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Intersecting Oppressions: Objectification of Nature and Gender In Arundhati Roy's *The Ministry of Utmost Happiness*

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ABSTRACT

This study explores how Arundhati Roy's *The Ministry of Utmost Happiness* links ecological harm with transgender oppression under patriarchy. The research highlights the novel's call for intersectional justice, showing that environmental and gender injustices are interconnected and must be addressed together. Most Specifically by implying the qualitative research method the present study draws from Greta Gaard's ecofeminism and Judith Butler's transgender theory in order to eliminate the hardships faced by transgender in India and to show how literature can challenge the binary mindset (nature/culture, male/female) and envision a holistic view of justice. The implication of research reveals the interconnectedness of ecological and gender oppression, highlighting how patriarchal systems exploit both nature and women, leading to environmental degradation and social injustice. The finding of the research emphasizes the interdependence of many types of oppression and the need for comprehensive, intersectional strategies to effect transformative social change and transgenders identifies and suffering in Indian society. This work offers new insights into systemic oppression and advocates for inclusive social change in India.

Introduction

This research article critically analyses the transgender issues and the connection between nature through the lens of ecofeminism and Gender Trouble Theory in Roy 's *The Ministry of Utmost Happiness*. Eco-feminism is a political and social movement that emerged at the end of the 20th century; however, it emphasizes the relationship between feminism and environmentalism (Anuar et al; 2021, p.44). Eco-feminism sees the exploitation of women and the exploitation of the environment as interrelated, both through a system of oppression, and seeks to confront and challenge the root causes of both women and environmental oppression. Ecofeminism expands the scope of literature, art, gender issues, and

environmental theories. It primarily focuses on ecological degradation and the status of transgender in a patriarchal society.

Given literature's role in addressing contemporary issues, it inevitably intersects with ecofeminism (Aiswariya G, 2019, p.28). Many Indian novelists explore not only transgender oppression but also the psychological, biological, and social environments of transgender. The experiences of Indian transgender throughout history reveal significant insights into their lives. Men and women historically had different roles in the environment, with women perceived as domestic, moral, pure, gentle, kind, simple, and beautiful, while men were seen as industrial, rational, authoritative, independent, and arrogant (Meier et al; 2021, p.5). But transgender has a different life in Indian society where females are considered weaker creatures and males are dominant creatures. Even, Men's characteristics did not connect them with nature (Michelraj, 2015, P.17).

Trouble Theory by Judith Butler in which the researcher exposes how transgender face the oppression and injustice in Indian society. gender identity is a significant issue in contemporary society. Traditionally, gender was recognized only as masculine or feminine, man or woman. However, as cited in "*Language and Gender* by Penelope Eckert " (2013), gender is not something inherent or possessed, but something performed. Gender is often viewed (Butler, 1990, p.11).

Furthermore, Greta Gaard is one of the Ecofeminists who in her work *Ecofeminism; Women, Animals, and Nature* explains that marginalized populations should be given equal attention, and also, explains how all marginalized groups are connected (Gaard, 1993, P.3). She emphasizes on the subjugated groups and focuses on the interconnection of the oppressed groups. Most of the time, political concepts are used to oppress people who are already oppressed. As Gaard (1993) stated, the goal of theory is to give similar weight to all those who are marginalized and suffer from the different aspects of injustice in society.

Transgender individuals often feel a disconnect between their bodies and their gender identity (Meier & Labuski, 2013, P.13). They may dress, behave, and define themselves according to the gender spectrum and cultural context. For instance, a transgender woman-born male may live as a woman without undergoing surgical or medical procedures. In addressing transgender issues in India, Roy writes poignant sentences like, "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 (Roy, 2017, p. 6-7).

These lines highlight how the concept of a third gender has emerged but is still not commonly accepted in society. Roy illustrates the ongoing rejection of the third gender within Indian culture. This study examines how Roy addresses these themes in her major works, bringing together the central plots to analyze them from an ecofeminist perspective. It aims to illustrate how women and other marginalized characters struggle for happiness and survival in a patriarchal society that largely disregards ecological sustainability (Batra, 2017, p, 23).

