

**Social Predicaments of Transgender of Divergent Cultural
Realms in *The Ministry of Utmost Happiness* and *Breakfast on
Pluto***

**Sangavi. K
(17PEN014)**

**Thesis submitted to
Avinashilingam Institute for Home Science and Higher
Education
for Women, Coimbatore-641 043.**

**in partial fulfillment of the requirements for the
Master's Degree in English**

April 2019

Social Predicaments of Transgender of Divergent Cultural Realms in
The Ministry of Utmost Happiness and Breakfast on Pluto

Sangavi. K
(17PEN014)

Thesis submitted to
Avinashilingam Institute for Home Science and Higher Education
for Women, Coimbatore-641 043.

in partial fulfillment of the requirements for the
Master's Degree in English

April 2019



Signature of the Supervisor



Signature of the HOD

Acknowledgements

Acknowledgements

First and Foremost, the researcher is grateful to God Almighty for giving the strength to venture into such a daunting work.

The researcher expresses her gratitude to Padma Shri **Dr. P.R. Krishnakumar**, Revered Chancellor, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore, for all the good wishes towards the successful completion of the study.

The researcher would like to record her sincere thanks to **Dr. (Mrs.) Premavathy Vijayan**, Vice Chancellor, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore, for her constant motivation and encouragement towards academic performance.

The researcher would like to thank, **Dr. (Mrs.) S. Kowsalya**, Registrar, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore, for extending full support for the successful completion of the study.

The researcher would like to express her gratitude to **Dr. (Mrs.) K. T. Geetha**, Dean, School of Arts and Social Sciences, Avinashilingam Institute for Home Science and Higher Education for Women, Coimbatore, for her encouragement throughout the study.

The researcher would like to thank, **Dr. (Mrs.) S. Christina Rebecca**, Professor and Head, Department of English, Avinashilingam

Institute for Home Science and Higher Education for Women,
Coimbatore, for extending her full support for the successful completion
of the study.

The researcher would like to express her gratitude to **Dr. (Mrs.)
Aananthi Ballamurugan**, Assistant Professor of English,
Avinashilingam Institute for Home Science and Higher Education for
Women, Coimbatore, for her meticulous guidance and valuable
suggestions towards the successful completion of this study.

The researcher wishes to thank **Dr. (Mrs.) S. Kalamani** and the
other staff members of the Department of English, Avinashilingam
Institute for Home Science and Higher Education for Women, who
rendered support whenever required. The researcher would like to
extend her thanks to the SCILET Library, The American College
Madurai, for providing the secondary materials for her study.

The researcher also wishes to thank all the members of the library
of Avinashilingam Institute for Home Science and Higher Education for
Women, for their support and help for the successful completion of the
work. The researcher would also like to thank her family for their
constant support throughout the study.

Table of Contents

Table of Contents

S. No.	Contents	Pg. No.
1	Introduction	01
2	The Socio-cultural Dimension of the Hijra Anjum and Transvestite Patrick Braden	23
3	The Socio-political Predicament of the Hijra Anjum and Transvestite Patrick Braden	44
4	Conclusion	63
5	Bibliography	78

Chapter-I
Introduction

Chapter-I

Introduction

“Gender is not something that one is, it is something one does, an act... a ‘doing’ rather than a ‘being’”

–Judith Butler

When it comes to gender identity, gender is defined as how a person feels about himself / herself and how he / she identifies one self. The most recognised genders are two – male and female. But there are more number of genders in the world beyond one’s thinking. Yet, the male and female are considered as the appropriate genders and also sometimes termed as gender binary. These genders are identified based on their physical features especially the genitals they are born with. The terms ‘sex’ and ‘gender’ should not be misinterpreted. Physical and biological characteristics linked with male or female is called ‘sex’. It is identified at the birth itself by the genital one possesses and it is determined by the chromosomes.

On the other hand, ‘gender’ refers to the combination expectations, characteristics and roles usually associated with biological sex – often replaced on a spectrum between masculine and feminine. Mostly the aspects of gender are social constructs, and it varies from society to society. For example, gender representation includes clothing, appearance, behaviours and mannerisms. But the gender roles such as occupational choice and social roles widely vary based on the culture and era. However, the central aspect of gender is gender identity.

But according to Judith Butler, gender is not something that is ascertained on a person based on who they are, but it is ascertained on how they behave and how they feel about themselves. People are coming out and revealing their identities. The present world is witnessing myriad gender types such as female, male, transgender, bisexual, gay, lesbian, gender neutral, a gender, pan gender, intersex, non-binary, genderqueer, and so on and sometimes the combination of these mentioned gender types.

In every culture, throughout time, people who defy the accepted gender norms have existed. However, the usage of the nomenclature 'transgender' is new to societies. The general population often fails to understand the word. The word 'transgender' is used as an umbrella term for the inheritance of more than one sex where one is prominent at birth and the other in a dormant condition – the other one surfaces at the later stage of their life. This kind of people includes cross-dressers, transsexuals and people who feel that their sex is not related to their true gender. The opposite of transgender can be called as 'cisgender', the people who identify their gender with their sex assigned at birth.

Mostly, the transgender people feel that they no more belong to the body and were born in the wrong body. So the transgender people undergo surgery to get their desired sex. They can be called as a post-operative transsexual. Some people can also be pre-operative and can choose to have no surgery. To promote the secondary sex characteristics, like facial hair and breast tissue, hormones are used. They go through the phase called 'transitioning'.

Hormonal, surgical or other bodily changes are the physical transitioning. If they legally change one's name, asking others to use a chosen pronoun and other acts of the disclosure are called social transitioning.

If the situation compels to specify that someone as trans, it is advised to use the term FTM (female-to-male) a trans man, transsexual, or a transgender man for a person who formerly identified as a woman and now identified as a man; MTF (male-to-female) a trans woman, transsexual, or a transgender woman for a person who formerly identified as a man and now identifies as a woman.

Even when addressing transgender people with the way they prefer to, including their chosen name and pronoun shows respect and dignity. Gender-neutral pronouns are preferred by some transgender people. The neutral terms are 'ze', 'hir' and 'hirs'. Simply asking the transgender people for their preferred pronoun is the best way to know what to use for them.

Queer people may identify themselves as gay, bisexual, lesbian, heterosexual and other sexual orientation. They share commonalities with LGB people due to their experiences in oppression, prejudice, shame and fear. Transgender people should not have to hide who they are to have satisfying and safe lives.

Transgender history dates back to the ancient days of the Asian civilizations. In Africa, the Ivory Coast, the Dagaaba tribe of Ghana and Burkinaa Faso did not determine a person's gender identity at birth. The Dagaaba tribe accepts that gender is not depended upon the sexual anatomy of

an individual but is all about the energy exhibited by the person. The Igbo in Western Africa and in Nigeria assign the people's gender only at the age of five and not at birth. The Mbuti in Central Africa assigns gender even after puberty.

In ancient India, transgender people are called as 'Hijras'. They are considered as the caste of the third gender. As suggested by the Kama Sutra period, the Indian subcontinent has the Hijra history from antiquity. In Phrygia, ancient Greece and later the Roman Republic, the Goddess Cybele was worshipped by a group of people who castrated themselves and wore female attires and represented themselves as female. Several authors referred these early transgender figures as early gay role models. Cross-dressing was seen as more functional than one's expression of their gender identity. The cross-dressing was also depicted in the fictional story like *Ekklesiazusae* by Aristophanes, where an Athenian woman cross-dresses as a man to vote 'ekklesia'.

Jesuit missionary, Joseph-François Lafitau made one of the first accounts on transgenders in America, when he spent around six years with the Iroquois tribe in 1711. He observed "women with manly courage who prided themselves upon the profession of warrior" and also, "men cowardly enough to live as women" (Maureen 52).

Comparing to the ancient days, the transgenders are coming out boldly and proving themselves as the human beings like others. The New York-based club called Cercle Hermaphroditos, consisting of self-described androgynes

was set up in 1895. They started the club based on their wish “to unite for defence against the world’s bitter persecution” (Pareene 2007).

In 1952, Christine Jorgensen, the first person to have undergone sex reassignment surgery. Many people had no idea about transsexuals who changes sexes according to their desire until Christine Jorgensen. During the 1970s and 1980s many organizations devoted to transgenders’ activities and their activism in the society. The prominent among them is Lou Sullivan’s FTM International group, the advocacy group for the female-to-male transgender individuals. Transgender Day of Remembrance was established in the 1990s, to honour the transgenders lost in violence.

In 1965, John F. Oliven, a Psychiatrist, coined the term ‘transgender’ in his work called *Sexual Hygiene and Pathology*. He says,

Where the compulsive urge reaches beyond female vestments and becomes an urge for gender (“sex”) changes, transvestism becomes “transsexualism”. The term is misleading; actually, “transgenderism” is what is meant, because sexuality is not a major factor in primary transvestism. Psychologically, the transsexual often differs from the simple cross-dresser, he is conscious at all times of a strong desire to be a woman, and the urge can be truly consuming. (Oliven 514)

With varying definitions by a various transsexual, transgender and transvestite people, the term transgender is popularised. The terms ‘trans people’ and ‘trans-gender’ are used as an umbrella term and are used

‘transgenderist’ for the people who wanted to live without sex reassignment surgery in the middle of 1970s. ‘TG’ is the abbreviation for the term ‘transgenderist’ given in 1976. The International Conference on Transgender Law and Employment Policy held in 1992, made ‘transgender’ as an umbrella term including ‘transgenderists’, cross-dressers’ and ‘transsexuals’ and also anyone transitioning. Under the umbrella term, the primary terms used are ‘Female to Male’ (FTM), who make a transition from female to male and ‘Male to Female’ (MTF), who make a transition from male to female. These terms have been replaced by ‘trans man’ and ‘trans woman’ respectively, and also the terms like ‘trans-masculine’ and ‘trans-feminine’ are increased in usage.

