unhappy? Price-rise, children's school admissions', husbands' beatings, wives' cheatings, Hindu-Muslim riots, Indo-Pak war-outside things that settle down eventually. But for us, the price-rise and school admissions and beating husbands, and cheating wives are inside us. It will never settle down. It can't.” Aftab*

*desperately wanted to contradict her, to tell her she was dead wrong because he was happy, happier than he had ever been before.” (Roy, 2017, p. 27).*

Some sentences of Nimmo indicate that *hijra* cannot live happily, because Nimmo had longer experiences as *hijra* than Aftab. On the contrary, Aftab disagreed, he was happy to live as what he wanted to be and met the others who are also like him. Yet, he kept silent not to contradict her because if he agreed that *hijra* was not normal or distinct from the others. While, Aftab was happy when he could become a person as he wanted, even if it is *hijra*. Nimmo’s unpleasant feeling of being a *hijra* was the representation of Roy about *hijra* in general because according to Goel (2016) *hijra* was classified as the Criminal Tribes Acts 1870 which means regarded as a community who had habitual criminals. As a result, they are become untouchable and even non-human by society and being a marginal community and lives in poverty.

Another characteristic that Roy describes for Aftab was when he experienced a puberty period as a male. Hence, he tried to fix it by plucked his eyebrows into thin, tried to tear Adam’s apple, and became so quite which those things made him depressed because he could not be a whole female. This paragraph below is showing how desperately Aftab as a male and try to remove his male characteristic.

*“He plucked his bushy hairy eyebrows into thin, asymmetrical crescents with a pair of home-made tweezers that looked more like tongs. He developed Adam’s apple that bobbed up and down. He longed to tear it out of his throat. He grew quiet, and would speak only as a last resort after he had run of other options.” (Roy, 2017, p. 29)*

On his fifteen years old, Aftab became Anjum and she became the permanent resident of Khwabghah. It was indicated when she dressed as an Indian

woman by wearing traditional Indian dress for ceremony in the Khwabgah. Finally, she was a *hijra*, a transgender in India, and she could dress and behave like a woman as she wanted.

*“Once she became a permanent resident of the Khwabgah, Anjum was finally able to dress in the clothes she longed to wear—the sequined, gossamer kurtas and pleated Patiala salwar, shararas, ghararas, silver anklets, glass bangles, and dangling earrings. She wasn’t beautiful in the way Bombay Silk was, but she was sexier, more intriguing, handsome in the way some women can be.” (Roy, 2017, p. 32)*

The way he shaved his bushy hair on his face, tried to drown his Adam’s apple and also dress like an Indian woman in traditional Indian dress, shows Aftab’s characteristic as a transgender. Likewise, that evidence in line with Meier and Labuski (2013) about transgender, a person could be called as a transgender when she identifies herself as transgender without feeling or wanting to modify her body.

Dressing and behaving like a woman were not enough for Anjum. She wore a female dress and wanted to feel her sexual pleasure as a woman in a woman's wedding dress but she felt her sexual pleasure was in a man's body. As a result, it made her frustrated shown, in the following sentences.

*“That night she dreamed she was a new bride on her wedding night. She awoke distressed to find that her sexual pleasure had expressed itself into her beautiful garment like a man. She sat on the courtyard and howled like a wolf, hitting herself on her head and between legs, screaming with self-inflicted pain.” (Roy, 2017, p. 33)*

Ustad Kulsoom bi was the leader on Khwabgah and she told Anjum she had a doctor that will help her to do medical surgery. As the transgender Kulsoom bi also supports Anjum to pay the doctor. This is also suitable for Meier and Labuski’s (2013) theory that a person who does not do the surgical or hormonal but still behaves and dresses like the opposite gender will be called transgender. It

means that the transgender could do the surgery or not. Soon, Aftab's totality in changing as transgender was doing his surgery and hormonal reassignment to female.

Roy also describes Anjum's desires as a mother when she met a little girl. Her desire to become a mother was unbearable, and she finally took care of her and named her Zainab.

*"She wanted to be a mother, wake up in her own house, dress Zainab in a school uniform, and send her off to school with her books and tiffin box. In a few weeks she began to call Anjum 'mummy' (because she that's what Anjum had begun to call herself." (Roy, 2017, p. 34)*

She became a good mother for Zainab. She provided Zainab's education, brought her to the zoo, told her the bed story, and did what a mother should do. She kept being a mother in general who always gave the best for her kid. It is suitable for Roy's background that also a mother. Thus, she wants to show a transgender could roled as a mother and she wants to represent the *hijra* identity would not make a grid to be a mother.

However, when another *hijra* came to Khwabgah, she felt unrivalled because she was younger and took Zainab's attention. This feeling was the representation of Anjum as a transgender mother who was jealous of another one who was more modern than her and because she only an old transgender mother.

*"Saeeda was much younger than Anjum and was second in line for Zainab's affection. Anjum on the other hand, mocked what she called the 'trans-france' business, and stubbornly insisted on referring to herself as Hijra" (Roy, 2017, p. 44).*

After turning from Gujarat, she was angry because Zainab that she took care of as her daughter called somebody else 'Mummy'.

*“If she’s mummy, then who am I? Anjum asked Zainab a few days later ‘Nobody has two mummies’.” (Roy, 2017, p. 54).*

Anjum’s displeasure could be seen from the way she mocked at Saeeda when she labelled herself as a trans-person. Roy tries to depict Anjum as an Indian transgender who respected Indian culture about the transgender term in India is a *hijra*. Roy shows how most of the younger Indians already affected by western culture, but she also shows that the old people will never replace their culture as identity. It is shown in the following sentences.

*“She was a graduate and knew English. In interviews, she referred to herself as a ‘transperson’. Anjum, on the other hand, mocked what she called the ‘trans-france’ business, and stubbornly insisted on referring to herself as a Hijra” (Roy, 2017, p. 44)*

Thus, Roy represents Anjum as the transgender mother. She shows how Anjum could take care, give attention, and having unconditional love for Zainab. Nevertheless, she also worried about herself as an old transgender mother who was more traditional than the new member of Khwabgah. As Zainab grew up, she needs to learn a lot of things that Saeeda more understand, and that made Zainab closed to Saeeda. Roy represents Anjum’s unpleasant feeling to Saeeda in that way.

As can be seen from the Roy’s background of life, she understands a lot of religion in India. Then, Roy wants to represent Anjum as a Muslim transgender. Despite her decision as a woman, she remained herself as a Muslim man. She went to Jama Masjid for prayer and she did a sacrifice at Bakr-Eid. She slaughtered her sacrificial animals helped by the butcher and she said a prayer. Hence, she did her religious activity as a man. This was because of the way her

parents educated her by sending her to madrasa and her environment was a Muslim majority.

*“Anjum, Man of the House for the moment held a knife over her beautiful ram and said a prayer.” (Roy, 2017, p. 79).*

By employing Anjum as the major character in the novel, Roy tries to give a brief illustration of a transgender person in India. Through Anjum, Roy depicts a transgender person in India or called *hijra*. The way of Roy describes the transgender female in detail because it is related to her environment. Roy has various kinds of friends, and one of the examples of her friend is a transgender. Thus, she could write the transgender characteristic in detail.