The Ministry of Utmost Happiness

The novel begins with the story of Anjum, a transgender woman living in Delhi. Anjum was born in a middle-class Muslim family. Jahan Ara Begum, her mother, was scared of her child. Aftab (Anjum) began hanging out with other transgender people in Khwabgah. Aftab never came back to his house again, and he turned to Anjum a female (Hijra). Roy's writing beautifully shows Anjum's shift, suffering, and battle, which is a metaphor for all transgender people living in a democratic society. —*He's a She. He's not a He or a She. He's a He and a She. She-He, He-She Hee! Hee! Hee!* (Roy, 2017, p.3). The group doesn't have equivalent privileges, and they are treated with shame because of it. Roy has portrayed the

dark side of a multicultural country. There are people of different races, castes, religions, and faiths living in India.

Anjum's journey of self-discovery and her struggles against societal discrimination highlight the themes of gender identity and acceptance. Her experience reflects the broader struggles of the hijra community in India. Through its characters and their stories, the novel critiques the destructive impact of development projects, the plight of marginalized communities, and the political turmoil in regions like Kashmir. Roy's ecofeminist perspective is evident as she links the exploitation of the environment with the oppression of women and other marginalized groups.

Roy skillfully intertwines personal narratives with broader political events, such as the Kashmir conflict and the Gujarat riots. Characters like Tilo, Musa, and Naga navigate their relationships while being deeply affected by the political unrest around them. This interplay between the personal and the political underscores Roy's belief in the inseparability of individual lives from the socio-political context. The novel ends with a message of hope and resilience, as the main characters, despite their varied backgrounds and struggles, come together to form a community in a graveyard. This symbolizes a space of acceptance, healing, and collective resistance against the forces of oppression.

Objectives of the Study

1. To investigate the representation of the transgender in *The Ministry of Utmost Happiness* from Butler's perspective.
2. To examine the intersection of environmental degradation in *The Ministry of Utmost Happiness*, using Greeta Gaard's ecofeminist principles.

Research Questions

1. How is the portrayal of transgender in *The Ministry of Utmost Happiness* Based on Judith Butler's idea of Transgender?
2. How do Greta Gaard's ecofeminist ideas illustrate the way *The Ministry of Utmost Happiness* links environmental damage and gender inequality?

Literature Reviews

Emergence of Eco-Feminism

In the late 1970s and early 1980s, many professional women in the United States organized workshops and conferences on the modern eco-feminist movement. Eco-feminist theories offer a feminist perspective that emphasizes collaboration and equality rather than dominance. This movement gave rise to green politics, which blends environmental and feminist concerns (Baehr, 2022, p.5). Eco-feminism developed from both cultural and radical feminism during a time when men dominated feminist discussions. By 2017, Arundhati Roy had published *The Ministry of Utmost Happiness*, a novel that explores the need for both women and nature to achieve peace and harmony in society (Baehr, 2022, p.6). The term eco-feminism was first used by French writer Françoise d'Eaubonne in her 1974 book *Le Féminisme ou la Mort*. In the late 1970s and early 1980s, eco-feminism emerged as a movement aimed at promoting peace and addressing the exploitation of both women and nature. This was part of the broader second wave of feminism, which opposed war and nuclear weapons (Bandisula & Ankanna, 2022, p.43). Eco-feminism combines environmentalism with feminism to challenge the oppression of women and the exploitation of nature, which it sees as products of capitalism and patriarchy. It encourages people to recognize and address the damage done to the world (Barry, 2020, p.6).

In 1980, scholars began to establish eco-feminism as a genre within Western literature. This new genre sought to connect writing with nature and develop eco-feminism as a field of study (Bandisula & Ankanna, 2022, p.7).

The Body and Materiality in Butlerian Thought

Judith Butler's gender theory, primarily articulated in her influential work *Gender Trouble: Feminism and the Subversion of Identity* (1990), challenges traditional notions of gender as a fixed and inherent characteristic. Instead, Butler proposes that gender is performative, meaning that it is constructed through repeated actions, behaviors, and language rather than being an innate quality. This theory has significant implications for understanding identity, power, and social norms.

Gender Identity

The Hijra community is a component of *The Ministry of Utmost Happiness*. The last topic is discussed and succinctly outlined in this chapter. Hijras highlights the issues around gender identification. However, the intersex aspect is the most significant component of the work. In sociology, the term gender is often used. The dialogue starts at birth and is shaped by societal influences. It informs us about the individual's geographical location, religious affiliation, and racial or ethnic background, all of which influence their gender identification. According to Goel (2016), gender stereotypes are more powerful than other forms of stereotypes because they influence how people think about men and women as well as how gender is classified in mainstream culture.