Many people also note that transgender should not be used as a noun but should be used as an adjective. The Guardian and Observer Style Guide states, “Where relevant, use transgender at first mention, after that trans, and only as an adjective: transgender person, trans person; never ‘transgendered person’ or ‘a transgender’” (The Guide 2015).

The term ‘transsexual’ was first used by David Oliver Cauldwell in 1949, but it was popularised by Benjamin in 1966. The term transsexual was widely used as a subset to the word transgender; people desire to have their preferred sex and undergo the medical assistance since the 1990s. The difference between transgender and transsexual is more based on the difference between sex and gender. Transgender is more used based on one’s understanding of the gender roles played in society and their own

predisposition on gender roles. However, transsexuality deals more with the physical changes that are, change in the sex. Many transgenders reject being called as transsexual and prefer the designation as transgender. In 1979, the popular transgender figure, Christine Jorgensen also rejected the term 'transsexual' and gave interview to Jerry Parker for Winnipeg Free Press in the article *Christine recalls life as boy from the Bronx* as: ““If you understand trans-genders’, she says, (the word she prefers to transsexuals), ‘then you understand that gender doesn’t have to do with bed partners, it has to do with identity’” (Jerry Parker 27).

Gender identity is complex, and people are starting to define themselves in different and new ways. To understand the deep layers of these understandings, one should be aware of all these identities and their deeper meanings. All these would be comprehensible when it is compiled for a study for the common people for their better understanding. This comprehensiveness can be done with queer studies.

The transgender study is a subfield of LGBT studies, which provides the interdisciplinary approach to gay and lesbian studies, gender studies, and sexology by studying the relations of gender and sex as it is interrelated to the lived experience, cultural representation and political movements. Transgender literature and film, transgender history, transgender psychology, and transgender health, transgender anthropology and archaeology are interdisciplinary subfields of transgender studies. In close connection to queer theory, this discipline emerged in the early 90s. Transgender studies has the

'trans' as an umbrella term, which includes other non-transgender-identified peoples such as intersex people, drag artists, crossdressers, third gender individuals and genderqueer people. These studies provide answers to the negative connotation on the transgender people. These negative misconceptions could be the cause for the transgender people to be in an inaccurate state in medicine and psychology, etc. The main aim of the transgender studies is to provide profound knowledge that should benefit the transgender communities.

The late 1990s saw an increase in the emergence of a specific discipline of academic study called the transgender scholarship. This academic studies analyses how the issues of the transgenders are represented in gay and lesbian and gay studies. The essay *The Empire Strikes Back: A Post Transsexual Manifesto* by Sandy Stone, a transgender woman, has been considered as the origin of transgender studies. The essay was published in 1987 in response to the book, *Transsexual Empire*, an anti-transsexual book. Notable works dealing with the issues of the transgender includes creative piece, critical work and memoir. Various transgender authors have contributed much to the transgender studies which are not of critical scholarship. Some of the works are Julia Serano's *Whipping Girl: A Transsexual Woman on Sexism and the Scapegoating of Femininity*, which talks about the sexist basis for transmisogyny; Leslie Feinberg's *Stone Butch Blues*, which deals about the tensions between transmasculine and lesbian identities; Jeffrey Eugenides' *Middlesex*, which is a coming-of-age novel based on Jeffrey's growing up experience.

Judith Butler is one of the important figures in the field of gender studies. Her works on the queer study were influential in the field of transgender studies. Also, it marked as the basis for the gender queer theorization and the activism. Jack Halberstam's work deals with the concept of 'queer failure' and various theorizations of gender or trans variant embodiment, female masculinity and temporality.

The International Journal of Transgenderism was the first academic journal to release its first issue on transgender studies in 1997. The first scholarly study of transgender people was *Invisible Lives: The Erasure of Transsexual and Transgendered People* by Viviane K. Namaste in 2000. Susan Stryker and Paisley Currah coedited the *Transgender Studies Quarterly*, the first non-medical academic journal and was published in 2014. Books have been published on the issues intersecting nationalism, race and transgender identity. For example, *Black on Both Sides* by C. Riley Snorton deals with the histories of anti-blackness/blackness and transphobia/transness in America from the nineteenth century. *Digital trans studies* deals on how the transgender people use technologies and internet for community-building activities and to reveal their identity. Scholars from the technical fields such as HCI and media focused backgrounds contribute much to this interdisciplinary subfield.

Sara E. Cooper, Professor of Spanish and Women Studies, taught her students about how LGBT community is not supportive to certain categories and when she faced new challenges in her career, she realised that teaching transgender studies ultimately changed her life. Her specialization was Women

studies, but she was asked to take authority over the studies dealing with the LGBTQ community. In the transgender category, Lambda Literary Award was given to work *The Transgender Studies Reader* by Susan Stryker in 2006.

For decades, the causes of transsexuality have been studied. The most studied factors are biological. The article *Evidence Supporting the Biological Nature of Gender Identity* by Saraswat, Weinand and Safer states that some of the brain structures in trans men have been found to be similar to cisgender men's as opposed to cis women's, and also trans women's have been found to be similar to cis women's.

The disclosure of the transgender tendency varies in choosing when, how and whether to disclose to their family, friends and others. Coming out has become a risky decision when violence and discrimination prevail in society. Fear of being removed from the parental home is the main cause for the transgender people to not come out till their adulthood. The internet can be a beneficial medium for transgenders to come out in an online identity which provides an opportunity to go through the virtual experiences safely before risking oneself in the real world.

Media depictions only show a minimal spectrum of the transgender people, and the interpretations and ideas that are propagated are that of the society's point of view on them. Of late transgender portrayals have been elevated in the television platforms which really has improved the society's attitude towards transgender and their community. March 31st is declared as the International Transgender Day of Visibility, dedicated to the transgender

people and to create awareness on the issue of discrimination encountered by the transgender people worldwide. Also, in the honour of Rita Hester, who was killed in an anti-transgender hate crime on November 28, 1998, Transgender Day of Remembrance is held every year on November 20. The American transgender woman Monica Helms designed the Transgender Pride Flag as a common symbol for the transgender community. The flag was first shown as a symbol at the pride parade in Arizona in 2000. The flag has the five strips in the horizontal direction as in the order: light blue, pink, white, pink and light blue. They also use other symbols such as butterfly, which symbolises the transformation or metamorphosis.

Over millennia, the transgender community has played an important role in ancient Indian society. Hindu religious scriptures like Mahabharata and Ramayana have the portrayal of transgenders. The royal courtyards of Mughal emperors have witnessed the imperative roles of them in the palaces. The British rule during the eighteenth century has been the cause for their downfall and has been blacklisted and treated as criminals of society. Various local names have been given to the transgenders such as *Berdache* in North America, *Hijras* in India, female husbands in South Africa, *Xanith* in Arabian Peninsula, *Fa'afafine* in Polynesia, *Sambia* boys in Papua New Guinea, *Katoey* in Thailand, and sworn virgins in Balkans.

Hindu religion has a deep connection to transgenders and many divine stories which supports the transgenders. For example, the story of Iravan marrying Mohini is considered to be significant in the lives of the transgender.

According to Hindu mythology, Iravan was destined to marry Mohini before his death as per the boon of the goddess Kali. Since no other women dared to marry Iravan and to become widow overnight, Krishna turned into Mohini and married Iravan and stayed with him throughout the night. After the destined sacrifice, Iravan was dead, and Mohini cried as per the tradition and custom of Hindu religion. Then, Mohini transformed into Krishna. The transgender community in India widely celebrates this transformation ceremony every year.

Similarly, Arjuna also had a transgender form. When Arjuna was in exile, he was cursed by the beautiful fairy for not marrying her. He was cursed to become a transgender. According to the suggestion of Lord Vishnu, he stayed one year in exile as a transgender away from the kingdom and eventually became a man again. Ardhanari, one of Lord Shiva's appearances, which has half woman and half man split down in the middle and statues of this manifestation, is seen in many Hindu temples. Lord Ayyappa, was another popular deity, who was the result of a homosexual union between two male gods – Vishnu and Shiva. Millions of Hindu devotees accepted the transgender stories involving the famous gods. So when it comes to transgender recognition and homosexuality in the society, the Hindu religion has gone ahead of other world religions. Transgenders played an important role as the royal guards in the Mughal Empire. But the things got changed only when the British entered the country. They introduced Section 377 of the Indian Penal Code in 1860 declaring homosexuality a crime and also listing transgender as the criminals in the society.

In the contemporary society of India, the transgender live throughout the country. Various local names such as Hijra, Kothi, Jogtas, Jogappas, Khusras, Kinnar, Aravanis and Shiv-shaktis are given to the transgenders. Like most of the transgenders throughout the world, in India also, these people undergo the castration. Various non-governmental social work agencies have estimated their population to reach up to six million across India. India's Supreme Court announced that transgenders in India remained untouchable and restricted to health care, education and jobs. The Supreme Court has directed the Central Government to place transgendered people among other backward classes denoting their socially and economically disadvantaged position in the society. The construction of separate public bathrooms for transgenders was ordered to all the states of India.

For nearly two centuries, the transgender minorities have been deprived of cultural and social participation. Even today, they have limited access to health care, education and public facilities. The constitution of India declares that citizens have the right to vote and to compete in elections. But till 1993, the electoral ballots had only two categories of gender – male and female. Only in 1994, since the election commission included a third category E (eunuch) to acknowledge them as citizens, and they were allowed for the first time to participate in exercising their democratic rights. For the position of Member of Parliament in the general elections conducted in 2014, some of them contested as candidates. It is politically correct and morally inevitable that India's transgender are gradually being recognised as legal citizens. Until the society at

large is willing to give up its conservative convictions with regard to transgender they will not be able to exercise their basic human and social rights in marriage, raising/adopting children and the usage of the financial support system such as subsidized and free health care, medical treatments and surgeries. They are still barred from receiving driving license, national income tax permanent account number and the ration cards to receive government subsidies, while only 25% of transgendered people have obtained the national identification (aadhhar) cards. Only in 2005, the Indian passport application forms were updated with three gender option – male, female and eunuch. But instead of the eunuch, the term transgender is more appropriate to use which is perhaps correct socially and biologically.