Anjum’s characterization is the Roy’s embodiment of how she stands for marginalized people, including the *hijra*. In other words, Roy played as the role of the trans-individual subject according to Goldmann (1980) who acts as the representative of the social community in a society which becomes the collective aspiration of society (on Wiyatmi, 2013). She puts herself in the transgender community and illustrated Indian transgender in detail to show that India is not only a man and a woman but also a transgender. The literary element of character employs the thought, idea, and feeling of social community in other communities which makes a person has a social community and a collective community on its community (Damono, 1978). In the novel, the social community is a transgender who lived in a diverse community in India.

## 2. Setting

Setting in the literary element is the place of the story occurs. It includes location, background, and time. Location deals with geographical conditions like the town, village, etc. The background includes the atmosphere, details, nuance that relates to the theme of the story. The time could refer to morning, night, noon, etc. The setting also helps the readers to give an impression when they are reading the novel so they could have such an emotional feeling and an atmosphere that occur and exist.

In *The Ministry of Utmost Happiness*, the first setting takes place at some locations in India. In the first chapter, the story takes place at Shahjahanabad because Roy clearly stated in the novel. It was the city of Anjum that was born as a male. Roy used Shahjahanabad because she represents the famous naked fakir in India, called Hazrat Sarmad Shaheed. In India, Hazrat Sarmad considered a powerful religious person, especially in Islam. Thus, the setting is described by Roy that the city is known for its Islam because of the popularity of this figure.

*“... by lamplight, in Shahjahanabad, the walled city of Delhi.” (Roy, 2017: 12).  
“Most knew he had lived on the streets of Shahjahanabad as a naked fakir before being publicly excuted.” (Roy, 2017, p. 14)*

Roy also used madrassa in the setting that gives information about Anjum’s religion is Islam. It could be seen on the following above

*“When Aftab was five he began to attend the Urdu-Hindi madrassa for boys in Chooriwali Gali” (Roy, 2017, p. 16).*

Roy placed Aftab home near the Chitli Qabar and Matia Mahal Chowk Street. The place of Anjum’s house represented close to the crowd, and the people are Muslim majority marked by the call of prayer five times a day.

*“... Aftab spent hours on the tiny balcony of his home looking down at Chili Qabar and the busy street that ran past it and joined the Matia Mahal Chowk. He quickly learned the cadence and rhythm of the neighborhood, which was essentially a stream Urdu invective- I'll fuck your mother, go fuck your sister- that was interrupted five times a day by the call of prayer from Jama Masjid as well as the several other smaller mosques in the city.” (Roy, 2017, p. 23)*

Roy also states the Jama Masjid is used for transgender who is Muslims, and they went to Jama Masjid for prayer.

*“... They visited the Jama Masjid and those dargahs that allowed them into the inner chambers.” (Roy, 2017, p. 26)*

Provided that, Roy chooses the place of Shahjahanabad because there was a famous naked fakir, who had powerful religious in Islam. Also, she used the madrasa which indicates Anjum was well educated in Islam. Besides, the house of Anjum lived the majority of people are Muslims. All evidence above is used by Roy to give a strong religious background of the main character through setting. Anjum was Muslim and she was a good Muslim, though she went to Jama Masjid for prayer and celebrated the Bakr-Eid.

The main place of this novel is Khwabgah, it is clearly stated on the sub-chapter in the novel. Through this place, Roy represents the life of a transgender. It tells the Aftab's story became Anjum. The Khwabgah depicted as the House of Dreams that means house for transgender who was not accepted by society. Roy wrote specifically the house styled on a traditional Indian house. It has a blue door, two rooms, and a verandah. The roof shaped like a cave and the walls hung a lot of pictures of film stars. She mentioned it in detail in the following paragraph.

*“The blue door opened on to paved, high-walled courtyard with a handpump in one corner and a Pomegranate tree in the other. There were two rooms set behind a deep*

*verandah with fluted columns. The roof of one of the rooms had caved in and its walls had crumbled into heap of rubble in which family of cats has its own. The room hadn't crumble was a large one, and in fairly good condition. It's peeling, pale green walls were lined with four wooden..." (Roy, 2017, p. 25)*

The Khwabgah was not a fancy building. It only has a bed for the Ustad Kulsoom Bi, the chief of the Khwabgah. The others slept on the verandah with the bedding roll.

*"Ustad Kulsoom Bi slept on the only bed in the haveli with her parakeet, Birbal, in his cage above her bed. ... Everyone slept in the verandah, their bedding rolled up in the day like giant bolsters. In the winter they all crowded into Kulsoom Bi's room." (Roy, 2017, p. 26)*

The Khwabgah also depicted near Anjum's house as can be seen in the following sentences.

*"And so, at the age of fifteen, only a few hundred years from where his family had lived for centuries, Aftab stepped through an ordinary doorway into another universe." (Roy, 2017, p. 31)*

Roy uses Khwabgah because in India Khwabgah is the historical place. Historically, it was the place of the Mughal Kingdom. This related to the Pathel (2012) that Mughal was hired *hijra* as slaves and the King of Mughal made *hijra* sacred. Moreover, Roy uses Khwabghah to remind of the *hijra*'s history. Roy also describes the Khwabgah architecture was more in old India style which had caved rooftop in a room. It could be meant that Khwabgah had the style of Indian architecture. Yet, the place is described very down to earth because it is only one who had a bed, is the leader of the community. The Khwabgah also near the house of Anjum which is the majority was Muslim, it indicates that in India the place of any religion is available. Thus, Khwabgah is the main place for *hijra* with their

history and home style that makes the reader believe that *hijra* exists and originated from the Mughal period, especially Anjum as the main character.

The Khawghah building also had a TV that put on Ustad Kulsoom Bi's room. They watched TV together to watch an aeroplane crash on a tall building in America. The author also gives images of the chaos in Gujarat through TV.

*“Everybody gathered in front of the TV in Ustad Kulsoom Bi's room.” (Roy, 2017, p. 46).  
“When flushed, animated TV news reporters shouted out their Pisces to Camera from the refugee camps where tens of thousands of Gujarat's Muslims now lived” (Roy, 2017, p. 52).*

Also, India's arrival of many Pakistan families who make Indian politics urged to declare itself as a Hindu country so as not to be considered a terrorist country by the west.

*“By December Old Delhi was flooded with Afgan families fleeing warplanes that sang their skies like unseasonal mosquitos, and bombs that feel like steel rain” (Roy, 2017, p. 47)*

Far away from the main character's setting, the author also wants to give an insight to the reader about the situation in India, especially when there was an attack on America. At that time, it had an impact that disrupted the situation in India, especially in matters of religion. Since, India is dominated by Hinduism, the Hindus who exaggerate proposed India become a Hindu country, so India does not accept any religion, especially Islam that related to terrorism. Then, the writer describes Anjum's life as a Muslim as well as a transgender person in a difficult position. It made the emotional feelings for the reader that begin concern in the presence of a transgender person.

Another main place that Roy writes is in a graveyard. It nears government hospitals and has a mortuary for the corpse of a city bum. Also, the graveyard is for bodies from any religion, even Muslim will be buried without a sign.

