

Expressing Existential Crisis through Fragmented Voices: A Critical Perspective on Arundhati Roy's *The Ministry of Utmost Happiness*

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Abstract:

Arundhati Roy's novel *The Ministry of Utmost Happiness* is undoubtedly one of the contemporary texts that examines its characters not only from a socio-political but also from an existential point of view. The author, however, does not merely underpin the characters' suffering in a conventional way, but symbolizes it through their ruptured language, which conveys existential themes such as fractured individuality, a quest for meaning in an absurd world, and cultural pluralism that promotes confused identity. Roy's novel reveals the lives of marginalised people who live in a state of socio-political unrest and uses fragmented language to echo the voice of suffering and narrate it as a tool for rebellion. The individual agency creates meaning and develops human consciousness, which vehicles the absurdity of existence. Roy's characters aren't only oppressed by the rigid value system; they also seek to oppress others through conflict, creating inner turmoil. The language in the form of dialogues, inner monologues, and even the silence portrays a vivid expression of their fragmented realities. The paper primarily highlights the ambiguous duality of the language spoken; the character, like Anjum, embodies a sense of transcending binary notions of identity. The novel uses language to convey rebellion; Saddam Hussein uses his name with a political connotation to launch a major revolt against those who oppress him. The tension arises in the novel when language succumbs and cannot serve as expression; transparently, this barrier also conveys a fragmented reality to the readers. The research paper aims to analyse how the characters use disjointed language, negotiate their realities, and confront themselves with an absurd world.

Keywords: Fragmentation, Language, Existentialism, Intersectionality, Fractured individuality.

In the study of literature, the role of language cannot be ignored since we understand a text completely and appreciate its intended meaning through it. The text under discussion is crucial for its stylistic variations and the layered meanings the author intends. Arundhati Roy is a veteran known for linguistic ability to amuse modern readers. This is conveyed through the language she uses to set the background of the novel, *The Ministry of Utmost Happiness*. Individual freedom has been discussed in the context of language as a tool for expressing human existence. Language has also played a crucial role in developing the different annexures of identity in the novel. If we understand, after developing an integration of both existentialism and identity, that we receive confused characters as the final product in the novel. The language conveys the perplexities of the existential crisis the characters face, further showcasing their struggles and contributing to the development of self-defining characters. The novel *The Ministry of Utmost Happiness* explores the themes of marginalisation, fragmented emotions, and fractured characters, subtly disclosing tendencies in basic human emotions. Prof Binod Mishra, in his paper “Arundhati Roy's *The Ministry of Utmost Happiness*: Exploring Human Relationships through Changing Socio-Cultural Lens”, assesses the reality of the real world, which is emotionally wounded, thus:

Roy, as a keen observer of human nature, emphasizes that happiness is entirely a feeling of internal realization. While the inmates of the Khwabgah pretended to be happy, they were merely faking it. This feigned happiness seemed to offer a sort of retreat from the dreariness and debauchery of the real world. The novelist makes Khwabgah a mouthpiece to express her angst about the horrendous realities of the real world. Ordinary people, albeit, are surrounded by external problems; the inmates of the Khwabgah face the same internally. Roy not only refers to the unalterable truths and machinations of the mundane realities governed by rules and regulations but also scoffs at them wholeheartedly. (Mishra 2020)

The various highlighted emotions grapple with the rigid binaries of the novel's social hierarchies. Roy's novel not only represents society, but its language also symbolizes identity, struggles, and resistance. Fragmented language becomes fragmented selves of the character who are determined to find meaning in the chaos. Fragmented language and its use also symbolise traits of existentialism and the intersectionality of human emotions. Characters like Saddam Hussein, Anjum, and others explore linguistic disarray and mirror internal turmoil and external conflicts. The research aims to highlight language as a tool for rebellion and for shaping the existential reality of these fractured individuals. Roy very nicely portrays this rebellious nature of her characters in the novel:

Young men, old men, children, mothers and grandmothers armed with sticks and rocks patrolled the entrances to their settlements. Across one road, where the police and bulldozers had lined up for the final assault, a slogan scrawled in chalk said, Sarkar ki Maa ki Choot. The Government's Mother's Cunt. 'Where shall we go?' the surplus people asked. 'You can kill us, but we won't move,' they said. (Roy 2018)

Existentialism has emerged as a philosophical movement that primarily emphasised the individual's search for meaning in a meaningless world. These existential tendencies prompt characters to deepen their understanding, drowning them in the realm of fragmentation. Fragmentation doesn't come in only the form of deep silence; language is actively involved in the process. Fragments are the shattered inner conflicts and human emotions that complement the characters, causing confusion in their lives. The confusion discussed isn't general confusion; it's fragile confusion, deeply ingrained in the character's intentions.