For centuries, the transgendered people have performed blessings at weddings and the birth of new-borns in society. Even now, they visit temples, homes and religious sites to bless children during their first tonsure ritual with the belief that it purifies the child. In the southern state of Tamil Nadu, thousands of transgender people gather near a village called Koovagam to participate in the annual Koothandavar temple ritual. They revere the temple's deity as their husband. Koothandavar is the Tamil name for Iravan, and the festivity honours his sacrifice before the war.

The first Miss India transgender pageant was held in Chennai city located in Tamil Nadu in 2009. The spectacle attracted over eight hundred transgendered people from across the nation. Surya Vinod, actor and mimicry artist from Kerala, told reporters that he was a transgender: "I am what I am, I

don't want to hide my sexual orientation and pretend that I am a man in front of society" (Binduraj 2013).

Prostitution or the monetary benefits for the exchange of sexual services is legal in India. But related activities associated with soliciting sex in public places, operating brothels and arranging clients to trade sex for cash are considered illegal. India's transgender community is one among the most vulnerable groups toward the deadly HIV/AIDS and other sexually transmitted diseases since they rely on prostitution for livelihood. The targeted interventions have controlled the spread of HIV/AIDS among the transgendered people to some extent.

Similarly, the rights of transgender in the Republic of Ireland have evolved dramatically over time. Until 2015, it was impossible for the transgender people to make necessary changes in their birth certificate in the Republic of Ireland. In 2002, Lydia Foy took a case in the High Court that was turned down, as the birth certificate was deemed to be a historical document. Ireland passed the Gender Recognition Act of 2015 which allows the legal gender changes without the medical intervention or assessment by the state in 2015. Ireland is one of the four legal jurisdictions in the world by declaring the people may change the gender through self-determination legally. Under the 2015 law, two hundred and thirty people had been granted gender recognition certificates by May, 2017.

By the movement of trans and non-binary people, 'ThisIsMe', the Irish trans healthcare system is under criticism. The number of processes included

and the lack of resources are the core issues for transgendered people seeking this healthcare. Still, there are several issues going on among the Irish regarding transgender.

Such is the condition prevailing in the countries India and Ireland regarding the issues of transgender. The study attempts to take two different novels, with transgender protagonists, one being *The Ministry of Utmost Happiness* by Arundhati Roy, set at the background of Indian cultural background and political turmoil of the century and the second one being *Breakfast on Pluto* by Patrick by McCabe set at the Irish cultural background and political upheavals that genuinely capture the tumultuous life of transgender.

In India, there are many LGBT stories contributed by Indian authors. The Indian literature has many works that vividly talks about the plight of transgenders in the society. One among the works is the *Seven Steps Around the Fire*, a play by Mahesh Dattani. It portrays a grim insight into the incapacity of the institution of marriage to accommodate them into definite sexuality. Also, it talks about the issues of the sexually marginalised people, victimization of eunuchs and their social positioning.

The collection of essays, *Same-Sex Love in India*, edited by Saleem Kidwai and Ruth Vanita shows more about the history of LGBTQ in India. This reveals the shreds of evidence for gender non-conformity and same-sex desire across centuries in India. It clearly depicts that queer identities have always been existed in Indian society. In the form of both illustrations and the

stories, the book *Close, Too Close: The Tranquebar Book of Queer Erotica*, edited by Shruti and Meenu, the book features the works of prominent South Asian writers and shows the queer and gender non-conforming experiences.

The book *The Pregnant King* by Devdutt Pattanaik deals with gender-fluidity and queerness evidenced in Hindu mythology through the story of Yuvashnava, which questions the notions surrounding rigid gender norms. The most important work is the memoir of Laxmi Narayan Tripathi's *Me Hijra, Me Laxmi*, traces her journey of coming out with her identity and many obstacles she faced along the way and her eventual transitioning and her activism.

The most acclaimed work is the book called *The Parcel* by Anosh Irani. This book portrays a transgender sex worker in the red light area of Bombay. Another groundbreaking work is *Our Lives Our Works: Telling Aravani Life Stories* by A. Revathi. Many stories compiled into a book give the readers the chronicle of many aravanis who were part of big changes in society. Some of the stories were in the first person narrative of a transgender.

The Truth About Me: A Hijra Life Story by A. Revathi is an autobiography of how Revathi born as a boy, faced many violence and persecution both within her home and outside to find a dignified life.

Among these notable writers of contemporary Indian literature, Arundhati Roy is one of the most popular and significant figures in India. She is best known for her debut novel *The God of Small Things*, which was published in 1997. Her debut novel won the Man Booker Prize for Fiction in 1997 and became the best-selling novel by a non-expatriate Indian author. As a

political activist, she is very much involved in environmental causes and the human rights.

Born in Shillong, Meghalaya in 1961, her mother was Mary Roy, a Malayali Syrian Christian women's rights activist and her father was Rajib Roy, a Bengali Hindu tea plantation manager from Calcutta. She did her schooling at Corpus Christi, at Kottayam, Kerala and in the Lawrence School, Nilgiris in Tamil Nadu. At the School of Planning and Architecture, Delhi, she studied architecture. She met the independent filmmaker, Pradip Krishen, who cast Roy as a goatherd. They worked together on television series and two films *Annie* and *Electric Moon*. They eventually separated. The success of her novel *The God of Small Things* financially secured her in 1997. Arundhati Roy is a cousin to the head of the leading Indian television media group NDTV, Prannoy Roy, a prominent media personality.

In 1992, she began to write her debut novel, *The God of Small Things* and completed in 1996. The semi-autobiographical novel captures a major part of her childhood experience in Aymanam. This work of fiction catapulted Roy to international fame and even received the Booker Prize in 1997. *The New York Times* Bestsellers list ranked the book as fourth for Independent Fiction. It had an immense success that Roy even received half a million pounds as an advance. According to Time, it was one of the five best books of 1997.

She has written myriad essays on contemporary culture and politics. The Penguin India published her second novel *The Ministry of Utmost Happiness* in June 2017. The Man Booker Prize 2017 Long List had a place for her second

fiction and also in January 2018, it was nominated as a finalist for the National Book Critics Circle Award for fiction.

After her debut novel, she focused much on non-fiction and political activism. She is a critic of neo-imperialism and U. S. foreign policy. She is a spokesperson to the anti-globalization movement. She vehemently opposes India's policies towards industrialization, nuclear weapons and economic growth. She has appeared in the 2002 documentary *Drowned Out* by Franny Armstrong, which was about the Sardar Sarovar Project. *The Algebra of Infinite Justice* is an opinion piece released in *The Guardian*, where she found fault with the argument that the war, U. S. military invasion of Afghanistan would be retaliation to the September 11 attacks. Her collection called *The Cost of Living* in 1999 has the essay piece, *The End of Imagination* which is a critique of Indian Government's nuclear policies. She opinionated in *The Guardian* that the 2008 Mumbai attacks cannot be seen in isolation but as the intersections of issues of the region such as 2002 Gujarat violence, ongoing Kashmir conflict, the Partition of India, and the widespread poverty. The anti-corruption campaign of Anna Hazare in 2011 was severely criticised by her. She questioned Hazare's secular credentials, it's suspicious timing; his campaign for corporate backing, his silence on private sector corruption and so on. When Narendra Modi stood for the prime ministerial candidate, his nomination was described as a 'tragedy' by Roy in 2013. She further said that he was the most aggressive and militaristic candidate.

Apart from her political and literary career, she was awarded the National Film Award for Best Screenplay in 1989 for her work in *In Which Annie Gives It Those Ones*. She returned her national award in protest against growing violence by rightwing groups in India and against the religious intolerance in 2015. For her advocacy of non-violence and her social campaigns, Roy was awarded the Sydney Peace Prize in 2004. For her work *The Algebra of Infinite Justice*, Roy was awarded Sahitya Akademi Award in 2006. But she refused to accept it because the Indian Government's increasing economic neo-liberalisation and militarization. For her Distinguished Writing, Roy was awarded the American literary award, Norman Mailer Prize in 2011. In the 2014 list of Time 100, Roy was featured as one of the 100 most influential people in the world.

In Ireland also, there are a decent number of contributions to the LGBT community. One among the works is the book *Trans Voices: Becoming Who You Are* by Declan Henry. This book is the compilation of the stories of the people who decide to undergo the transition – both female-to-male and male-to-female. This book widely explores the lives of the transgendered people who face challenges like reassignment surgeries, coming out, hormone treatments, physical, emotional and mental health, transphobia, discrimination, violence and hate crime.

Another popular Irish novel is *A Son Called Gabriel* by Damian McNicholl. It is Damian's debut novel published in 2004 and was the finalist for a Lambda Award in 2005. The novel portrays the protagonist Gabriel

Harkin's sexual awakening and his coming-of-age. The religious bigotry of the province and the Troubles are the backdrops in the novel.

Other notable LGBT works in Ireland are *At Swim, Two Boys* by Jamie O'Neill, *The Blackwater Lightship* and *The Story of the Night* by Colm Toibin, *Carmilla* by Joseph Sheridan Le Fanu, and *The Green Road* by Anne Enright.

Among these Irish writers, Patrick McCabe has become one of the prominent figures with the publication of his novel *Breakfast on Pluto*. He was best known for his violent novels, which were set in the contemporary small town, Ireland. He had been shortlisted for the Booker Prize for his works *The Butcher Boy* and *Breakfast on Pluto*. These two famous works were adapted into films by the director and novelist, Neil Jordan.

Patrick McCabe was born in Clones, County Monaghan in 1955. His wife is Margot Quinn, an artist and he has two daughters, Katie and Ellen. He adapted his work *The Butcher Boy* into a play called *Frank Pig Says Hello*, which was first performed at the Dublin Theatre Festival in 1992. RTE and BBC Radio 4 broadcasted several McCabe's radio plays. In 1999, he wrote the *Mondo Desperado*, a collection of linked short stories. Matricide is featured in his 2001 novel *Emerald Germs of Ireland*, which is a black comedy. The Music festival Flatlake Festival, which is held annually has been organised by McCabe and film director Kevin Allen.