Masculinity

Masculinity is not a bodily trait; it is a part of how a person sees their gender. Its social and historical creation is affected by a lot of things, such as age, race, social and career status, and faith. Vonarx thinks "Masculinity may be defined as an identity or an individual's sense of being a man as determined by what one knows about this gender and what one's society says on this subject." This is from Section 2 of Gender in Practice. Men's identities are changing because of many social and cultural factors. It has changed over time and can be found in many places.

Several things in society affect how men grow their masculinity. Because of this, manhood shapes men and the roles society expect them to play. It also changes how guys act and talk about their thoughts in different situations. Being manly means having a sense of who you are that matches how guys feel. Male traits like physical strength, self-control, aggression, bravery, power, and intelligence were also used to describe dominating manhood (Nanda, 2012, p.64).

Femininity

Being feminine is a sign of the social effects of being female. So, being a woman, girl, or female means having traits and qualities that are typical of women. As a woman, you should act in a feminine way. Ladies and girls, this is the trait they should have. To make matters worse, the very idea of what a girl or woman is is based on cultural and social ideas. Some examples of these kinds of jobs and responsibilities are mother, wife, and helper (Maurya, P. & Kumar, N. 2019, p.26).

Michelraj (2015) divides sexual identity into four components: biological sex, gender identity, sexual orientation, and gender role. These elements interact intricately, evolving in various contexts to form a person's subjective sense of identity. Each aspect exists on a spectrum, allowing individuals to identify at multiple points simultaneously (Michelraj, 2015, p.172).

Gender identity issues arise when individuals experience distress due to their gender identity. Some authors suggest this distress is caused by societal stigmatization and victimization; if society had less rigid gender divisions, transsexual people would suffer less (Giordana, 2012, p.147). Roy (2017) views gender as a spectrum, asserting that every individual is placed somewhere on it, and humanity should not be questioned.

Research Gap

In last, although many researchers already applied Ecofeminism to *the Ministry of Utmost Happiness* also explored many perspectives, however, *Ministry of Utmost Happiness* has not

been investigated through the lens of Gaards's (1993) Ecofeminism and Gender issues (Transgender) Butler's point of views. To fill this gap, the researcher investigates *The Ministry of Utmost Happiness* by applying the ecofeminist perspective, it expresses the connection between the repressive practices and the connection between women and ecology, and how both are subjected to investigation.

Methodology

The kind of Research is qualitative. I have framed specific research questions to avoid the element of arbitrariness in the study. I have linked research questions to ecofeminism and transgender theories. These objectives cover two important concepts of two different theories. The first research question deals with transgender issues and how Anjum faced double oppression in a society where transgender had no value, no life, and were not considered a part of society whereas the second research question describes the connection of environmental degradation with gender how nature and gender surpassed under the power, dominant force, and double standard of the society. Framing the research questions with the help of the theory is an important aspect of my study which aims to interpret the selected literary text. Keeping in view the context of the fiction written by the selected novelist, the analysis of the selected novel has been carried out to meet the objectives of the research. The study has adopted both inductive and deductive reasoning approaches to analyze the themes and the topics. In the context of in Inductive reasoning, a few themes and categories are created from the information through the researcher's careful analysis. With the help of deductive reasoning, the concepts and themes are generated on the basis of postmodernism and previous research and studies. I read the selected literary text to carry out the present study. Then, I studied Ecofeminism and Transgender theories. After a thorough study of the relevant features of both theories, I carefully read the selected literary text again and highlighted the relevant portions.

The research design provides the framework for the study, linking all the research elements together. It allows researchers to carefully plan and structure their approach to the research. A study design is a systematic plan to investigate a scientific problem, helping to define the study type and its organization. Leavy (2017) highlighted that the choice of study approach is guided by the problem statement, objectives, and research questions. This study is qualitative, as it involves the analysis of texts rather than numerical data (Newcomer, 2015). It aims to gather information and conduct a content analysis on the selected novel by Arundhati Roy, *The Ministry of Utmost Happiness* (Leavy, 2017).