The Ministry of Utmost Happiness by Arundhati Roy clearly demonstrates how language expresses the struggles of identity and the anxiety people face in current Indian society. In this novel, the characters act and speak in ways that reflect their broken minds, ongoing doubts, and search for significance amid the nonsense around them. "She wondered how to un-know

certain things, certain specific things that she knew but did not wish to know” (Roy 2018). Besides being used for communicating, language allows the marginalised to form a unique identity in the book. “Roy uses language not merely as a medium of storytelling but as a potent tool for political engagement that foregrounds marginal voices.” (Parashari, 2025) In Roy’s novel, the characters' brokenness is not only shown through what they look like or are described as. As a result, their language is hard to follow and disorganised, just as their broken sense of self and world are. The use of this style highlights ideas of isolated people, separation from others, and the need to find meaning in the disorder. Cultural diversity in the story further contradicts how identity should be formed, leading to identities that are conflicting and difficult to define. The text investigates how Roy uses broken language to highlight the inner challenges and shared challenges faced by the groups to which her characters belong. It examines how the broken language used by oppressed characters reflects their inner struggles and conflicts with their own ways of speaking. “Both of Roy’s novels depict the evils of caste, patriarchy, and other forms of social oppression; the plight of the poor, Dalits, and backward caste communities; the corruption of the police; and the brutality of the police state.” (Goh 2021) Dialogues, what characters think to themselves, and stretched silences together paint the characters' realities with vivid detail. Furthermore, Anjum shows us how gender can be viewed differently by not always following traditional speaker identities. The work emphasises how language can be used to highlight and display a main character’s strength and growth.

The characters in the novel speak in fragmented language, while the ideas are grounded in existentialism. At its core, existentialism examines how individuals seek purpose in a world that is often unresponsive, messy, and nonsensical. The story weaves in well-told lessons from classical philosophy, highlighting how the central characters struggle over the years to find meaning in their oppressive situations. A disjointed style of writing allows the novel to show each character's inner struggles. Further, the research paper discusses the turmoil.

In a sense, narrative time in both novel is fractured by and organized around a traumatic event, which haunts the narrative through allusions and implications, before finally being revealed as the explanatory cause for events that preceded it in narrative terms, but post-dated it chronologically. (Goh 2021)

The gap and disruption in language reflect the broken lives of people caught in various forms of distress. The novel is presented in short sections and jumps from one time and place to another, telling different parts of the story through characters on the edges of society. The characters' use of broken sentences, unfinished thoughts, and silence signifies the way the novel presents the story. Since the characters' inner worlds are torn, the book's language symbolizes their wayward identities and careening minds as time passes. One of the best illustrations of existential fragmentation from language is the hijra (transgender) character of Anjum, who lives on society's outer edges and is marginalised by language. Anjum lives in a way that challenges the two main genders and expected roles for people. Her unclear speech clearly illustrates her position as a border-crosser, since her unsure way of speaking overlaps and has pauses, much like her position. Throughout the novel, Anjum sets out to find who she is and a place she belongs in a world that often overlooks her. We can see that she often struggles within herself and rethinks her own actions. The research paper *Otherness in Arundhati Roy's "The Ministry of Utmost Happiness"* adjoins the narrative where otherness makes one feel, "Her narrative skilfully plays with duality to convey a message - it juxtaposes innocence with wickedness, kindness with harshness, the world of the exiled "Others" with that of the third sex, and the "Duniya," or the "normal" world." (Babar 2023) When Anjum tries to recall her past experiences, her mind divides the memories into short bits that cannot be easily joined in a linear story. By telling her story in bits and pieces, she reflects the ups and downs that come with dealing with her traumatic past and current life. Roy uses the broken phrases of Anjum's speech to stress the fact that a world filled with fixed ideas of gender and role can put identity