The study takes two different novels with different cultural background. The first novel is Arundhati Roy's second novel *The Ministry of Utmost Happiness* and the Irish writer, Patrick McCabe's *Breakfast on Pluto*.

This research work is titled, “**Social Predicaments of Transgender of Divergent Cultural Realms in *The Ministry of Utmost Happiness* and *Breakfast on Pluto***”. The objectives of this study are to bring out the plight of the transgender, who belong to totally different cultural and political realms, under socio-cultural and socio-political arenas.

The first chapter “**Introduction**” gives an account on the history of transgender community in different parts of the world. Also, it traces the emergence of the transgender studies and the different portrayals of transgender in the society from the ancient period to the present era. The second chapter titled “**The Socio-cultural Dimension of the Hijra Anjum and Transvestite Patrick Braden**” talks about the queerness and the struggles in the society of the transgender protagonists who belong to entirely different cultural backgrounds – East and West. The third chapter entitled “**The Socio-political Predicament of the Hijra Anjum and Transvestite Patrick Braden**” scrutinizes how the political intricacies produce irrevocable impacts in the lives of the marginalised community of the transgender. The fourth chapter, “**Conclusion**” sums up the overall idea of the research and provides the outcome of the study.

Chapter-II
*The Socio-cultural Dimension of the Hijra Anjum and
Transvestite Patrick Braden*

Chapter-II

The Socio-cultural Dimension of the Hijra Anjum and Transvestite

Patrick Braden

Over a century, issues of the transgender are the matter of debate in both cultural and social arenas where the mere acknowledgement of the existence of the third gender remains a challenging factor in the society. While gender stratification and intolerance within the social structure acts as a barrier for the accepted gender binary, it is needless to mention the condition of the transgender. The issues of transgender remain debated and unresolved even after most of the countries have recognised the transgender as the third gender. This chapter deals with the transgender's cultural issues prevailing in the eastern and western society at present time.

Arundhati Roy's second work of fiction, *The Ministry of Utmost Happiness* is critiqued as "a powerful elegy for a bulldozed world" (Nilanjana Roy 2017). It is a hideous story mainly focusing on the life of the transgender Anjum, a social outcast. She lives in a graveyard in Old Delhi. He is born to aristocratic parents, who name him Aftab. His mother, Jahanara Begum, who has been longing for a child for six years, with extreme love and happiness explores her baby's tiny body parts after her delivery. But this happy moment turns into a terrific moment of her life:

The next morning, when the sun was up and the room nice and warm, she unswaddled little Aftab. She explored his tiny body – eyes nose head neck armpits fingers toes – with sated, unhurried

delight. That was when she discovered, nestling underneath his boy-parts, a small, unformed, but undoubtedly girl-part. (Roy 7)

Terrified Jahanara Begum is afraid of revealing this even to her husband. She maintains the secret till Aftab is nine with the hope that her prayers will be answered with regard to her son's queerness. But as Aftab grows, she could not find any improvement in his male tendencies, instead she witnesses more of his female tendencies dominating in his behaviour. The society also starts noticing the differences in his behaviour and starts being more inquisitive on his sexual identity. At this point of time, Jahanara Begum feels helpless and reveals the secret to her husband. After an unparalleled initial shock Mulaqat Ali, a man who believes in modern science, is hopeful of finding "medical solution to his son's problem" (Roy 16). Away from "the whisper and gossip" (Roy 16) of the old city he goes to a doctor in New Delhi, to treat his son for the strange predicament. The doctors inform him that Aftab, is a rare example of a Hermaphrodite. They suggest sewing up Aftab's girl part and treat him with pills to cure his abnormality. Mulaqat Ali cuts all the expenses of the family to save the money for his son's surgery. Meanwhile, with all concerns for his son, he is "embarked on the cultural project of inculcating manliness" (Roy 17) by narrating him about his warrior ancestors and their masculine power in the battlefields but in vain.

Aftab realises his sexual orientation at the age of fourteen, after seeing a strikingly fashionable 'women' on the streets of Shahjahanabad. "The Woman could dress as she was dressed and walk the way she did only because she

wasn't a woman. Whatever she was, Aftab wanted to be her" (Roy 19). When he turns fifteen, Aftab boldly decided to follow his inner desires and moves to Khwabagh, the House of Dreams as the disciple of Ustad Kulsoom Bi of the Delhi Gharana of Hijras. The other inmates are Bombay Silk, Razia, Heera, Baby, Nimmo, Mary, Gudiya and a masculine character (the only one who menstruates), Bismillah, formerly Bimla. Aftab renames 'her'self as Anjum and when eighteen, undergoes castration surgery to remove her maleness and enhance her femaleness. Soon she becomes Delhi's most famous Hijra and much sought-after lover with her exaggerated and outrageous kind of femininity. "Anjum lived in the Khwabgah with her patched-together body, and her partially realised dreams for more than thirty years" (Roy 29). Nilanjana opines, "The great pleasure of reading *The Ministry of Utmost Happiness* is its intricacy, the profusion of lives woven together into a massive tapestry" (Nilanjana Roy 2017).

The protagonist Anjum is introduced by the author with a unique description to reveal the character's gender identity as different from the familiar normal one. The character's gender identity is revealed in the first few pages through the character called 'Man Who Knew English'. He is a regular visitor of Anjum, who is living in the graveyard. He says her name is the 'reversal' of Majnu in the story of Laila and Majnu. Anjum makes it hilarious by asking, "You mean I've made *khichdi* of their story?" (Roy 4). After a few days, he realises the mistake and tells her that it is wrong that her name is not the reversal of Majnu. At this point, the complexity of her identity is

completely revealed with the unique dialogues of Arundhati Roy through the mouth of Anjum:

It doesn't matter. I'm all of them, I'm Romi and Juli, I'm Laila and Majnu. *And* Mujna, why not? Who says my name is Anjum? I'm not Anjum, I'm Anjuman. I'm a *mehfil*, I'm a gathering. Of everybody and nobody, of everything and nothing. Is there anyone else you would like to invite? Everyone's invited. (Roy 4)

Through these words, it is striking that Anjum is not a person with the usual sex identity and she is a one with difference. She is revealed as a transgender. The condition of the character is preferred to be transsexualism. Queer theory exalts transsexualism, which makes them change the body's sex according to their preferred gender by returning to the conformity of sexual binaries. It always prefers sexual determination rather than the indetermination. The condition of transgender is preferred to be transsexualism. Transgender is a person who is in one body and behaves in the transitory and not aligned to sex. The types are trans-man – a person who is born as male and lives as a female; trans-woman – a person who is born as female and lives as a male. Also, it includes a person who expresses both the male and female behaviours and can switch to either of the sexuality with ease. A transgender is a person who transforms from one gender to another with partial or possible modification of the body. They are also called as androgens, drag, transvestites and intentional eunuchs, who undergo the intentional castration.

Anjum is also a transgender who undergoes the castration in the later stage of her life. Being a transgender, she faces several humiliating moments in her life. Her queer moment starts even when she is born, her mother Jahanara Begum's discovers Anjum's queerness and could not believe her own eyes. She starts to figure out what her son is. Arundhati Roy effectively describes the queerness of Anjum's identity in these following lines as contemplated by Jahanar Begum`:

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. Everything except her baby. Yes of course she knew there was a word for those like him – *Hijra*. Two words actually, *Hijra* and *Kinnar*. But two words do not make a language. (Roy 8)

The sexual identity of Anjum is clearly stated by Dr Ghulam Nabi, a sexologist, after examining Aftab:

...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 Hermaphrodite, with both male and female characteristics, though outwardly, the male characteristics appeared to be more dominant. (Roy 16)

The stereotypical mentality of society is always an obstacle for queer people to be exalted in their lives. The societal norms always confine them to

narrow boundaries and ultimately acts as a catalyst and makes them vulnerable for all kinds of dangers in their lives. As a transgender, right from his childhood Aftab (Anjum's earlier phase) also encounters much humiliation from his surroundings. The snickering and teasing of other children is always, "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 12). When the teasing becomes unbearable, Aftab stops going to his music classes. But Ustad Hameed, who dotes on him, offers to teach him separately, on his own. So the music classes continue, but Aftab refuses to go to school any more.

Aftab's female tendencies are instigated when he encounters a "tall, slim-hipped woman wearing bright lipstick, gold high heels and a shiny, green satin salwar kameez" (Roy 18). He follows the tall woman and wants to be her. He wants to put out a hand with painted nails and a wrist full of bangles and delicately lift the gill of a fish to see how fresh it was before bargaining down the price. He wants to lift his salwar just a little as he steps over a puddle – just enough to show off his silver anklets. He learns her name is Bombay Silk. Soon, he learns that the woman is not actually a woman but a man, who is living with seven others like her, Bulbul, Razia, Heera, Baby, Nimmo, Mary and Gudiya, who live together in the haveli and that they have an Ustad, a guru, called Kulsoom Bi, head of the household. The haveli is called the Khwabgah – the House of Dreams.

From the moment he finds about the place Khwabgah, he feels that he no more belongs to the world but belongs with the Khwabgah, where he finds

people with the qualities and the tendencies that are similar to him. At the age of fifteen, he starts to live in this Khwabgah. Thus, Aftab becomes Anjum, a disciple of Ustad Kulsoom Bi of the Delhi Gharana, one of the seven regional Hijra Gharanas in the country, each headed by a Nayak, a Chief, all of them headed by a Supreme Chief.

Once she becomes a permanent resident of the Khwabgah, Anjum is able to dress in the clothes she longs to wear – the sequined, gossamer kurtas and pleated Patiala salwars, shararas, ghararas, silver anklets, glass bangles and dangling earrings. She learns to exaggerate the swing in her hips when she walks and to communicate with the signature spread-fingered Hijra clap.