*“It was an unprepossessing graveyard, run-down, not very big and used only occasionally. Its northern boundary abutted a government hospital and mortuary where the bodies of the city’s vagrants and unclaimed dead were warehoused until the police decided how to dispose of them. Most were taken to the city crematorium. If they were recognizably Muslim they were contributed to the richness of the soil and unusual lushness of the old trees.” (Roy, 2017, p. 65)*

It was a night when Anjum at the graveyard, the author has not described the graveyard scary as it was instead given a pathetic condition at the graveyard. She stayed on her father’s and her *hijra* role model’s graveyard by unrolled her carpet between them. As time passed by, the graveyard change became a house for Anjum. She also built rooms, bathhouses, and toilets as the following sentences.

*“Over time Anjum began to enclose the graves of her relatives and build rooms around them. Each room had a grave (or two) and a bed. Or two. She built a separate bathhouse and a toilet with its septic tank. For water, she used public handpump,” (Roy, 2017, p. 76)*

The reason for the author chooses a graveyard for the home of Anjum is explained in the first chapter. When Anjum’s friend, Imam Shahid asked her about if transgender person died, has no place in the earth and no one cares about it. Accidentally, it brings an idea of her to open a funeral service for transgender.

*“Is it true that even Hindus among you are buried, not cremated? Tell me you people, when you die, where do they bury you? Who bathes the bodies? Who says the prayer? Anjum said nothing for a long time. ‘You’re the Imam Sahib, not me. Where do old birds go to die? Do they fall on us like stones from the sky? Do we stumble on their bodies in the streets? Do you not think that the All-Seing, Almighty One who puts us on this Earth has made proper arrangements to take us away?’” (Roy, 2017, p. 10)*

In brief, when Anjum found a feeling of peace in the graveyard and decided to build a house for her and other guests, she knew that her life must go on even after

the experience in Gujarat that made her upset. Soon after, answered Imam Sahib's question, she opened a death service for transgender. If the transgender person was Muslim, she will be bathed, prayed, and buried it. Thus, the graveyard which means a place for the dead to be buried but different from Anjum instead lived at the graveyard and started her new life as a whole transgender Indian woman.

In the following story, the author also describes the condition of the mob in the city in detail. She wrote the atmosphere so strong which made the reader could feel emotional. She describes the city was grieving, many homeless people slept in the pavements, grandmother became a whore.

*“Grey flyovers snaked out of her Medusa skull, tangling, and untangling under the yellow sodium haze. Sleeping bodies of homeless people lined their high, narrow pavements, head to toe, looping into the distance. The old secret was folded into the furrows of her loose, parchment skin.” (Roy, 2017, p. 103).*

It was also represented that India was overpowered by the West, especially on the economy.

*“Across the city, huge billboards jointly sponsored by an English newspaper and the newest brand of skin-whitening cream (selling by the ton) said: Our Time Is Now. Kmart was coming. Walmart and Starbucks were coming, and in the British Airways advertisement on TV, the People of the World (white, brown, black, yellow) all chanted the Gayatri Mantra.” (Roy, 2017, p. 105)*

The city was inhabited by poor people who were homeless because of their houses replaced by a tall building. The poor sold anything to the car passing by, while the passengers of the cars saw through the window the new apartments they planned to buy.

*“The newly disposed of, who lived in the cracks and fissures of the city, emerged and swarmed around the sleek, climate-controlled cars, selling cloth dusters, mobile phone charges, model jumbo jets, business magazines, etc. The passengers looked out of their car windows and saw only the new apartment they planned to buy.” (Roy, 2017, p. 108)*

In the industrial area of the city, miles away from there were swamps degraded by rubbish and colorful plastic bags as a house for people who were displaced with dangerous air and water.

*“On the City’s industrial outskirts, in the miles of bright swamps tightly compacted with refuse and colorful plastic bags, where the evicted had been resettled, the air was chemical and the water poisonous” (Roy, 2017, p. 108)*

It was a morning where the demonstrated started their action below on the edge of Jantar Mantar. The author wants to show that even in the morning, the demonstration already begun by the people.

*“Down below, on the pavement, on the edge of Jantar Mantar, the old observatory where our baby made her appearance, it was fairly busy, even at the time of the morning. Communist, secessionist, revolutionaries, dreamers, etc. milled around.” (Roy, 2017, p. 109).*

There was also another mob who gathered on the other side of the city. It was Gandhian activist stood next-to anti-corruption canopy, which fought for their tribes and their land that was taken by the government. This time, the author also wants to give a clear image of the Indian government failure in justice until the Gandhanian also joins the demonstration.

*“Right next to the anti-corruption canopy, in a demarcated space under the spreading branches of an old Tamarind tree, another well known as Gandhian activist had committed herself to fast to the death on behalf of thousands of farmers and indigenous tribes...” (Roy, 2017, p. 113)*

Even there was a luxurious toilet that stood in the middle of the chaotic. The toilet function not only for the toilet, but it functions as money machine production by set an advertisement on its wall. Roy also represents the capitalism in India doing by the government through this luxurious toilet.

*“Right next to the waste-recyclers and the sewage workers was the plushest part of the pavement, a glittering public toilet with float glass of mirrors and a shiny granite floor. The lights stayed on the night, and a day. It cost one rupee for a piss, and two for shit and*

*three for a shower. The exterior wall doubled up as a billboard that advertised something every week.” (Roy, 2017, p. 120)*

The referred demonstration city was Delhi. It was written in the novel that Anjum and the groups went to Delhi.

*“The trip to Delhi had turned out to be an unhappy experience for the Association.” (Roy, 2017, p. 124).*

It was the author’s representation that India still has a social gap between the poor and the rich. Also, she describes that those who demonstrated were people who did not get justice, such as displaced people, Gandhinians, and many more. In this setting, Roy wants to show that India has a lot of injustice to the people and the indifferent government. However, there was the government’s toilet that used as a moneymaker in the middle of the mob, the luxurious toilet standstill. The author rolled as the trans-individual subject, according to Muniroch (2014), Roy is not only an individual but she also rolled as the collective aspiration for low society. She refers to India does not stand for Indian people but glorifies the Westerners, can be seen when there was a big Western advertisement. In the end, the author brings Anjum as the main character there to get the reader’s emotional feelings.

In summary, the setting of time and place is used by the author to illustrate the life of transgender, especially the life of *hijra* in India. These backgrounds strengthen the story of the novel. The author gives a strong religious background of the main character through setting for showing Anjum was a good Muslim in the whole story. She uses the historical place to prove that *hijra* was existed in the Mughal period and use Khwabghah to remind the reader that it was *hijra* lived in the Mughal Kingdom. She also uses a graveyard to show the contrast meaning of

the real definition of the graveyard. For Anjum, the graveyard was the place where she started her life again as independent transgender. Besides, the author also depicts the capital city of India's situation that filled with a lot of low society who were not heard by the government. As an activist, the author is rolled as the collective aspiration for low society and tries to give a brief illustration of how people's demonstrated in the city that overpowered by the government without caring for the poor, minority, and marginalized people. Moreover, the author also gives an atmosphere to strengthen the story by giving emotional feelings to the reader and the reader starts concern with the life of Anjum.