at risk. Anjum's stuttering and pauses reveal personal issues as well as the greater difficulty of living honestly when faced with oppressive regimes around her. She uses language in ways that challenge the rules meant to keep her identity in check. Also, her being quiet when she speaks is just as important to the story as what she says. It shows that language is sometimes unable to capture what makes us marginalised. Sometimes, the pain Anjum experiences is so strong that he cannot tell others about it, and this not being able to tell things symbolises a growing sense of separation from the world. In addition, Saddam Hussein's character reveals existential ideas through his speech, which is divided and full of symbolism. Saddam Hussein went through a story of political oppression and losing many things in life. "Roy's narrative foregrounds subaltern voices such as transgender individuals, Dalits, and other oppressed groups whose stories are typically erased in dominant discourse." (Parashari, 2025) The use of this name as a symbol aims to fight the caste system and the social injustice experienced by the character. He writes in a rough, abrupt style and often has conversations with himself within the text to show his anger and resolve to bring justice. His words get scattered as he tries to make sense of the terrible events that have happened to him and his people. For instance, Saddam's thoughts about the violence of the caste wars and the loss he had suffered would come to his mind at random, followed by periods of silence. The language is disjointed due to the oppression faced, making it hard to talk about these kinds of hardships. Saddam's conversations in broken sentences suggest his defiance against the dominating system. His language becomes a way to stand up and challenge dominant social patterns. Saddam's name and his speeches show that he is struggling against the inequality and unfairness based on caste. Even so, Roy illustrates the fact that Saddam struggled with various aspects of language. At times, expressing everything he has gone through is too hard for him. Moments of silence or incoherent words in the text underline that language lacks the power to show all aspects of what humans go through. "Saddam expressed his fearful attitude that "If they want to kill you

they will kill you whether you are careful or not, whether you have killed a cow or not, whether you have even set eyes on a cow or not."(Mandal 2018) As a result of this linguistic problem, there is a clear gap between how many people experience things and how they can describe them in their own contexts. The broken language in the story reflects a feeling of being disconnected from oneself, from others, and from everything. It is caused by both outside oppressive actions and struggles within one's mind. The characters speak in a broken way, revealing how isolated they are. Due to trauma and being marginalised, their words miss out on the full picture of what they have gone through, and their thoughts often break up into pieces. It is common in Roy's writing that language is not able to express everything clearly. Sometimes, not being able to communicate clearly tells us a lot about someone. Existing gaps in the dialogue and broken words reflect the inability to describe trauma only with words. These changes in language emphasise that the characters' lives are fragmented, and that their meaning and sense of self evolve over time. In the story, Tilo's (Tilotama) character faces moments when she is unable to connect her inner trauma to those around her. Her spoken thoughts, often incomplete and disjointed, highlight her difficulty settling on a clear meaning amid the chaos around her. With these cracks in language, we can feel how meaningless life may seem compared to the cruel, constant danger that surrounds us. In addition, the novel's organisation helps highlight the story's central problems of fragmented speech and the search for meaning in life. The story does not follow a regular, ordered sequence of events. It doesn't just stick to one perspective but brings together various voices and stories that sometimes interrupt or seem to leave room for silence. Because of this, the novel usually moves in fits and starts, mirroring the lack of order in the characters' lives and speech styles. Different voices in the novel show the many hardships and acts of resistance of the community. The way the story is told makes readers understand how messy and challenging it can be to have a divided sense of self and

meaning in life. It breaks with the traditional way of thinking about identity and highlights a wide range of disjointed voices and word choices.

The way the story breaks up into different sections fits with existentialist views on how meaning and identity can change. Because they face political violence, strong social discrimination, and traumatic experiences, the characters resort to using a broken style of language to communicate.

The Ministry of Utmost Happiness takes place in an environment shaped by problematic forces, including caste, religion, gender, and class, that shape its characters. Intersectionality in the novel helps readers realise that these features of identity are connected, and these connexions cause certain people to face more hardships than others. “But these poor people who were destroyed by them, can they buy new lungs, new eyes? They have to manage with their same old organs, which were poisoned so many years ago. But nobody cares.” (Roy 2017) Language, in this regard, serves more purposes than helping us talk to others. As a result, it becomes an area where different identities come into conflict, each formed from the meeting of multiple inequalities. The novel makes it clear that Anjum is someone who crosses many boundaries. Since she was a child, she has been called Aftab, but identifies as a transgender woman. Her experiences as a member of a Muslim family and a certain social class have caused her to feel confused about herself and her language. Because of the hardships in her life, Anjum speaks and thinks in a mix of languages. At a young age, Aftab’s desire to express her identity differently led to her family’s hostility and forced her to manage her identity within unyielding cultural and religious traditions. Studying her speech, we can see that her familiarity with Urdu, Hindi, and English creates a rich and blended way of talking, symbolising all that makes up her personal and social world. “code-mixing of English and Hindi/Urdu” to produce multiple meanings and identities (Ahmad 2019). She uses language in such a way that it appears clear, but also confusing and mixed. Whenever Anjum is sharing memories of her past or is