The society always constraints the life of the transgender and also alienates them from the circle of society. However, this alienation always strikes them and is purely the cause of their lives ending up in platforms or railway stations making unique claps and seeking money from the public or their lives ending up in the dark roads at the late nights to become the prey for the pleasures of men.

In spite of all the struggles they face, a few of them lead a good lifestyle and comes up in the ladder of society. The different perspectives of transgender are presented in the novel through the characters of Kulsoom Bi and Nimmo. Nimmo Gorakhpuri, the youngest of the Hijras of the house and only one who has completed high school. She is from Gorakhpur and said that she had run away from her home and she has a great passion for Western women's fashion. She asks Anjum "D'you know why God made Hijras?" (Roy 23). Anjum has

no answer to it and Nimmo replies, “It was an experiment. He decided to create something, a living creature that is incapable of happiness. So he made us” (Roy 23).

Further, the dialogues of Nimmo to Anjum strikingly reveals the plight and the mentality of transgenders who are living at the verge of society.

Nimmo fiercely says,

No one’s happy here. It’s not possible. *Arre yaar*, think about it, what are the things you normal people get unhappy about? I don’t mean *you*, but grown-ups like you – what makes them unhappy? Price-rise, children’s school admissions, 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-husband and cheating-wives are all *inside* us. The riot is *inside* us. The war is *inside* us. Indo-Pak is *inside* us. It will never settle down. It *can’t*. (Roy 23)

On the contrary, Ustad Kulsoom Bi is an encouraging personality, who has stood by Anjum in all her sufferings and her queerness at times. She is an example of a strong hijra personality who stands out from the rest, because typical hijras makes their living out of threatening and begging to the public. When Nimmo describes themselves as “jackals who feed off other people’s happiness, we’re Happiness Hunters” (Roy 24), Kulsoom Bi says hijras are chosen people, beloved of the Almighty. The word ‘Hijra’, she says, means “a Body in which a Holy Soul lives” (Roy 27). She also adds:

The Khwabgah was called Khwabgah; Ustad Kulsoom ... it was where special people, blessed people, came with their dreams that could not be realized in the Duniya. In the Khwabgah, Holy Souls trapped in the wrong bodies were liberated. (Roy 53)

The hypocritic attitude of the society towards the transgender community is also revealed in the novel. On the one hand, it separates them in every walks of life and on the other hand, it invites them for the celebrations and auspicious occasions to bless them. It is evident in the novel through the life of Anjum. In the novel, Anjum's means of livelihood is like all the other Khwabgah members:

...when (in their professional capacity) they descended on ceremonies – dancing, singing in their wild, grating voices, offering their blessings and threatening to embarrass the hosts (by exposing their mutilated privates) and ruin the occasion with curses and display of unthinkable obscenity unless they were paid off a fee. (Roy 24)

It is quite evident from the narrative, as in real life, that the Hijras were not accepted by society, except a few of their regular customers and unnamed clients like – the Man Who Knew English. The inmate of Khwabgah who sometimes called themselves 'badtameezi' and 'khushi-khor' (happiness hunters) led tumultuous lives. Each of these subaltern Hijra characters undergoes all the predicaments in the society that the transgender need to face.

Over the years Anjum becomes Delhi's most famous Hijra. Film-makers fight over her, NGOs hoard her, foreign correspondents gift her phone number to one another as professional favour. In interviews, Anjum is always encouraged to talk about the abuse and cruelty that her interlocutors assume she had been subjected to by her conventional Muslim parents, siblings and neighbours before she left home. They become invariably disappointed when she tells them how much her mother and father had loved her and how she had been the cruel one. She is the chosen one by the journalist. It has to be her, even if her story is slightly altered to suit readers' appetites and expectations.

The castration is one of the biggest ceremonies, or a rituals undergone by most of the transgenders. Anjum also wants to undergo castration to remove her male part and embrace her female part. She approaches Dr Mukhtar, is a trusted personality among the local transgenders who does not encourages gossip about his patients. Kulsoom Bi pays for the surgery and the hormones. But over time, Dr Mukhtar's vagina turns out to be a scam. His pills have un-deepen her voice. But it restricted its resonance, sometimes sounds like two voices quarrelling with each other instead of one. Anjum lives in the Khwabgah with her patched-together body, and her partially realized dreams for more than thirty years.

Although Anjum's attempt to become a female physically, has become a failure. She embraces her female tendencies, and women attributes when she finds a female child in the steps of the Jama Masjid. She takes the child with her to the Kwabgah. She names the child as Zainab and rears the child as if her

own child. Zainab calls Anjum as ‘Mummy’. She buys Zainab an unnecessary amount of toys and clothes. She baths, dresses and undresses her for unnecessary number of times, oils, braids and unbraids her hair, ties and unties it with matching and un-matching ribbons. When Zainab is old enough to understand, Anjum begins to tell her bedtime stories. She uses Zainab as a sort of dock where she unloads her cargo – her joys and tragedies, her life’s cathartic turning points. Far from putting Zainab to sleep, many of the stories either gives her nightmares or make her stay awake for hours, fearful and cranky. Sometimes Anjum herself weeps as she tells them.

The transgender, not only remain as vulnerable part of the society but at times turns out to be revolutionary being by removing all the obstacles in their career to raise in the society to prove their original talents. One such example of these attributes of the transgender is the character called Saeeda. She is also one of the Khwabgah members, who is new to the house. She is second in line for Zainab’s affection. She is a graduate and knows English. She also can use new languages of the times – she can use the terms like ‘cis-Man’. In interviews, she refers to herself as a ‘transperson’. Like many of the younger generation, Saeeda switches easily between traditional salwar kameez and Western clothes – jeans, skirts, halter-necks and so on. She has a modern understanding, knowledge on law and also she involves herself with Gender Rights Groups. She has even spoken at two conferences. All this places her in a different league from Anjum. Also, Saeeda has edged Anjum out of the ‘number one’ spot in the media.

There is a conventional notion that transgender are the new hybridity in the society against natural sex and are the ruins of the natural construction of the society. The society thinks that they have no cultural background to stick to in order to prove their cultural authenticity. Arundhati Roy traces out the cultural background of transgender in her novel, which breaks this age-old notion about them as cultural orphans. She puts it through the mouth of Ustad Kulsoom Bi, who proudly recalls the Khwabgah household's unbroken history:

When Shahenshah Shah Jahan built the Red Fort and the Jama Masjid, when he built this walled city, he built our little haveli too. For us. Always remember – we are not just *any* Hijras from *any* place. We are the Hijras of Shahjahanabad. Our rulers trusted us enough to put their wives and mothers in our care. Once we roamed freely in their private quarters, the zenana, of the Red Fort. They're all gone now, those mighty emperors and their queens. But *we* are still here. Think about that and ask yourselves why that should be. (Roy 49)

The Red Fort always plays a major part in Ustad Kulsoom Bi's recounting of the history of the Khwabgah. In the old days, when she was able-bodied, a trip to the fort to watch the Sound and Light show has been a mandatory part of the initiation rites for new arrivals. In the Sound and Light show, amidst those soft, happy, lady-sounds would come the audible, deep, distinct, rasping, coquettish giggle of a court eunuch. Immediately Kulsoom bi says, "Did you hear that? That is *us*. That is our ancestors, our history, our

story. We were never commoners, you see, we were members of the staff of the Royal Palace” (Roy 51). Although the moment passes in a heartbeat, it does not matter. What matters is that they existed. They are presented in history even as nothing more than a chuckle. This is far better than from being absent from society and from totally written out of it altogether.

Also, Gudiya, another hijra of the house, tries to tell that Hijras had a special place of love and respect on Hindu mythology. She tells Kulsoom Bi the story of how, when Lord Rama and his wife, Sita, and his younger brother Laxman were banished for fourteen years from their kingdom, the citizenry, who loved their king, had followed them, vowing to go wherever their king went. When they reached the outskirts of Ayodhya where the forest began, Ram turned to his people and said, “I want all you men and women to go home and wait for me until I return” (Roy 51). Unable to disobey their king, the men and women returned home. Only the hijras waited faithfully for him at the edge of the forest for the whole fourteen years, because he had forgotten to mention them. To this story, Kulsoom Bi replies, “So we are remembered as the forgotten ones?” (Roy 51).

These historical backgrounds from two different religion stress the cultural heritage of the transgender over the ages. But, today the state of the transgender is mostly pathetic in the society. As Kulsoom Bi says, transgenders always remain as the forgotten gender in the society. From ages the socially accepted sexual binary, the male and the female, exists in the psyche of the people and there has never been space for other sex queerness. In the present

world, where there is much of protest, revolt, and liberation for the rights and acknowledgement of LGBTQ+, people still could not cope up with the idea of the sexual queerness or multiple gender.

The commonly used acronym LGBTQ+ indicates Lesbian, Gay, Bisexual, Transgender/ Transvestites/ Transsexual, Queer and so on. The people of this sexuality construct their gender identity in opposition to the essentialism and biological determinism. Queer theory eliminates the hierarchy and the distinction between the primary/marginal and central/peripheral about sexual orientation and to the sexual identity. It believes that these differences are caused due to the conventional social hierarchy in the society. It reinforces the difference between the superior that which is normal and the inferior that which is considered abnormal. One can either be a man in a male body and a female in a female body or a man in a female body and a woman in a male body, both by - undergoing the sex reassignment surgery and taking hormones to make secondary sexual transformation - transforming the body called as transsexuals and also by accepting the hybridity, ambiguity and female/male coexistence called intersex/ transgender. One can be either homosexual, bisexual or heterosexual.

These transgender are all social outcasts and are confined in a hell of their own, from which they can never come out unless they are invited as 'normal' people by the society to function as auspicious omens on certain occasions. Their existence as Hijras can also be perceived through the subaltern lens. For the only reason of being different or not abiding by the so-called

society's expectations, the Hijras are eliminated from the society. Even people with normal gender and sexuality are being targeted and isolated in terms of caste and religion. This attitude continuous when it comes to treating entirely different people who have different sexuality and gender identity. The same untouchability is imposed on these third sex also.