### 3. Plot

The plot is a device used by the author to construct the story from the beginning until the end of the story. It aimed to get a brief understanding of the story by constructing the event. It also gives emotional events to the reader by serving some characters and conflicts. In this novel the researcher finds the plot is structured as followed:



#### a. Exposition

Exposition is the opening sets in the story. It introduces the main character, tells what happened before the story opened, and provides the

background of information. *The Ministry of Utmost Happiness* begins with the main character named Aftab was born in, Shahjahanabad, Delhi and was born as a boy at that night delivered by a midwife in the lamplight.

**b. Rising action**

The rising action in the story is when Aftab's mother discovers he is not a boy, but a girl. Furthermore, Aftab was born as a boy but he doesn't feel comfortable being a boy, and his mother kept a secret of a girl part by thinking it will be gone. As long as his mother kept the secret, Aftab was treated as a boy until he attended the madrasa boy school. His friends mocked at him because he sang Chaiti and Thumri song with an excellent poise of Lucknow courtesan or can be said like the original female singer.

As time goes by, the mother's secret was not safe anymore, she told her husband, Mulaqat Ali, and her husband was shocked. Then, he brought his family to a doctor far away from Delhi, far away from the gossip. After the doctor examined Aftab, he said that he is a female that trapped in a male body or culturally called *Hijra*. His father insisted Aftab could be a boy and collecting money for a medical reason to make his son as a boy wholly. Since that day, he never went to school anymore. So, he spent hours on his balcony by looking down at Chili Qabar and the street on the Matia Mahal Chowk. Until he finally saw someone who took all his attention, a slim-shaped woman wearing bright lipstick, gold high heels, and wore a green satin salwar kameez were buying bangles at Chili Qabar. As a result, he felt something that made him following her. She felt

like want to be freed and wanted to be like her. He wanted to dress, walk, and behave like her freely.

*“It took him a while to get over the initial shock. Times had changed, he said. This was modern era. He was sure there was simple medical solution to their son’s problem” (Roy, 2017, p. 21)*

From those sentences, the author tries to emerge the conflict between Aftab and his father. His father insisted on making Aftab as a boy by doing the medical measurement. He never asked Aftab’s want and he only cared with himself and his family pride because his job was valuable to put him in the society.

*“Though she never visited him there again, for years Jahanara Begum continued to send a hot meal to the Khwabghah every day. Mulaqat Ali for his part was less able to accept the situation. His broken heart never mended.” (Roy, 2017, p. 31)*

Through those sentences, the author’s view is about a mother in general, Roy wants to show the unconditional love between a mother and her child. The author intends to represent a mother’s willingness to accept their child in every condition and situation than a father. Since the father has a proper job that needs a good image of the father’s background, his self-esteem is more important than their family. Thus, the author shows the conflict is between Aftab and his father.

Besides, the author tries to add her worldview to the conflict that happened between Anjum and her father. The conflict arose when her mother told the father the truth that her child was not a whole male. It turns out, Anjum chose to join *hijra* and became a transgender person. However, her father never wanted to talk or meet with Anjum but her mother still met her. Meanwhile, a family presents a place for children to grow and learn, but Roy shows that not all the parents are supportive. By showing Mulaqat Ali as a father that denied Anjum’s choice, it

gives the reader an image that is sometimes growing and learning is not easy, especially when the family is not supportive, as children also deserve a right to choose.

Aftab began to divide his time between learning music and walking around the blue doorway of the house in Gali Dakotan, where the woman he adored lived. He knew her name was Bombay Silk and lived with other women like her in a house called Khwabgah-the House of Dream. As time pass by, he decided to live there but he was shooed away because they did not want to debate with Mulaqat Ali, his father. Regardless of his father, Aftab insisted on returning to Khwabgah and he was accepted lived happily there. When he was fifteen, he finally decided to live as *hijra* in the Khwabgah. He changed his name became Anjum. The group of *hijra* held a ceremony led by Ustad Kulsoom Bi to make her a member of the *Hijra* Community in Khwabgah.

As an Indian transgender, she dressed in an Indian woman and she wanted to feel like a normal woman phase. Then she went to a doctor and chose to do the surgery and add her female hormones. Although she already had her surgery it did not last forever, her vagina turned out to be a scam. She did not have enough money to do surgery again, so she collected her money at that time. However, her hormones make her voice deeper like a male, so she took out the pills from the doctor, and it helps a lot.

*“That night she dreamed she was a new bride on her wedding night. She awoke distressed to find that her sexual pleasure had expressed itself into her beautiful garment like a man. She sat on the courtyard and howled like a wolf, hitting herself on her head and between legs, screaming with self-inflicted pain.” (Roy, 2017, p. 33)*

Another conflict arises Anjum's psychological feeling wanting to be a female by having the genital girl part and remove the puberty male of his. Through Roy's background that is having various kinds of friends, she knows how frustrated transgender wants to feel a whole as the gender that she wants. She represents Anjum's want by doing the surgery and taking pills for the hormones. However, it was not a hundred percent success and made a transgender regret herself.

Anjum felt did not enough by changing her sex and taking pills, but being a mother made her felt a whole as a woman. She found the little girl frightened on the Jama Masjid and she took the little girl to Khwabghah to stay for days while she made an announcement. A week passed, none of the people was looking for the child until Anjum made her as her daughter and gave her name Zainab. Anjum was excited about being a mother. She prepared Zainab's stuff like dress, toys, books, and others. She slept with Zainab and told stories before she went to sleep. She also prepared her education and took Zainab to Ustad Hameed's music class. As time pass, Zainab entered kindergarten, and there was a new member from Khwabghah named Saeeda. Saeeda was younger than Anjum. Saeeda was more modern, graduated and understood English. She also dressed by mixing traditional dress from India and Western clothes, jeans. It made Anjum felt uncomfortable because she was more modern.

Indian television reported there was an accident of 9/11 in America. The member of Khwabghah did not understand the relation between America and India but at that time, India lived by a lot of Afganistan families. Anjum knew that 9/11 on America caused by Afganistan terrorists and she thought it caused by

politics. Then, she also thought there was a politic on her Khwabghah, called Duniya. She thought Saeeda would replace her fame in the Khwabghah, and Zainab because of Saeeda pro with the western culture. The conflict arises between Anjum and Saeeda because Anjum thought Saeeda was more young and modern and will replace herself that old and conservative.

The situation was not conducive because the 9/11 gave the effect of India to declare their country like what Pakistan did. Pakistan had declared itself as the Islamic Republic, so the Prime-Minister of India proposed India should be the Hindu one. On the other hand, Zakir Mian a close friend of Anjum's father asked for help to go to Ajmer and Ahmedabad in Gujarat. He could not go to Gujarat alone because he was about around the seventies and the danger of harassment Muslims in Gujarat.

The author infiltrates her worldview on the conflict between Anjum and society. The author describes the condition of India when it was 9/11 in America. She tries to depict India is not able to handle the situation, when the majority in India, Hindus ignite to declare India as a Hindu country as not to be accused by America. Then, India against his people that relate to terrorists, especially Muslims. As a result, Anjum had to be aware of the situation of India by seeking any information from the media. Roy infiltrates her worldview of a mother by showing Anjum could be a mother even she was a transgender. Soon after, the author also gives the illustration that Anjum was a good mother and would do a sacrifice for her daughter when Zainab had her own choice but Anjum did not

force her in line with her. She did not want to be like her father Mulaqat Ali. Thus, she chose to move from the Khwabgah.