emotionally open, her way of talking shifts from traditional Urdu poetry to plain, spoken phrasing used by marginalised people in the streets of Old Delhi. This switching from one language to another reflects how her environment shifts from rejecting to enforcing certain rules. At the Jannat Guest House, where outcasts mingle, Anjum's way of speaking is mostly shared slang, metaphors, and mixed speech, resisting the common practises and language of the city. Using this broken way of speaking, Anjum carves out a unique identity that defies being limited to one gender or religion. In addition, the way Anjum's language moves between different cultures strongly challenges the black-and-white rules set by society. The text records points where it seems Anjum does not fit the plain idea everyone has of her—these distresses members of the audience and challenges popular views on gender and community definitions. There is an emotional part of the novel where Anjum discusses her involvement with the Hijra group, explaining how their way of life complicates the concepts of gender and caste. They speak a mixed language made up of Urdu prayers, Hindi Street talk, and secret musings, together telling the story of a group that refuses to disappear. Because the story spans several countries, the language throughout the novel becomes more fragmented. In the course of telling the story, Roy brings in regional places such as Delhi, Kashmir, and Gujarat, all of which have their own languages, and characters often move between several languages and dialects. Being multilingual doesn't happen by accident; the novel shows the fractured cultural background and tense history of the society its characters inhabit. It's worth noting that, in the novel, the use of Kashmiri by these characters during tense moments is a way to keep their culture alive. During times of siege, Musa and other Kashmiri young people choose to write in Kashmiri or Urdu poetry as a form of defiance against the cultural and political oppression they feel. While English began as a heritage of colonialism, it is now considered a modern language that allows people to act and interact. Throughout the novel, some characters, such as Anjum and Saddam Hussein, use English expressions to show they are part of a globalised world or to criticise the

present circumstances in their society. By using some English, broken Hindi, and Urdu, Saddam reveals his unease with power structures and the cultural struggles he experienced as a Dalit Muslim. The novel's focus on language shows that a person's identity is always being worked out through language, since language use varies with changes in social class and mood. Through the idea of intersectionality, the story demonstrates that identities are not one-dimensional, as characters have many aspects that are not always agreed upon. The characters' use of language demonstrates their struggle to belong and remain true to themselves in a place where social and economic standing often clash. Since language keeps changing and people see their identity fragment, it's, truthfully, a reflection of the systemic pressures of marginalisation in society. As a result, language in the novel functions as a place where identity is built, made up of many factors and not easily sorted into one category. Language in this book goes beyond the usual way of communicating ideas. As a result, it functions as a weapon that helps marginalised characters become visible despite society's attempts to keep them invisible. Roy highlights the use of broken and mixed languages as a way for his characters to challenge the strong influence of those in power who try to suppress them. In the novel, Saddam Hussein is a Dalit Muslim, and he serves to highlight how language can be a form of rebellion. Since Saddam's name is tied to events and ideals all over the world, it questions the merit of social and religious labels placed partly above him. The style of his language includes dividing sentences, irony, and sarcasm to oppose the usual story that describes Dalits and Muslims in negative ways. "He faces alienation and exclusion in society on the base of his caste. A social structure like this doesn't allow him to have his voice heard freely and fairly. He can be termed as the representation of a subaltern in the novel." (Bose 2022) During the fighting or police action, Saddam's simple, broken Hindi-Urdu reflects his efforts to survive, as well as his strong determination to express himself. He uses a language that challenges the usual rules that silence Dalit people in regular society. Once, Saddam describes how he managed to use police talk in

a bizarre way to make fun of the government and those in charge. Through this subversion, language is revealed to play a role in discussing ideas as well as in power struggles fought and settled through it. Anjum also uses a poetic style to show that she is unwilling to comply with society's expectations. While she can be poetic and sometimes vague, her words create new identities that break free of binary classifications. When Anjum talks about how she is someone between male and female, she uses poetic language and constructions that destabilise the fixed gender boundaries set by the surrounding world. During day-to-day conversations at Jannat Guest House, transgender and marginalized residents mix dialogue from Urdu, Hindi, English, and street slang to express a united protest. It allows people to reclaim their language from those in power and recognise the range of identities they belong to. The story deals with situations where it becomes difficult or impossible to talk or express thoughts, due to pain, abuse, or political reasons. This theme is especially brought to life in the story about Kashmir. Those who go through torture, losing contact with loved ones, and being forced to flee usually find it hard to share all of their emotions. Gulrez has a memorable scene where a young Kashmiri arrested by the police is interrogated, and his disconnected utterances symbolise the abuse done to him.