Theoretical Framework

The purpose of this theoretical framework is to offer a complete examination of how ecofeminism in the novel *The Ministry of Utmost Happiness* written by Arundhati Roy. The ecofeminism of Greta Gaard and the theory of gender of Judith Butler are potent theoretical frameworks for analyzing the interconnectedness of environmental and social issues as well as the complexities of gender identity. In her book *Ecofeminism: Women, Animals, and Nature*, Gaard examines the intersection of the oppression of women, animals, and nature and argues that patriarchal power structures maintain these interconnected forms of dominance. Her ecofeminist point of view emphasizes the necessity of a comprehensive strategy for social justice that takes into account environmental and animal rights in addition to feminist concerns. Gaard's ecofeminist viewpoint emphasizes the interconnectivity of oppression against women, animals, and the environment. This intersectionality is clear in *The Ministry of Utmost Happiness*, as diverse individuals and communities face injustice. For example, marginalized populations, such as the transgender protagonist Anjum and other disadvantaged groups, face greater environmental and social injustices. The story depicts how these many types of oppression have no separation barriers, demonstrating Gaard's argument that social and environmental concerns cannot be separated. The novel by Roy challenges

conventional dualistic thinking, which divides men and women from humans and nature. A rejection of these binary distinctions can be seen, for instance, in the portrayal of characters who defy gender norms and their relationship with the natural world. Gaard's critique of dualistic frameworks is in line with the novel's emphasis on gender and environmental issues' fluidity and interconnectedness.

In contrast, the seminal work of Judith Butler, "Gender Trouble: Feminism and the Subversion of Identity," challenges the conventional binary understanding of gender by arguing that gender is a performative act shaped by societal norms rather than an inherent trait. The fluidity and social construction of gender identity are brought to light by Butler's concept of gender performativity, which challenges conventional notions of gender. In *The Ministry of Utmost Happiness*, the way Roy's characters handle and discuss their gender reflects Butler's notion that gender is not fixed but symbolic. A perfect illustration of Butler's concept of gender as a performance is the main character Anjum's transformation from male to woman. Gender identity may be influenced and transformed by society, as seen in the narrative of Anjum. It reveals how individuals navigate social expectations and their own identity.

Like Butler's proposal to dismantle gender categories, the second point is that Roy's work challenges traditional gender conventions and duties. Anjum is only one example of a transgender person who defies expectations and norms. These may be challenged and altered. Their experiences demonstrate that resistance and reconsideration of rigid gender norms are possible. Thirdly, the novel supports Butler's critique of gender roles by depicting characters that do not neatly fall into those categories. Men and women aren't always binary opposites. Anjum and others who don't fit neatly into any of these categories tend to see gender in a more complex light. Finally, Roy's characters' journeys of self-discovery are consistent with Butler's concept of gender fluidity. Gender identity is malleable, as Anjum has shown through her development and transformation. In other words, this lends credence to the theory that one's identity is malleable and manifests itself in various social contexts.

Gaard and Butler provide a comprehensive framework for comprehending how the rigid constructs of gender identity, environmental exploitation, and oppression of marginalized groups are deeply intertwined, arguing for a more equitable and inclusive world.

Analysis

Ecofeminist Narrative in *The Ministry of Utmost Happiness*

In *The Ministry of Utmost Happiness*, Arundhati Roy integrates ecofeminism through various elements and narratives. The novel draws parallels between the exploitation of women and the degradation of the environment. This is evident in the portrayal of Anjum, a hijra, whose body becomes a site of resistance against societal norms. In the same way, that the earth is exploited, Anjum's body is subjected to social prejudices.

"She became a tree. She became a forest. She grew into many things. She put down roots, and she multiplied. (Roy, 2017, p.51). She turned into a tree. She turned into a forest. She changed into many things. "She put down roots, she multiplied (p.51)

In this passage, "She became a tree" (p.51) refers to a big change in the character Anjum. Trees are often seen as signs of life, growth, and strength. By changing into a tree, Anjum goes through a change that shows her ability to adapt and keep going even though society makes it hard for her as a hijra (Indian transgender person). Anjum is strong and determined, like trees that stand tall and see all four seasons. She changed into a tree, representing a trip to find security and a sense of who she was. The next line, "She became a forest," (p.51) adds to this change. Seeing a single tree turn into a forest signifies growth and development. "She put down roots" (p.51) shows how important it is to feel like you fit and that you will stay in a place. The word "she multiplied" (p.51) emphasizes the idea of how everything is linked even more. From the point of view of ecofeminism, this line can be seen