The author's worldview can be seen through the conflict that emerged between Anjum and her father. The author wants to show that family should be a supportive place for the children. Also, the conflict between Anjum with herself when she could not feel like a whole woman even wore a female wedding dress. On the other hand, the author adds conflict in India and relates it to the life of Anjum as a Muslim who lived in the majority of Hindu.

### **c. Climax**

As time passed by, the Gujarat condition was horrible. The newspaper reported there were miscreants there. Muslims killed sixty Hindus people on their way home in the train because Hindu people had carried ceremonial bricks to put the foundations in the old mosque stood. Thus, all the Muslims were caught by the police and suspected the Muslims worked like Pakistani terrorists. Members of Khwabgah were worried because Anjum travelled with Zakir Mian for a long time without any information from them. All the TV news reported there was Hindu revenge on Muslims. Hindus brought weapons and wore saffron headbands to kill Muslims. In this case, the police also supported what Hindus did. This religion conflict is the author's worldview of India. The author tries to give the illustration that the interfaith problems often happen in India, for example, is the Hindu majority with other minorities.

After two months they have never received any information about Anjum and Zakir Mian. Son of Zakir Mian decided to go to Ahmedabad to look for his father by dressing like a Hindu man. There he went to a small camp inside a mosque and found Anjum to bring him back to Khwabghah. Anjum was looking different when she went back to Khwabghah. She dressed like a man by cutting his hair and wore trousers and a short-sleeved safari shirt, she also had lost her weight.

She held Zainab close and it made her frightened because her Mummy was looking different. Then, Zainab refused to sleep with Anjum but slept with Saeeda. It made Anjum jealous because Zainab closed with Saeeda and called Saeeda mummy. Since Anjum came back to Khwabghah, she changed a lot, especially about her perspective about the life of Muslims in India. She thought Muslim's life was in danger even though the chaos of Hindu-Muslim was a bit calm. As a result, Anjum did prevent ways to avoid the same worst incident on Gujarat. Thus, she dressed her daughter look-alike a boy to keep her daughter's identity from the Hindus. In this conflict, she adds essential Indian problems that never been resolved. It is the clash between the religious communities. Hindu people as the major tried to overpower India as a Hindu country and could not accept another religion.

Ustad Kulsoom Bi worried about Anjum's excessive deeds. As the leader of Khwabghah, Ustad Kulsoom Bi held a meeting for all the members of the *hijra*. In the meeting, he did a speech intended for Anjum because of Anjum's strange behaviour after from Gujarat. He said that Khwabghah is a special place for a

special person. It means all *hijras* in the Khwabgah were special and blessed. Ustad Kulsoom Bi also told everyone about the history of *hijra* in Khwabgah, and how Hindu respected *hijra* as well. He said the history of *hijra* to show Anjum that Hindu recognised *hijra* whether what the religion is. She never told anyone what happened to Zakir Mian and herself there. Moreover, she became protective and sensitive and it made all the members were not comfortable, though everyone never forced her to tell what happened to her. Thus, Kulsoom Bi tried to explain that Anjum had passed boundaries when she made Zainab as a boy.

*“One morning Anjum left the house, taking Zainab with her. She returned with a completely transformed Bandicoot. Her hair was cropped short and she was dressed in boy’s clothes; a baby Pathan suit, and embroidered jacket, jootis with toes curled like gondolas. ‘It’s safer like this’ Anjum said by way of explanation. ‘Gujarat could come to Delhi anyway. We’ll call him Mahdi’” (Roy, 2017, p.55)*

By dressing Zainab as a boy, which means Anjum tries to make Zainab as a transgender because of her experience on Gujarat can be left alive because she was a transgender person. This evidence relates to Chandiramani and Berry (2005) that *hijra* refers to purity and possession, shame, cultural pride, and national identity (in Goel, 2016), and become the Hindus’ believes.

Anjum refused to go to a doctor, so Saeeda went to a doctor as Anjum’s delegation. There Saeeda told the doctor about Anjum’s strange behaviour, Zainab, and anxiety. Hence, Saeeda did not tell the doctor about what happened to Anjum at Gujarat. The doctor gave Anjum pills but she refused it. As the days passed, Anjum’s anxiety got worse and she felt like something against her happiness and burnt the doctor’s prescription with her important stuff. The important stuff that remained her to herself as a famous *hijra* lived in joy.

*“She added Dr Bhagat’s prescription to the things she had piled up in the courtyard, things she had once treasured, and lit a match. Among the incinerated items were: Three documentary films about her; Two glossy coffee table books of photographs (of her); Seven photo features in foreign magazines (about her)” (Roy, 2017, p. 64)*

The author also infiltrates the environment conflict between Anjum and her experience with the Hindu in Gujarat. That evidence above, burning the doctor’s prescription and her stuff represent herself are never the same again as it was, and no one could help her even the doctor’s prescription. Anjum, as a Muslim went to Gujarat when there was a religious conflict in there. She and her father’s friend faced discrimination, even the genocide of Muslims in Gujarat. She was the only one who saved from the Hindus, even though she was freed because of Hindus’ believe. In line with Nanda (1990), Hindu believes *hijra* has significant roles in Indian myth that considered sacred and brought bad luck if Indians bother them.

Later on, after turned back from Gujarat, the conflict emerged again. It was the conflict between Anjum and herself in the experience. Roy shows Anjum had trauma with the Hindus. She depicts Anjum’s trauma on Zainab who was a girl and changed her became a boy even changed her name, which means made Zainab as a *hijra* too. It shows how Anjum believes that a *hijra* will be saved from the Hindu. The author also shows the extremization of Hindus to other religions at that time. Most extremes, when the minority fights back on the majority, the majority fight harder, for example, people are doing genocide. As a result, the climax is when Zainab chose to sleep with Saeeda, and Anjum went out of the Khwabgah.

#### d. Falling Action

Anjum lived at the graveyard for months and gradually she was visited by her friends, Saeeda, and Zainab, Kulsoom Bi, and Ustad Hameed. Hence, Zainab only visited her a month as Anjum's requested. While living in a graveyard, the municipal authorities warned Anjum not to live in the graveyard but no one took action firm because they were afraid of being cursed by *hijra* and asked her to pay some money to them. She began to build a room and in each room had a bed. Imam Zianuddin was her permanent guest because he treated severely by his son and daughter in law so he moved to live with Anjum. She also rented her room for guests who did not have enough money, and continuously it had name Jannat Guest House. The house functions for *hijras* who ran or been expelled from the *Hijra* community.

When the Bakr Eid came, she made a sacrifice. She booked butcher from Shahjahanabad to help her skinned and cut the sheep. After distributed her sacrifice, she received a second permanent house named Saddam Hussain. In a week Anjum and Saddam began functioning funeral parlor at Jannat Guest House. That service was for someone who had rejected the funeral and the imam Duniya. Since that day, she and Saddam opened *hijra* funeral service on the Jannat Guest House.

*"The rules for the dead (same as for living in the guest house) were esoteric- warm, welcoming smiles or irrational rejection, depending on nobody knew what. The one clear criterion was that Jannat Funeral Services would only bury those whom the graveyards and imams of the Duniya had rejected." (Roy, 2017, p.88)*

Author's intention mentioning Anjum's obligation as Muslim is to show that even a transgender person, Anjum still obeyed her religion. Also, the author mentions

that Anjum opened service for someone who had rejected like the Indian transgender, especially Indian Muslim transgender that need to be bathed, and prayer before buried. Besides, the author wants to put religious values on the story that relates to her background of life understanding Christians, Hindus, and Islams in India to give the reader an insight of religion in India.