She not only subverts the western discursive literary and linguistic norms but also simultaneously, reconstructs these literary, institutional and cultural tropes on the linguistic and literary pattern of indigenous languages like, Hindi and Urdu to install the geo-political and pluralistic ethno-linguistics norms of the South Asian societies. In the similar context, Ahmad refers views of Widdowson that once "language is used, it can't be kept under your control, people do appropriate it. (Ahmad 2019)

His silence speaks of repression and is the result of the violent rules used by the government. He uses examples of words breaking down to show that language is not always enough in such hard, limiting situations. By emphasising how language can provide answers and yet fail us,

the authors highlight that saying anything at all is a brave way to resist the system. Certain names and the way people speak in the novel confirm that language is an instrument of politics. There is a meaningful reason for the book's characters to bear such names: Saddam Hussein, for example, represents determined protest against world forces, while Anjum was named to symbolize her freedom from all forms of caste and religion. The choice to adopt a new name stands as a rebellion to the language systems in place. People in these novels resist given names and identities, thus deciding for themselves how they will be seen and questioning the main stories told in society. An example of this is when Anjum decides to adopt a new name instead of the one she was given at birth, allowing her to define herself despite being oppressed. As a result, the novel links the characters' linguistic faults to the social marginalisation they face and shows how they use faulty language to offer resistance. Through her writing style, her characters can go against the major rules of language and allow people on the margins to be noticed and heard. Through language, individuals can negotiate their identity and make a statement about who they are. Using fragments and a range of languages, Arundhati Roy tells a story in *The Ministry of Utmost Happiness* about people's identities and the ways they are affected by and respond to injustice. Through the story of Anjum and the example of Saddam Hussein, the novel attempts to depict how oppressions due to caste, religion, gender, and class influence both society and language. Through looking at the different types of language found here, we can understand the broken cultural and political situation in India and the ongoing need for people to identify themselves. Language in the novel appears in many forms and yields mixed outcomes. It is a space where oppression can silence some voices, yet also gives those at the heart of the story the power and the ability to speak out against the dominant culture. The book's choice of language shows the breaking of personal identity and also serves to stand against injustices. To sum up, Roy's story reveals that using broken language is necessary for survival, for asserting social identity, and for finding a way through hard situations. It

challenges dualistic concepts and supports the idea of multiplicity, giving a considered look at how language shapes how we see and know ourselves in a fragmented society.

Roy's novel *The Ministry of Utmost Happiness* not only records political and social life in modern India; it also explores existentialist ideas, helping us question the absurdity of life and the need for each person to give life purpose. This absurdity seeks a place in the work of Camus where he talks of meaninglessness; he says "...a world that is constantly dangerous and lacking in meaning" (*Camus, 1955*) The disorganised characters in the novel vividly express the intangibility of life, since they seek out their own sense of self among the turmoil, harshness, and rejection present in their world. The belief, introduced by existentialism, that people are born into a world without reason becomes clear through the sharp, fractured, and nomadic dialogue of Roy's characters, as they try to navigate their brutal environment. The fact that the novel's story moves in different directions and changes among different characters means it accurately represents the personhoods the characters encounter. Anjum's life as a transgender woman goes against the gender, religious, and community ideas accepted by many people. She continually creates and challenges her identity, following in line with existentialist notions of making one's own self. The moments in the text when Anjum's language trembles or is cut off expose her feelings of uncertainty and of saying goodbye. Her story of overcoming and transformation is often told in a poetic style, filled with symbolic images from nature and the urban setting. For example, by describing Jannat Guest House as a refuge for people unable to fit into society, she highlights how identities and ideas are often fluid and changing simultaneously. Since the characters change their language to fit their current feelings, these passages express the existentialist idea that identity is always something new that people must form in light of the strange world they live in. Much like the first example, the story's dynasty highlights how life becomes meaningless when politics and violence are involved. Young Musa and others in the book, caught in the Kashmir insurgency, have to cope with a world that is