Anjum, after a horrific experience in the Gujarat riots where she is spared only because of her transgender status, leaves Khwabgah at the age of forty-six. She goes to live in an old graveyard, where she “rattled through its gilded chambers like fugitive absconding from herself” (Roy 61). “For her, the graveyard is ‘jannat’ (heaven) and it became home; a place of predictable, reassuring sorrow- awful but reliable” (Roy 67). Soon she starts renting out ‘rooms’ (temporary shelters erected between graves) to travellers. Her first tenant is Saddam Hussein, an employee in the mortuary of the government hospital that formed the northern boundary of the graveyard. The Hindu doctors in the hospital refuses to do post-mortems as they considered themselves as upper-caste and believed touching dead bodies would pollute them. In this context, the author also specifically highlights the predicaments of the people belonging to the so called subaltern communities who carry out such works that are not deemed fit for the higher community people. Roy puts forth:

The men who handled the cadavers and performed the post-mortems were employed as cleaners and belonged to a caste of sweepers and leatherworkers who used to be called Chamars. The

doctors, like most Hindus, looked down on them and considered them to be untouchable. (Roy 72,73)

The society's attitude is the same when it comes to treating Hijras.

Saddam is later fired from the mortuary and Anjum comes to know that his real name is Dayachand, a Chamar. His family profession is to collect carcasses of cows, skin them and turn the hides into leather. When he is a boy, his father and his friends are arrested for "cow-slaughter", because they have no money to pay the corrupt police officer. They are accused of being "cow-killers" and beaten to death by a frenzied mob of "saffron parakeets" (Roy 66). A traumatised Dayachand decided to forego his indigenous identity and became a Muslim. He adopted the name Saddam Hussein as he idolised the Iraqi dictator. He partners with Anjum and begins a funeral parlour, whose "clear criterion was that Jannat Funeral Services would bury only those whom the graveyards and the imams of the Duniya had rejected" (Roy 80).

The graveyard thus simultaneously becomes a haven for the living – those who were dead to the world like the subalterns, indigenous, and the transgender, whom the world no longer wanted, cared or remembered. Nilanjana Roy, in her article, "Review of The Ministry of Utmost Happiness" observes that Anjum finds her way after a series of adventures to a graveyard, which is clearly meant to be far more full of life than the rest of the city. She and her graveyard guild have learnt one truth, which Anjum tells Saddam:

Once you have fallen off the edge like all of us have, you will never stop falling. And as you fall you will hold on to other

falling people. The sooner you understand that the better. This place where we live, where we have made our home, is the place of falling people. Here there is no haqeeqat. Are, even we aren't real. We don't really exist. (Roy 84)

The above lines are the best example of the reflection of the status of transgender in the community. People don't even bother about the existence of such people and do not think for their welfare. Arundhati Roy making the graveyard as the home of Anjum is symbolic of the actual predicament of transgender in the society.

On the other hand, the novel *Breakfast on Pluto* by Patrick McCabe is the tale of a paranoiac, Patrick Braden, told in a paranoid manner, against a background of profound political disturbance. It consists of a set of memoirs, amusing but lunatic, addressed to a psychiatrist by "darling Patrick Braden – sigh! – sweetness pussy kit-kit," (McCabe 2). The story is presented to the readers as the essays of the main character Patrick Braden, and it called *The Life and Times of Patrick Braden*.

In this novel by Patrick McCabe, the main character, Barden is psychiatrically affected and has been a victim of several incidents that are not intended to be presented by the character. It is the surrounding or the society that makes him take off a fateful life.

Patrick Braden is often called as "Pussy Braden" or "Paddy" or "Kitten" throughout the novel. He is a transvestite who leads a life of a prostitute, with many lovers in his life. He is left all alone in the doorsteps of Father Bernard

McIvor by his unknown mother. Patrick also doesn't know who his father is. He is reared up by the Father and Mrs Whiskers.

His longings of transforming his body to the opposite sex begins from his childhood itself. When he is at his foster mother's house, he attempts to dress up like a girl: None of which I was aware of, of course, being much too busy dabbing on Whiskers' lipstick (Cutex Coral Pink, would you believe!) and saying: 'Hello, Patricia!' into the mirror and pretending I was dancing with Efrem Zimbalist Junior! (McCabe 12). Braden wants to live as a girl and not satisfied with his sex that has been signed to him at his birth.

The society does not approve transgender's queerness and the explicit expression of their identity which seems odd to eyes of the normal people. The case is similar with Braden that whenever he dresses up like what he wants to be, Mrs Whiskers and her daughter come in and disorient all his dreams by yowling and slapping him:

Caroline is going: 'My dress! He's wearing my favourite dress!' and putting on quite a performance, I have to say – (Watch out, Efrem! This is Oscar material we're dealing with here!) – as Whiskers gets a grip of me and starts yowling and – slapping me, would you believe! – saying that is it, this is definitely the end – and then, can you believe it, collapsing hopelessly into tears!

(McCabe 13)

His broken childhood is evident in the first few pages of the novel. This unpleasant chapter of his life is however due to the illegal activities of Father

Bernard. He does not live by his celibacy. He breaks his celibate life by indulging in sexual intercourse with many women he finds attractive to him. This, in turn, adds more to Braden's negative psychological impact. This is reflected in his school essays. When his teacher Peepers Egan gives homework to write essays, Patrick writes terrible and horrible essays titled, "Father Stalk Sticks It In" and "Father Bernard Rides Again" (McCabe 10).

Patrick's queerness all starts in the Rat Trap Mansions, where he and his friends – Charlie and Irwin Kerr meet and play many games. They play 'Juke Box Jury', war games and the 'international modelling shows'. Braden's most favourite game is the modelling show. He dresses up like a female and gracefully walks on the aisle and impersonates a typical female model. The female tendencies in Braden are expressed by himself as:

Which I rarely was, to be honest with you – although not from lack of desire! – and made do mostly with a pearl necklace or one of Charlie's mother's blouses. Still – it was better than nothing! And sometimes she'd bring out a perfume spray to squirt all around the hut and make it smell just fabulous! 'Nothing like perfume for taking all your cares away!' I'd say and do a twirl.
(McCabe 17, 18)

Over time, Patrick Braden grows and becomes "Mr Most Popular Adolescent Boy" (McCabe 20). When he becomes an adult, he runs away from the custody of Father Bernard and travels to England in search of his unknown

father. The female tendencies in him are more visible to the public and they start to call him “Pussy Braden”.

Most of the lives of transgender in the society end up in prostitution. Because they have no other means to lead their livelihood. This happens because of the society’s ill-treatment of them and also due to the lack of support from their parents and family. This is true in the life of Braden. He becomes a transvestite and does prostitution for his livelihood.

When he turns into a prostitute, the society completely alienates him and a sort of aversion is created against him. When Braden wears a woman attire and waves a feminine look, the society has disgust over him. Braden says:

At which I was definitely now becoming adept, disporting myself in glam-rock satin jackets and unspectacular denim (ugh!) jeans but still attracting attention. Effortlessly gathering compliments: ‘Look at him! He’s wearing womens’ clothes!’, ‘Jesus! Look at that!’, other assorted idiocies! (McCabe 38)

Being an outcast in the society, nobody treats him as a human being except for his friends. But one of his friends, Irwin always dislikes whenever Braden embraces her female tendencies. He befriends Lawrence, a young boy with Down’s syndrome, whom Braden calls as ‘Laurence Lebrity’. Because Lawrence’s favourite show is ‘Celebrity Squares’, which he pronounces as ‘Lebrity Kwares’. He is the only soul who befriends him without any stereotypical mentality regardless of which gender he embraces.

The society completely separates the transgender and sees them with disgust and do not treat them as fellow human beings. They are not given the basic rights of a human being at all. This is evident in the novel through the following lines when Braden enters a church,

I could imagine what they'd have had to say. 'What's he doing here? He never darkens the door!' Which is a darned blooming cheek when you think about it, for if I, Tyreelin's only genuine son-of-a-preacher-man, haven't the right to be about the place then who, just who, I would like to know, has? (McCabe 61)

It is quite evident from the incidents of the two novels that transgenders are treated as an outcast, no matter what they are or how they are. There is a strong belief that the society has only male and female as the natural sex and other kinds of sex are considered as the abnormal and treated as the 'Untouchables'. Through the socio-cultural dimension in the lives of Anjum and Patrick Braden, it is clear that transgender are unique in nature but very much human in their thoughts and emotions. Only they become aggressive and indulge in unlawful activities when they are abandoned by their family and the society. Though they lead a life of an outcast, they do not lose their hope but live up to their satisfaction and exalt to prove and embrace their queer identity.

Chapter-III

***The Socio-political Predicament of the Hijra
Anjum and Transvestite Patrick Braden***

Chapter-III

The Socio-political Predicament of the Hijra Anjum and Transvestite

Patrick Braden

It is an inevitable fact that politics influences much of the world.

Political decisions affect the daily lives of people in myriad ways. Mostly, the commoner is affected due to the inaccuracies in the Government's decision and its way of execution. Likewise, the minority community is not an exception, they too are scapegoats of changing political scenario of the society.

Transgender too, considered to be the outcast of the human race, struggle amidst the surge of political chaos of the society.

Though the selected two novels have completely different cultural and political backgrounds, they share the same predicaments of the minority people, especially transgender under the absolute political complexities. The main characters suffer a lot under various demonic happenings in society, because of the inefficiency of the government to protect the public which results in untoward upheavals in their lives.

The readers of the novel *The Ministry of Utmost Happiness* are given the accounting of almost all the recent political tragedies that has happened in the Indian subcontinent over the past sixty to seventy years: the assassination of Indira Gandhi, Prime Minister Modi's rise of Hindu fundamentalism, the Gujarat massacre happened in 2003, the occupation of Kashmir, Dalits' plight, war on Adivasi's in the South Indian forests by mining corporations, massacre in Bhopal, wars on marginal people, war on the bodies of Hijras both inside and outside and the ongoing women subjugation.