She could live well at the graveyard with her new friend, Saddam Hussein. They both shared a story, Anjum told Saddam that she had a daughter named Zainab but she left her and lived alone. Then she told Saddam that one day God would give her a child again because she was born to be a mother. Saddam responded unbelievably. He said how she could have a daughter because it was irrational.

There was a mob of people who demonstrated the government demanding freedom in the city of Jantar Mantar. It made Anjum brought her friends to the city to see what was happened there. In case she wanted to help the poor. In the middle of the demonstration, demonstrated were debating about the baby on the street. Nobody recognized the baby, but Anjum did. Anjum saved the baby and tried to take the baby from the mob. She faced some people who disagree if Anjum took the baby because she is a *hijra*. The chaos in the middle of the crowd made the police came. They debated about the baby and the police were not nice. So Saddam Hussein hit him, and the police on the pavement came and arrested them. Not for so long, Anjum and Saddam Hussein freed with no charges. Anjum was succeeding to take the baby without knowing anyone. The sentences as the

following show how happy it was Anjum to save the baby. It was her wish after lost Zainab and wanted to be a mother again:

*“The baby had fretted most of the way but had finally fallen asleep. Tiny heartbeats and a black velvet cheek against a bony shoulder. The woman rocked her as she watched the horse and its riders exit the lane. She could not remember when last she had been this happy. Not because the baby was hers, but because it wasn’t.” (Roy, 2017, p. 145)*

In brief, the author also gives religious value, especially Islam. Although Roy is Christians, she has been living for seeking the effects of Christian, Marxism, Hindu, and Islam in India and shaped her beliefs. In the previous novel, she represents the Hindu caste which made people divided each other, whereas they are in the same religion. In this novel, Roy tries to depict Islam even she was a transgender person. Anjum still did her obligation as Muslim such as did a prayer, and celebrated the Bakr-Eid. However, Roy shows Islam is for anyone, even a transgender person, the most important Anjum believed in her God. Even if it thoughtful, Anjum believed nothing was possible unless Allah allows her to wish and she wished to become a mother was fulfilled.

#### e. Denouement

By the time, Anjum named her baby Miss Jabeen and Zainab got married to Saddam Hussein by inviting all *hijras* on the Delhi. After celebrating their marriage, Anjum brought them to Hazrat Sarmad, a place where Anjum’s mother took her and asked him to teach to love Anjum. In the morning there was a letter for Anjum, it said the letter was from the mother of the baby. At first, she refused to read the letter because afraid that the mother will take away the baby. She was scared of losing her baby after all the struggle she had faced. She was listening to

Dr Azad Bartiya, who brought and read the letter loudly, so all the members of the house knew. The letter said it was the baby of a woman fighter who had been raped by irresponsible policies. She lived in the forest and went out because she was trusted by the Party to get some information. Unfortunately, she was being raped by the irresponsible polices and could not fight. When she came back, she knew she was pregnant and had a baby. Thus, she put her baby on the crowd, so she could back to the forest to struggle the justice and freedom but she never back again. This part, Roy infiltrates the life of a woman activist in India. She describes that the woman activist is struggling for their independence.

In the end, everyone who lived at graveyard, the house of Jannat, has their own life and it was not easy. They survived and got stronger in life, especially Anjum. Anjum's life was not easy from he was born trapped in male body, but he felt he was she. Moreover, the rest of her life was changed after back from Gujarat. She began to live her life by moving to the graveyard and lived with new people who support her. Thus, Anjum will protect her house at the graveyard and her baby, Miss Jabeen, and lived as what they wanted to live.

In closing, the author's worldview focuses on how the life of transgender in the novel. The life of Anjum becomes the turning point of her selves. She became the leader of the Jannat Guest House, the mother of the house. This event shows her persistence in being Indian Muslim transgender. Moreover, her experience with her parents, another *hijra*, and society made her life struggling and become an independent *hijra* who lived in the graveyard. The purpose of her life in the graveyard was not only to bury her horrible experience in the past but

also became useful for a Muslim *hijra* when they die she provided all the services and became useful for others even her existence was never be recognized. There, she lived peacefully with other guests who also helped by her and with her new daughter.

## **B. Transgender Issues in Arundhati Roy's *The Ministry of Utmost***

### ***Happiness***

In this part, the researcher analyses the action of the main character that represented the author's worldview in the novel. The struggle of the main character shows of the process Anjum as a *hijra*. The researcher finds some struggles that Anjum did in the novel as the following.

#### **1. Joining *Hijra* community in the Khwabgah**

The struggle began when Aftab was born as a male but he uncomfortable with his gender identity as a male. When he was at Madrasa, his friends mocked at him because of his voice when singing Indian songs was like the female singer. Since that day, Aftab never went to school because it was unbearable. The sentence that shows Aftab's friends mocked as the following:

*"At first people were amused and even encouraging, but soon the snickering and teasing from other children began: He is a She. He's not a He or She. He's a He an She. She-He, He-She Hee! Hee! Hee!" (Roy, 2017, p. 17)*

Also, his uncomfortable feeling when he had to use a male Indian dress is showed in the following sentences:

*"A week later, dressed in their best clothes, with an unhappy Aftab fitted out manly steel-gray Pathan suit with black emborded waistcoat, a skullcap, and jootis with toes curled like gondolas, they set off for Nizamuddin basti in a house drawn tanga." (Roy, 2017, p. 21)*

He could not deal with those situations mentioned above, when he saw a woman dressed in a female Indian dress, he had a dream to be like her. Since that day, he began his struggle in life. He followed the woman and found out that Khwabghah was her house. Aftab wanted to stay there but the leader of the Khwabghah rejected him because of Aftab's father. When Aftab turned on fifteen, he finally decided to live at the Khwabghah without his father's approval. Soon after, his father was angry and never wanted to meet Aftab. However, his mother still met him without knowing by his father. Aftab's struggled to escape from his family and join the *Hijra* community in the Khwabghah was stealing money and took his sister's more delicate clothes. On the following sentences below is the evidence of Aftab's struggle facing his parents as the following:

*“One night he stole some money and his sisters' nicer clothes and moved to the Khwabghah. The only place where she and Anjum met was at the Dargah of Hazrat Sarmad Shaheed. Mulaqat Ali for this part was less able to accept the situation. He chose to sever all ties with his son.” (Roy, 2017, p. 31)*

After taking hard decision to leave his parents, Aftab finally became the permanent member of Khwabghah and changed his name became Anjum in a *hijra* community.