constantly dangerous and lacking in meaning. Musa's broken way of speaking and the thoughts inside his mind show he is not sure which emotion to feel. His narrations on losing and being forcibly displaced are often full of gaps and sound confusing, pointing to how difficult it is to make sense of the messy situation. "The fragmented and hesitant speech of marginal characters reflects how dominant discourses fail to accommodate subaltern subjectivities" (*Spivak, 1988*). A memorable scene shows Musa visiting a site of a massacre, where the quiet and the remaining ruins tell the story more effectively than any spoken words. Since it is often hard to talk about these hardships, the writers let the silence speak for them. Social and political disorders in Kashmir are reflected in the story through poetry, altered conversations, and broken narratives. Witnessing their friends being exterminated for what they say, the characters are unable to speak in a way that makes sense, which makes their behavior seem strange. However, being able to articulate speech, however small, is a way to resist and prove one's existence. The way the novel hops between different voices and settings reflects the real-world reality of having many different and fractured parts to our personality. People of different backgrounds, communities, and homes walk through life dealing with questions about what they are for in this world. The author brings together various stories, each echoing some other, hinting that there is no single meaning in life; instead, life carries many different meanings that depend on other people's actions as well. By using this method, the text challenges set beliefs and instead highlights the diversity within the human experience.

Roy's depiction of Anjum and Saddam Hussein aligns with the existentialist idea of the hero who persists despite the absurdity around them. Saddam Hussein's story, marked by choppy language and an ironic sense of humour, captures his strong will to persevere. Despite all he faced, such as caste violence and marginalisation, Saddam's story highlights his commitment to expressing who he truly is and what he feels. His choice to tell the story out of order and with little jokes often stems from the need to survive creatively. The work examines how

language enables sense-making even while leaving some things unknown. The use of disjointed language reveals both the uncertainty of the characters' identities and the obstacles the system imposes on them to speak out. Many parts of Roy's work use silence, incomplete speech, or the breaking down of language to highlight the burden of what has been repressed. In these scenes, when characters are not able to communicate their pain, it makes a clear point about society not working well for them. Such breaks and pauses in language emphasise the existential point that life's absurdity often prevents a neatly organised story. Yet, Roy does not leave her characters without any hope. Rather, the novel tells us that agency, resistance, and working together as a group can help people make sense of their lives. With the founding of Jannat Guest House, Anjum's accounts, and the poems of Kashmiri poets, we see that broken identities manage to resist meeting their end. Identity crisis can be understood through Sartre's writings, where he stresses that "...identity is always something new that people must form in light of the strange world they live in" (*Sartre, 2007*). Even though language is weak and broken, through it, the characters make their voices heard and remind us of their humanity. The story they share makes clear that life has no fixed purpose and that finding one is about surviving and fighting against absurdity. To explore topics such as existentialism and intersectionality, the book relies on a fractured language throughout its narration. Through its characters, who are badly affected by social and political problems, the novel shows how language is split apart, just as their minds are, by their oppression and inability to find a reason for their plight. Focusing on the broken language of Anjum and Saddam Hussein, Roy troubles the division between two identities and challenges easy ways to classify gender, caste, religion, and class. You can tell from the way they talk that many forms of discrimination shape their sense of self. While Anjum's artfully unpredictable language goes against common gender and religion ideas, Saddam's bold and sarcastic words contrast the prevalent hierarchy among caste and violence in their lives. This way, the novel both uses language against control and exposes

the areas where one cannot speak or express themselves well due to external conditions. In addition, Roy makes it clear that a fractured form of language should not be understood solely as a problem or a lack. As a result, language becomes a space where people define their identity, claim control over their lives, and get to grips with the absurdity that surrounds us. The characters in the novel keep standing after experiencing displacement, violence, and erasure, embodying the existential hero who never gives in to systemic oppression. The difficulty they have in communicating and their inventive ways of saying things show that humans can find meaning, even in tough times. Therefore, *The Ministry of Utmost Happiness* explores how language affects people's state of mind and their ability to resist in the face of division. The novel's story, told in many languages and divided into many sections, represents the fractured parts of contemporary India, where people face many oppressive forces. At the same time, it offers us a glimmer of hope, shows how language can be used creatively, and proves that, through such adversity, we can still become who we want to be. Roy thus suggests that language should be understood as an alive, questioning place where people's minds are formed, identities are enacted, and resistance is carried out. Learning from this novel, readers can examine what it takes for humans to persevere and create significance in a life reviled by violence, neglect, and unfamiliar fear.

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