as highlighting the connection between people and wildlife. The idea of ecofeminism looks at how the mistreatment of women and the environment are alike and want to make a better relationship with nature. Anjum's change into a tree and then a forest is a metaphor for her return to a more natural, connected state where her health and well-being are tied to those around her. The novel emphasizes the connection between environmental destruction and political power. The Yamuna was a stream of dark waste that coursed through the city, transporting its pollution into the lives of those residing along its shores" (Roy, 2017, p.237) The phrase "a ribbon of black bile"(p. 237) used to describe the Yamuna in *The Ministry of Utmost Happiness* shows how badly the river has been damaged by pollution. The Yamuna used to be an important religious and cultural river in India. By turning the river into a sign of decay, Arundhati Roy uses these vivid images to show how industry trash and pollution in cities pollute the environment. As the pollution seeps into the lives of those who live along the river, it hurts their health, well-being, and link to nature. The word "slithered through the city" gives it a creepy feel. This picture shows how negligence and uncontrolled development have turned the river into a poisonous body of water, which is linked to political corruption.

Roy's depiction of her profound concern for the vultures of Delhi which are the pathetic victims of the merciless use of diclofenac, makes us aware of the unspeakable damage that we are causing to our environment! The chemical named diclofenac is commonly applied in cows these days to extract more milk from them and in Delhi it is also used in the production of ice cream and thus it gets introduced into our ecosystem. Roy's sharp ironical criticism finds expression in this way: —Not many noticed the passing of the friendly old birds (Roy, 2017, p.20).

Anjum, a true nature lover lives in complete harmony with nature, her relationship with nature is based on mutual nurture, love, and dependence. Her free spirit always interacts and intermingles with nature spontaneously. She upholds and preserves the finer values, sentiments, and enthusiasm that are being destructed by a multi-generational society obstinately. Thus, through Anjum who is in a sense the mouthpiece of Roy, she develops an approach or perspective that can be identified as an ecofeminist approach. Roy's masterful integration of Tilo's school, Saddam's marriage, a vegetable garden, a swimming pool, and Zainab's little zoo- Noah's Ark of injured animals with the sanctuary, awakens our intuition and evokes profound realization about the author's key philosophy in this novel. Roy, in this way, illustrates an opposite image of the Garden of Eden and goes on to establish and develop her concept of paradise, and this paradise epitomizes the essence of human experience and symbolizes peace, permanence, and unity.

Transgender Identity and Representation in *The Ministry of Utmost Happiness*

The theory of gender performativity by the well-known gender thinker Judith Butler has changed the way people talk about transgender identity in a big way. Using the character of Anjum, a hijra (a member of South Asia's transgender group), Arundhati Roy shows transgender identity in *The Ministry of Utmost Happiness*. Roy gives Anjum's story more depth by showing how she struggles with being turned down by others and her search for who she is. Anjum's story shows bigger ideas about being left out and being strong while Roy looks at how gender nonconformity is linked to issues of social rejection and identity politics.

The reader learns that Anjum's mother secretly gave her Aftab, a male name, after discovering that Anjum was a Hijra (Eunuch). Everything was either too manly or too feminine, and she was freaking out. The only exception is her infant (Roy, 2017. p, 8). Because of this liminal quality, Anjum/Aftab can be considered The Other in her family. The cultural clash of the colonized nations following colonialism is shown by Anjum's identity and her patched-together body (Assumi 2018 p. 56). According to feminist thinkers, this kind of categorization only serves to perpetuate existing gender disparities. As a woman trapped in a man's body, Anjum wanted nothing more than to discover who she was. Another reality

was symbolized by Aftab's metamorphosis into Anjum. Consequently, Anjum learned that the Hijra were an exclusive group of people endowed with magical powers, including the capacity to bless and curse. The unfortunate part, however, was that the chosen few who had this impact were cast to the periphery of society. When Aftab first became Anjum, it was a way for him to find himself. People like Anjum lived in Khwabgah, and she also lamented the plight of the Hijras. They were able to release their souls from their bodies in that posture. Through Anjum/Aftab's story, Roy gave a socially outcast group a voice and showed how painful their mental pain was with deep psychological insights. Nineteen years ago, Anjum became close with Nimo Gorakhpuri, who told her that God made them as an experiment. Hijras were made because God wanted to make a living thing that couldn't be happy. Our men beat us and our wives cheat on us. We're the ones who are crazy. We are at war with ourselves... It's not going to stop. It's not possible (p. 23).

The Representation of the Transgender in *The Ministry of Utmost Happiness*

Arundhati Roy sketched the pain of the underprivileged. They are trying to survive in a society full of disarray and rooted violence. Mostly, though, regular people are marginalized and broken by their surroundings.