*“And so, at the age of fifteen, only a few hundred yards from where his family had lived for centuries, Aftab stepped through an ordinary doorway into another universe. On his first night as a permanent resident of the Khwabghah, he danced in the courtyard to everybody's favorite song from everybody's favorite film- 'Pyar Kiya To Dama Kya' from Mughal e-Azam. The next night at a small ceremony he was presented with a green Khwabghah dupatta and initiated into the rules and rituals that formally make him a member of the Hijra community. Aftab became Anjum, disciple o Ustad Kulsoom Bi of the Delhi Ghrana, one of the seven regional Hijra Ghranas in the country, each headed by Nayak, a Chief, all of them headed by a Supreme Chief.” (Roy, 2017, p.31)*

## 2. Being a *hijra* in the Khwabgah

Soon after being a *hijra*, she kept struggling in life as *hijra*. This struggle is related to Goel (2016) about *hijra*'s life. They face extreme violence and denied their human rights access such as food, health, and the right to live with dignity in society. Over the years she became a famous *hijra* in Delhi and exposed by many media because of her decision. Some of them were judgmental to say that Anjum left her family, though she was raised full of love by Muslim parents and chose to be a transgender person. However, Anjum did not want to bother about it because she knew she was the subject to blame. It is proved on the following sentences:

*“Others have horrible stories, the kind you people like to write about’ she would say. ‘Why not talk to them?’ But of course newspapers didn’t work that way. She was the chosen one. It had to be her, even if her story was slightly altered to suit reader’s appetites expectation.” (Roy, 2017, p. 32).*

Another struggle she had to do as *hijra* was when she worked as an entertainer with her friend at a wedding party but she caught up by the police accused of prostitution an obscenity. Anjum and other *hijra* was bullied and experienced violence by the police when they were in the van.

*“Arif, the driver on the van that brought Anjum & Co. to the venue, tried to bundle his passengers into his van and make a gateway. For his impatience, he had the knuckles of his hand and his right kneecap smashed. His passengers dragged out of Matador, kicked on their backsides as thought they were circus clowns and instructed to scam, to run all the way home if they did not want to be arrested for prostitution and obscenity.” (Roy, 2017, p. 41)*

Everybody tried to run from the police, including Anjum. They were running in the middle of the rain and Anjum did pee while his running. They met a woman and asked for a help to offer them a towel but the woman refused to give it to

them. What the woman did to Anjum and her friend shows inhumanity on her just because they were *hijra*.

*"For instance, it really did rain that night and Anjum really did piss while she ran. There really was an advertisement for Bombay Dyeing towels on the Deference Colony flyover. And the woman in the advertisement really did flat out refuse to share her towel."* (Roy, 2017, p. 41).

When she was in Gujarat, she faced a Hindu army that killed Muslims. She was insulted as *hijra* and as a Muslim.

*"Ai Hai! Sali Randi Hijra!' Sister-fucking Whore Hijra. Sister fucking Muslim Whore Hijra."* (Roy, 2017, p. 69).

She was frightened and she kept pretending she was died and laid over the dead body of her father's friend, and almost killed by the Hindus but someone said *hijra* brought bad luck. Some Hindu believes *hijra* was existed in the Indian mythology and considered sacred no matter what their religion was.

*So the voice shouted "Nahi yaar, mat maro, Hijron ka maarna apshagun hota hai. Don't kill her, brother, killing Hijras brings bad luck. Bad luck!"* (Roy, 2017, p. 69).

She was left alive with the feeling of fear and humiliation at that time. Then, she turned back at Khwabghah by keeping the discrimination she had experienced it and buried it with her selves when moved to the graveyard.

### **3. Building Jannat Guest House**

Anjum's struggles continued even she had moved to the graveyard and lived alone. She built a house on the graveyard with a little negotiation of the municipal officers so she could live there. It could be seen in the following sentences:

*“So they chose the path of appeasement and petty extortion. They settled on a not inconsiderable sum of money to be paid to them, along with non-vegetarian meal on Diwali as well as Eid. And they agreed that if the house expanded the sum would expand proportionally.” (Roy, 2017, p. 75)*

Anjum built the house to enclose the graves of her relatives. She expanded her room in each room had a grave (or two), and a bed. She also built a separate bathhouse and toilet by using the public hand pump. For the electricity, she stole it from the mortuary functioning as the refrigerator. This house was named Jannat Guest House, and this place was used by Anjum for *hijras* who had fallen out or been expelled from the *Hijra* community in the city. Soon after, having Saddam Hussain and Imam Ziauddin as the permanent guests was helping Anjum in developing the Jannat Guest House.

Accidentally, someone who went to the graveyard brought a transgender person's dead body, but he could not find a bathhouse, a graveyard, and an imam to say the prayers. Then, Anjum was helped by her two friends who bathed, buried, and said the prayer for the transgender. Finally, Anjum did funeral services, especially for the transgender who died and did not accept in their society. Thus, Anjum's purpose in building Jannat House is to help other *hijra* when they have died. It is shown in the following sentences:

*“Gradually Jannat Guest House and Funeral Services became so much a part of the landscape that nobody questioned its provenance or its right to exist. It existed.” (Roy, 2017, p. 88)*

#### 4. Defending herself in the demonstration

Building Jannat House was Anjum's life purpose of being useful and helping others. On the other time, when there was a demonstration at the city she brought her permanent guest to see the city's situation of people struggle's in asking freedom on the TV and wanted to help the poor to live at Jannat Guest House. Even she was a transgender person and nobody recognized her existence, she still had the compassion to help the poor.

*"Of course it had been Anjum's idea – her long-standing desire to help the poor-..." (Roy, 2017, p. 116)*

She was at the Indian mob and found out a baby. The baby that was left with English letters and everybody said will bring the baby to the police. Hence, Anjum held them and insisted on keeping the baby rather than brought to the police because of her desire as to be a mother reappeared when she found the baby just like she found Zainab.

*"Police? We're going to give her to the police?" (Roy, 2017, p. 127).*

When she said 'we' she knew everybody was disagreeing and intimidating her statement because Anjum was different from them. Someone said suspiciously to Anjum what she was going to do with the babies. People believed in mythology about *hijra* that castrates baby boys to become their community. It is proofed on the following sentences:

*"He was referring to the widely held belief that Hijra kidnapped male babies and castrated them. His waggishness earned him an eddy spineless laughter" (Roy, 2017, p. 127).*

However, Anjum defended herself to save the baby because she had pure intention to take care of the baby. In a previous life, she had Zainab as her daughter, but Zainab already grew up and chose her own life, so she wanted to keep a child again by saving the baby in the middle of the demonstration. The reason Anjum's intention to take care of the baby was that she did not believe the police will take care of the baby well.

*"She's a gift from God. Give her to me. I can give her the love he needs. The police will just throw her in a government orphanage. She will die there. Her mother must have left her here thinking as I did, that this place is Karbala, where the battle for justice the battle good against the evil, is being fought. She must have thought, 'These people are fighters, the best in the world, one of them will look after the child that I cannot.'" (Roy, 2017, p. 128)*

On the other hand, while she was trying to argue with the people the police came and throw an insult question to Anjum as the following sentence.

*"Who gave these Hijras permission to sit here? Which struggles do they belong to?" (Roy, 2017, p. 128).*

Police's question referred to Anjum that was not having a group of struggles. Anjum replied that her attendance was not requiring permission because it was freedom for her to be anywhere. However, her friends helped her to save the babies until they police arrested them, but they could be released in the morning by bringing the baby quietly.