The novel *The Ministry of Utmost Happiness* exquisitely portrays the cross-section of India's politics and its intolerance and violence towards other religions during the twentieth century. The history of India – Pakistan partition right from the independence until the current scenario on religious violence is perfectly traced using the family lineage of the characters in the novel.

India is a diverse country with a number of ethnic groups, more than twenty-two spoken languages and more than five religions. These diverse factors are the reasons for the conflicts in the country. Today's nation is shaped by the influence of the Hindu – Muslim conflict in the country. Hindus and Muslims are the two different religions that have their own belief systems. A monotheistic religion, Islam is followed by Muslims, and they worship a single God – Allah, who has a divine prophet called Mohammed. One of the ancient religions in the world, Hinduism, follows polytheism. They worship several deities and have the cosmological framework with cycles of death and rebirth.

The violence done by the followers of one religious group on the other religious group is called religious violence. After independence, India witnessed a lot of religious violence including riots and massacres that killed several people in the country. After the partition of India in 1947, Pakistan was separated and declared as the Muslim country. Since then, the cold war tension has arrived in between the two religious groups and the countries. Despite all the differences among the people, the Indian Government has always upheld its commitment to secularism. But the major incidents of 1969 Gujarat riots, the exodus of Kashmiri Hindus, anti-Hindu violence, violence against Muslims, so

on and so forth have led to bifurcation among the two religious groups in the country.

In the 1970s, thousands of Sikhs have been arrested for their opposition and demands over the Indian Emergency by the government under the rule of Indira Gandhi. The Sikh insurgency movement has been further fuelled by the 1984 riots. While the insurgency was at its peak, there has been severe clash between government-sponsored groups, paramilitary arms of the government and the separatists who created religious violence.

Religious violence has always led to injuries, death and more damages to the secularism of the country. The 2002 Gujarat riot witnessed the killing of 254 Hindus, where most of them has been killed by the police firing and the rest by rioters

Similarly, there has been violence against Muslims also. The members of Vishva Hindu Parishad and Bajrang Dal demolished the 430 years old Babri Mosque in Ayodhya in 1992. The riots due to this act caused nearly the death of 1200 people. The Godhra train has been burnt by Muslims, where several Hindus died. This action led to the 2002 Gujarat riots, where mostly Muslims have been killed. As a result of these riots, it is believed that over 254 Hindus, 790 Muslims are killed, around 2000 are injured and 220 people are missing.

As these religious havoc extensively affected the common people in the country, transgender too has to face the consequences. The novel emanates how the lives of the characters in the story are put in crossroads either by

volunteering or non-volunteering in the political violence that has happened in the past.

With reference to such religious riots between Hindus and Muslims, a conversation takes place between Anjum, the transgender protagonist of the novel and her visitor, Ziauddin, the blind imam. The Imam questions Anjum, “Is it true that even the Hindus among you are buried, not cremated?” and adds, “Tell me, you people, when you die, where do they bury you? Who bathes the bodies? Who says the prayers?” (Roy 5). Anjum replies nothing for a long time and asks, “Imam Sahib, when people speak of colour – red, blue, orange when they describe the sky at sunset, or moonrise during Ramzaan – what goes through your mind?” (Roy 5). Having wounded, each other deeply and mortally, the two sat quietly.

Then, Anjum breaks the silence and tells Imam:

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-Seeing,
Almighty One who put us on this Earth has made proper
arrangements to take us away? (Roy 5)

That day the imam’s visit ends earlier than usual. After his departure, Anjum feels lonely. This conversation in the first chapter hints the readers about the religious conflicts in Indian society. It is astounding to witness that this conflict has even taken into the much-neglected area and forsaken entity of

the society, that is, even to the graveyard, and Anjum who is living as a rejected embodiment of the society.

The account of Hindu – Muslim conflict is given even from the times of Emperor Aurangzeb. When Jahanara Begum, mother of Anjum, finds the abnormality of his son, she goes on pilgrimage to mosques to cure the abnormality of his son's condition. One of the places is the dargah of Hazrat Sarmad Shaheed. The visitors of this dargah do not know the true story of Hazrat Sarmad. Most of them know he is an Armenian Jewish merchant who travels to Delhi from Persia in pursuit of his lover, Abhay Chand, a young Hindu boy whom he has met in Sindh. He renounces Judaism and embraces Islam. He renounced Islam too due to his intense spiritual search. He lived on the streets of Shahjahanabad as a naked fakir. Aurangzeb, who has been the emperor at the time, summons Sarmad to his court and asks him to prove his loyalty to Islam by reciting the Kalima: "*la ilaha ill-Allah, Mohammed-ur rasul Allah* – There is no God but Allah, and Mohammed is His Messenger" (Roy, 9). In the royal court in the Red Fort before the jury of Qazis and Maulanas, he stood naked and said, "*la ilaha*. There is no God" (Roy 10). Aurangzeb orders Sarmad's execution. Most of the people know that the reason for his execution is not the offence caused by his public nakedness but the offence caused by his apostasy and his love towards a Hindu boy. The religious violence is traced even from centuries ago. Anjum, as Aftab, seeks help from the victim of religious violence, which in turn changes her life also.

Likewise, the partition between India and Pakistan is also traced through the family lineage of Anjum. Her father, Mulaqat Ali, is a Hakim, a doctor of herbal medicine and who sells the sherbet called Rooh Afza, more popular of the time. For forty years the drink Sherbet ruled the market, sending its produce from its headquarters in the old city as far as south as Hyderabad and as far as west as Afghanistan. Then came partition:

God's carotid burst open on the new border between India and Pakistan and a million people died of hatred. Neighbours turned on each other as though they'd never known each other, never been to each other's weddings, never sung each other's songs. The walled city broke open. Old families fled (Muslim). New ones arrived (Hindu) and settled around the city walls. (Roy 13)

Rooh Afza had a serious setback. Eventually, the salary seems not enough for Mulaqat Ali, and outside his working hours, he treats the patients at his home.

The terror among the public on other religion is given through the perception of people seeing a picture in the newspaper, where a group of Muslims are praying:

Some readers viewed pictures like these as proof of the success of India's commitment to secularism and inter-faith tolerance. Others with a tinge of relief that Delhi's Muslim population seemed content enough in its vibrant ghetto. Still, others viewed them as proof that Muslims did not wish to 'integrate' and were busy breeding and organizing themselves, and would soon

become a threat to Hindu India. Those who subscribed to this view were gaining influence at an alarming pace. (Roy 14)

Under such political situations Anjum's life, gets tingled in political intricacies in her adult age.

Anjum happens to adopt a girl child and names her Zainab. She becomes a mother to the child and does all the care and pampering to Zainab. She always tells stories to Zainab to make her sleep. Anjum edits and reframes most of her real-life incidents and tells her the edited version of her real-life incidents as bedtime stories. She narrates her brutal encounter with the police with all the necessary edits. The incident is timed as 1976 when the Emergency was declared by the then Prime Minister, Indira Gandhi. The whole political intricacies and brutal decisions of Government are vastly critiqued by Roy:

...at the height of the Emergency declared by Indira Gandhi that lasted twenty-one months. Her spoiled younger son, Sanjay Gandhi, was the head of the Youth Congress (the youth wing of the ruling party), and was more or less running the country, treating it as though it was his personal plaything. Civil Rights had been suspended, newspapers were censored and, in the name of population control, thousands of men (mostly Muslim) were herded into camps and forcibly sterilized. A new law – the Maintenance of Internal Security Act – allowed the government to arrest anybody on a whim. (Roy 34)

It is during this particular time, Anjum encounters a brutal attack from the police. The police break into a wedding, where Anjum and her friends take part. The host and three of the guests are arrested for no reason. The driver of the van, Arif is also arrested when he tries to bundle all his passengers into the van and tries to escape. Anjum and her friends arrive at the wedding venue in this van. The hijras are dragged out of the van and are kicked on their backsides as though they are circus clowns. Also, they are instructed to scam, to run all the way home if they do not want to be arrested for prostitution and obscenity. They run in blind terror, through darkness and driving rain. Their make-up runs a lot faster than their strides and impeding their speed. This is just the routine bit of humiliation faced by hijras, nothing out of the ordinary. Everybody has suffered a lot during these horrible months. Anjum pisses while she runs on the flyover.

All these humiliations become more ordinary in her life. Transgender like Anjum are humiliated no matter what they do or how they live. Society always considered them as a shame to the society. Such inhumane humiliation is found ordinary by Anjum, which reveals that transgender like her face more brutal attacks every day with no reason at all.

With all the brutal encounters, Roy also gives the condition of India on the religious conflict with the changing Government rule. The condition of India on religion is revealed as:

The Poet-Prime Minister of the country and several of his senior ministers were members of an old organization that believed

India was essentially a Hindu nation and that, just as Pakistan had declared itself the Islamic Republic, India should declare itself a Hindu one. Some of its supporters and ideologies openly admired Hitler and compared the Muslims of India to the Jews of Germany. (Roy 41)

This is the time when the conflict gets its peak, and the riots started to outburst all over the places in India, especially on the northern sides of India. Anjum checks the everyday news, and it is fully loaded with the terrorist attacks. The lines, “The Urdu papers carried stories of young Muslim boys being killed in what the police called ‘encounters’ or being caught red-handed in the act of planning terrorist strikes and arrested” (Roy 42) shows the real terrible situations of the country. Also, when she knows that the prison is full of Muslim men, Anjum thanks the Almighty that her adopted child, Zainab is a girl, and that is much safer to the situation. With all these riots and attacks in the society, Anjum is always in a constant psychological threat after her bitter experience of communal violence and humiliation. She also is on a verge to protect the fragile little soul, Zainab from all these religious riots and intricacies happening around her. Life becomes tough for common people. Life becomes even tougher than before for the negligible society like transgender, including Anjum and her housemates.