It captures the way the history of venal and corrupt politicians, religious hatred, murder, death, and denial of justice poisons Indian society. (Roy, 2017, p.9). We come across several names Majnu, Romeo, and Anjum, that she is called by going ahead. She is least troubled about history, even though it shapes her under several names. Anjum adds: "It makes no difference. I am Romi and Juli; I am Laila and Majnu. Anjum here is Anjuman. I am a gathering; I am a mehfil. Of every person and none, of everything and nothing." (9), As we learn more and observe Anjum indeed turns into a mehfil for all. Multi-faith and multi-caste individuals lived in her Jannat Guest House. Anjum's life was a struggle to be what she wanted to be. She survives to fit the normal like any individual whereas she is abandoned, ignored, and faces discrimination from society and her family too. Aftab is another intersex character, who abandons his male identity and embraces his femininity to later become Anjum, was subjected to schoolroom jeers of: "He's a She. He's not a He or a She. He's a He and a She. SheHe, He-She, Hee! Hee! Hee!" (Roy, 2017, p.13).

Born as a boy Aftab, her parents wanted her raised as a guy. As Roy notes, manliness is engrained in Indian society. Aftab chose to be truly Anjum as he entered adolescence. He so left his house and relocated to live in a hijra community, clearly a negative development in India. People who are transgender, intersex, or third gender hijras Though they are acknowledged as part of the society and regarded as holy people, they are nevertheless seen as a subject of difference.

According to Arundhati, Aftab finally managed to subtly slip into the Khwabgah. At last, the day arrived, when he was let in. He went into that average, broken-down house as though he were strolling by Paradise's gate. For the hijras, the Khwabgah is a sleeping hostel or house of dreams. The latter, for her, offers self-expression and relief made from Anjum, Arundhati Roy symbolizes many others who battled all their lives to survive. They are targeted and laughed at for their existence, not just neglected for not fitting any one gender. These limited viewpoints of Indian society complicate the livelihood of persons like Anjum. Living far from her house, she builds a new abode for herself devoid of knowledge of the outside world. Later on, she questioned Imam on how the deceased transgender people conducted their final ceremonies. Who cleaned their bodies? Are they buried or cremated? Roy notes the truth that people living on the Indian subcontinent follow so wide a particular religion, gender, and even sexuality that they miss the fact that humanity dies a hundred times with incidents like these. Bravely responding to this, Anjum says: "you tell me...You are the Imam Sahib, not me. Do old birds travel to die somewhere? Do they come down on us like celestial stones? Do we come upon their bodies on the streets? Do you not believe that the

All-seeing, Almighty One who placed us on this planet has set appropriate plans for our departure?" (Roy, 2017, p.10).

Directors and reporters call her a source to expose the suffering of the Hijras. Anjum's grievances reflect spiritual expressions and strong language more than what she mentioned from politics or society. Saying that "it was an experiment," a knowledgeable acquaintance tells her that Hijras were selected people cherished by the Almighty. He decided to design a living being incapable of happiness. Thus, he created us. But Anjum suffers years for respect, love, and most importantly for parenthood. She will thereafter be the mother of Zainab, an adopted small girl. As Arundhati writes: Zainab was Anjum's only love. (Roy, 2017, p.21).

Following her trauma in the Gujarat riot, in which she missed and did not kill as she is Hijra. As Roy notes: " Another voice sounded, high and frantic, another bird:" Nahi yaar, mat maro, Hijron ka maarna apshagun hota hai". Don't murder her; killing Hijras brings bad luck, Brother. Transgressed issues for transgender people in *The Ministry of Utmost Happiness* Here, the scholars examine the behavior of the main character in the book who embodied the author's point of view. The struggle of the main character reveals the Anjum hijra process.

Conclusion

In conclusion, *The Ministry of Utmost Happiness* shows how patriarchal and political regimes objectify both nature and gender subordination, illustrating the intricate relationship between the two from an ecofeminist perspective. Through Anjum in particular, Arundhati Roy shows how nature is exploited while gender-nonconforming people are marginalized. By illustrating how patriarchal and political institutions make use of transgender people and the environment, the book draws attention to the interconnected oppression of these groups. The present study offers a thorough examination of the process of objectifying nature and gender in *The Ministry of Utmost Happiness*, using an ecofeminist perspective. The work has shown its pertinence to current discourse on environmental justice and gender equality, while also making valuable contributions to the wider domains of literary studies, ecofeminism, and gender studies.

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