In summary, Anjum as a transgender person faced many discrimination in various forms, verbal and non-verbal. The verbal discriminations she faced were friends insulted her voice, the news of herself in the media, Hindus insulted to Anjum, and the people who were so judgmental in having a perception of Anjum as transgender, while the non-verbal discriminations were when Indian police beat

them. All those discriminations she had struggled on her life as a transgender person involved joining the *hijra* community, being a *hijra* in the Khwabgah, building Jannat Guest House, and saving the baby in the middle of the demonstration.

### C. Arundhati Roy's Worldview on Transgender in *The Ministry of*

#### *Utmost Happiness*

Through the character, Roy portrays her worldview of transgender person in India. Roy writes Anjum as a transgender who was born in a wrong body and she changed himself to become a girl. She decided to be a *hijra* by joining the *hijra* community in Delhi. Roy's worldview stands for marginalized people, including the *hijra*. She illustrates the conflict on Anjum's self and Anjum's society. She puts Anjum in harder position because she wants to show that in India would have an Anjum in real life. She puts herself in the transgender community and illustrated Indian transgender in detail to show that India is not only a man and a woman but also a transgender. Thus, the background of the author that has various kinds of friends, like a transgender person also influences her worldview about the transgender in India.

The setting that Roy uses shows the life of *hijra* in India. These backgrounds strengthen the story of the novel. Since, the author gives a strong religious background of the main character through setting to show Anjum was a good Muslim in the whole story. She uses the historical place to prove that *hijra* was existed in the Mughal period and use Khwabgah to remind the reader that it

was their place where do *hijra* lived in the Mughal Kingdom. Then, she relates *hijra* with Indian myth that *hijra* was originated from a long time ago and they were more accepted by people in the past rather than people in this era. Also, Roy shows about gender issues in India is not only binary gender. It was proven when Anjum's mother brought Anjum to Hazrat Sarmad Shaheed. Hazrat Sarmad is a powerful religious person, especially in Islam but he was a gay. From that part, Roy wants to represent that Anjum's mother accepted Anjum as neither male nor female. Roy tries to explain to the reader that gender is not just as simple male and female but there is other gender in India.

She also uses a graveyard to show the contrast meaning of the definition the graveyard, for Anjum graveyard was the place where she started her life again as independent transgender. The author also gives an atmosphere to strengthen the story by giving emotional feelings to the reader. Besides, the author also depicts the capital city of India's situation that filled with a lot of low society who were not heard by the government. As an activist, the author is rolled as the collective aspiration for low society and tries to give a brief illustration of how people's demonstrated in the city that overpowered by the government without caring for the poor, minority, and marginalized people.

Another Roy's worldview is about the conflict that she used. She adds some conflict that relates to Indian issues like politics, religion, culture, and psychology. The politics, culture, and religion issues in India were illustrated by mentioning the Gujarat conflict. She puts Anjum as Muslim in Gujarat conflict that make Anjum's life more suffered and became traumatized. In other words,

she also adds big incident like 9/11 in America and she connects it with her main character. It makes her writing wants to give the reader information about the America as superpower country impact other country. Arundhati also wants to give the dignity on *hijra*. When the leader of Khwabgah against Anjum's decision in changing her daughter became male, she said that a *hijra* still respected someone's right without coercion. From that part, Roy shows that *hijra* has a dignity.

In a brief, there are some perspectives about Indian transgender or a *hijra*. When on the Mughal period, *hijra* was considered as intelligent, reliable, and extremely loyal (Michelraj, 2015). However, the perspective about *hijra* changed when the British came to India. According to Gannon (2009) British considered *hijra* as the vilest and most polluted beings. British also assumed what *hijra* did was something that revolting. Another colonial perspective about *hijra* was law, they classified *hijra* as a criminal tribe in the Criminal Tribes Act of 1871. *Hijra* was assumed as inherently immoral and corrupt. On the postcolonial era, the life of *hijra* was suffered. It is caused by the knowledge that was created and the laws that were introduced when British came. As the result, the stigmatization *hijra* is negative until now. Thus, Roy's worldview is about humanism. She wants to show a transgender person is also a human. Roy depicts Anjum as a *hijra* that still values a human being's tolerance without recognized caste, religion, poor, old, or young boundaries. Even though Anjum, as a *hijra*, was experiencing violence, non-humanist, and the worst she was considered not to exist, Anjum still struggled

and survived on that kind of society by doing good to others. Thus, her struggle is the representation of Roy's worldview of transgender in India in her novel.



## CHAPTER IV

### CONCLUSION AND SUGGESTION

This chapter sums up the result of the analysis from the previous chapter. In this chapter, the researcher also wants to suggest future researcher to conduct future research.

#### A. Conclusion

After analysing the novel in the previous chapter, the researcher could conclude some findings related to the objectives study. The researcher finds the structure of the novel in *The Ministry of Utmost Happiness*. Also, the researcher finds transgender issues in Arundhati Roy's *The Ministry of Utmost Happiness*, and the author's worldview of the transgender in Arundhati Roy's *The Ministry of Utmost Happiness*.

The researcher finds the structures of the novel include character, setting, and plot. The character tells about the characterization of Anjum as a transgender in India. While, the setting tells about the place and time that the author takes for the story. There are two main places in the story, the Khwabgah and the graveyard. In the plot the conflict raises between Anjum and herself, Anjum and her family, Anjum and her society. Transgender issues in the novel are joining the *hijra* community, being a *hijra* in the Khwabgah, building Jannat Guest House, and defending herself in the demonstration. The Roy's worldview could be seen through the Anjum as the main character, and through the setting that she used. Thus Roy's worldview is about humanism. She shows Anjum as a *hijra* that

still values a tolerance to a human being without recognized caste, religion, poor, old, or young boundaries. Even though Anjum as a *hijra* was experiencing violence, non-humanist, and the worst she was considered not to exist, Anjum still struggled and survived on that kind of society doing good to others.

### **B. Suggestion**

This novel has been studied quite a lot by researchers. However, there is no research on related topics such as the author's worldview or Indian transgender of this novel. After analyzing and comprehending the whole story related to the author's background and transgender, the researcher proposes to future researchers on the same novel *The Ministry of Utmost Happiness* in other perspectives. First, future researchers can search from books, journals, and other sources about transgender in India. Second, future researchers can dig deeper into the background of writers relating to transgender. Then with that genetic structuralism research can be done well.



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## APPENDIXES

### **The Synopsis of *The Ministry of Utmost Happiness***

The Ministry of Utmost Happiness takes us on an intimate journey of many years across the Indian subcontinent - from the cramped neighborhoods of Old Delhi and the roads of the new city to the mountains and valleys of Kashmir and beyond, where war is peace and peace is war.

The tale begins with Anjum - who used to be Aftab - unrolling a threadbare Persian carpet in a city graveyard she calls home. We encounter the odd, unforgettable Tilo and the men who loved her - including Musa, sweetheart and ex-sweetheart, lover and ex-lover; their fates are as entwined as their arms used to be and always will be. We meet Tilo's landlord, a former suitor, now an intelligence officer posted to Kabul. And then we meet the two Miss Jebeens: the first a child born in Srinagar and buried in its overcrowded Martyrs' Graveyard; the second found at midnight, abandoned on a concrete sidewalk in the heart of New Delhi.

As this ravishing, deeply humane novel braids these lives together, it reinvents what a novel can do and can be. The Ministry of Utmost Happiness demonstrates on every page the miracle of Arundhati Roy's storytelling gifts.