Anjum goes to Ahmedabad in Gujarat to visit Ajmer Sharif, and also visits spiritual place of Hazrat Gharib Nawaz. Zakir Mian, a friend of Anjum’s father, Mulaqat Ali accompanies her to Gujarat. After three days, the members

of Khwabgah cannot hear from the location of Anjum and her return to the Khwabgah. This is the ripe time when the religious violence gets its peak, around sixty Hindu pilgrims are burnt alive, and the railway coach has been set on fire. Mrs Roy narrates the tense situation:

A railway coach had been set on fire by what the newspapers first called 'miscreants'. Sixty Hindu pilgrims were burned alive.

They were on their way home from a trip to Ayodhya where they had carried ceremonial bricks to lay in the foundations of a grand Hindu temple they wanted to construct at the site where an old mosque once stood. The mosque, the Babri Masjid, had been brought down ten years earlier by a screaming mob. (Roy 44)

The killing continues for a week and is not confined to cities alone. The mobs are armed with swords and tridents and wear saffron headbands. The catch is that the police are always often part of the mobs. So the police do not register murder cases.

This becomes the turning point in the life of Anjum, which completely changes her mental stability temporarily and changes her attitude towards life as a whole. Months later, Zakir Mian's son Mansoor goes to Ahmedabad in search of his father. The plight of surviving with their own religious identity is excellently described that Mansoor crosses all the vulnerable areas with shaving off his beard, red puja threads on his wrist and hopes to pass off as a Hindu.

Instead of his father, he finds Anjum. She is in a small refugee camp in the men's section. She has a haircut. She is dressed in a men attire like trousers and a safari suit. Momentarily Anjum is severely disturbed by the riots and the humiliation that happened to her during the past months in the camp. Anjum does not reveal what has happened to her during those days.

She is very much frightened about the condition of the society she lives in. Anjum makes Zainab learn the Gayatri Mantra so that she'll be escaped from any religious violence that happens in the future. Fear of terror is fixed on the mind of Anjum. She is not able to come out from the tragedy that happens to her during the hard times at Ahmedabad. This extensively affects the behaviours and mental stature of Anjum. Zainab starts to stay away from Anjum and gets attached more to Saeeda, who is considered as a counterpart of Anjum in the Khwabgah.

This bitter experience makes Anjum to think that Zainab will be safer if only Zainab could become a boy and chants the Hindu Mantras. She tries to convince the head of the Khwabagh, Kulsoom Bi. Kulsoom Bi rejects her proposal, and this makes Anjum angry. She decides to move out of the Khwabagh and packs all her belongings. Zainab refuses to go with Anjum due to her recent strange behaviours.

She arrives at an unprepossessing graveyard and starts to live in the graveyard. She finds the several generations of her family being buried there – her father, mother, grandmother and grandfather.

Anjum, after the horrific experience in the Gujarat riots where she is spared only because of her transgender status, leaves Khwabgah at the age of forty-six years. She goes to live in an old graveyard. “For her, the graveyard is ‘jannat’ (heaven), and it became home; a place of predictable, reassuring sorrow- awful but reliable” (Roy 67). Soon she starts renting out ‘rooms’ (temporary shelters erected between graves) to travellers.

Later, another lead character called Tilo in the novel comes to Anjum’s Jannat, the graveyard, which serves as a home for her. Gradually Anjum’s ‘Jannat’ becomes the home for the people who are considered as vulnerable to the society. Eventually, from being the forsaken, Anjum struggles a lot and she, herself creates a house and also welcomes all the abandoned people of the society to live in there happily.

The other novel *Breakfast on Pluto* by Patrick McCabe shares the same predicaments of the common people under the political intricacies that have happened in Ireland during the twentieth century. The story of the life of the transvestite Patrick Braden has the backdrop of the Provisional Irish Republican Army campaign. The story has the traces of IRA bombing of the 1970s, which is marked as the most vicious turning point in the life of Patrick Braden.

The Provisional Irish Republican Army conducts a paramilitary campaign in Northern Ireland and England from 1969 to 1997. The aim is to put an end to the British rule in Northern Ireland and to create united Ireland. In 1974, the Birmingham pub bombings are being held, which results in two

explosions of bombs in two public houses of Birmingham. Around 21 people are killed, and the injured people are numbered around 182.

When a campaign is carried to end the discrimination against the nationalist/Catholic minority by the unionist/Protestant government and the police force, the conflict begins. The conflict between the nationalist youths and police and the inter-communal violence led to the riots in August 1969, and the British troops are deployed.

The loyalist paramilitaries such as Ulster Defence Association (UDA), Ulster Volunteer Force (UVF); the republican paramilitaries such as the Irish National Liberation Army (INLA), Provisional Irish Republican Army (IRA); the British state security forces such as Royal Ulster Constabulary (RUC), the British Army; political activists and politicians are the main participants of the Troubles in the Northern Ireland. It is the Republican paramilitaries, which carries out the bombing campaign against infrastructure, political and commercial targets and also leads the guerrilla campaign against the British security forces. The creation of no-go areas and segregation are led by the Troubles, which involved in the acts of civil disobedience, mass protests and numerous riots. It is estimated that during the conflict, over 3,500 people are killed. Among the deceased, 32% are the members of British security forces, 16% are paramilitary group members, and 52% are civilians.

The killing of approximately 100 members of the security forces, 500 wounded people and 1300 bombings are carried out by the Provisional IRA in

1972. The bombing campaign on 21st July, is considered as the Bloody Friday, when the civilians are killed and bombs are set off in the centre of Belfast.

The rest of the 1970s witness continuous violence. In 1975, the British government reinstates the ban against the UVF – Ulster Volunteer Force, marking it as an illegal organization. The 1974 ceasefire of IRA ends in 1976. After the end of the ceasefire, the violence again is stimulated, and there is no hope and eventually develops a strategy known as “Long War”.

Such is the political background in the novel *Breakfast on Pluto*, where the lead character is greatly affected by the group of IRA both in Ireland and in England. This novel is partly spoken and partly written by young Paddy “Puss” Braden, a transvestite prostitute. He negotiates, or blunders, his way through a world of corrupt and sexually ambiguous politicians, queasily lustful parish priests, gunmen, and bombers. He is protected only by his cheekiness and his candid-like innocence, and his domestic expressions. The narrative unfolds first in rural Ireland and then in a lurid London, lit by strobe lights in discos and, on occasion, by IRA bombs.

Puss’s psyche is shaped in good part by the extremity of his circumstances. He is a bastard conceived by the frantic fumbling of a parish priest upon a young servant girl and then raised in a baby farm. McCabe describes a new Ireland of the imagination – a landscape of bloody slapstick and gender-entangled grotesques.

Here, Braden exquisitely portrays an account of the growing political violence in his native Tyreelin. He writes the story of a two completely strange men murdering brutally the Down's syndrome boy.

When they started asking him the questions, most likely he thought it was his own sort of private *Celebrity Squares*. And why, probably, he raced up the stairs so enthusiastically to get his rosary beads when they leaned in close and asked him, smiling: "What religion are you?"

Which they were happy to accept as an answer, and why, after they had raped his mother, they put the beads around his neck as a garland and said: "Clap your hands for *Celebrity Squares!*" which he did, as enthusiastically as ever.

He was the first Down's syndrome boy shot in the Northern Ireland war. The first in Tyreelin, anyway. (McCabe 46, 47)

The spiritual crisis generated in Ireland in the Eighties and Nineties are not direct consequences, of the war in the North. The Ireland which emerged out of its first period of at least partial independence (1922-1969) ran smack against the powers of cultural modernization. What has happened is the partial erosion of the breath taking authority once wielded in Ireland by the Catholic Church and the even deeper erosion suffered by the apparatus of cultural nationalism, which since the days of rebellion has provided the country with what passed as a political ideology. Protestants are admitted with a cheerful

warmth, their allegiance to the state has offered evidence of the magnetic powers of Irish nationalism.

There are early signs of psychosomatic illness when Patrick begins to compose obscene school essays with titles such as “Father Stalk Sticks It In” and “Father Bernard Rides Again”. Fortunately, the unnerving aspects of his behaviour are lost on Patrick’s robustly supportive peers, Charlie (tomboy) and Irwin. With effortless sophistication, three friends organize their play on liberal-democratic principles, tolerating intentional modelling shows for Patrick’s sake, war games for Irwin’s, and freedom of expression for all.

The brutal socio-historical reality begins to encroach on the children in 1966 when the Easter Rising is celebrated in Southern Ireland. To Patrick’s uncomprehending chagrin, Irwin is imaginatively enthralled by the Republican cause: “To keep him happy, we kept on saying the wars were great and then running off back to the hut to put on the Beatles and go absolutely mad as we clicked our fingers and jived in and out among the sheep and cows....” (McCabe 18).

From this point on, every downward turn in Patrick’s unhappy life is symbolically tagged by political violence. On leaving the foster home and transforming himself into a full-time transvestite, Patrick finds security with “My Darling Married Politician Man”, whom he fondly calls as Dummy. This is said to be in 1971 when the IRA bombing happens, and Braden loses his beloved Dummy.

The Civil Rights Movement, the unilateral introduction of internment for Catholics in August 1971, and the Bloody Sunday massacre of January 30, 1972, are all remotely perceived by Patrick, Charlie and Irwin, who are still milling around Dublin market, listening to Elton John's "Rocket Man". But soon afterwards, Patrick's lover is blown up, he laments:

There are those who say it was the IRA and other the UDA and then some who say it was the two of them together. I didn't know, and didn't fucking care. All I knew was that dear old Dums was gone! Poor old Dummy! Why did you have to immerse yourself in the sinister world of double-dealing? Why, you and me, to this day we could have been together! (McCabe 33)

Patrick learns that his Dummy had been working for the Mafia, the CIA and Interpol all at the same time. All these fateful incidents hits upon her indirectly by the complex political violence. The loss of his lover makes him to move from Tyreelin. He sorrows as:

If things had improved even a little bit, I think I might have considered staying around Tyreelin for another while but if you look at those first six months of 1972, you would have to ask: 'What person in their right mind who had a choice would stay *five minutes* in the fucking kip!' (McCabe 45)

Dismayed by escalating sectarian violence, Patrick heads off to England, where he begins work as a rent boy at the railings in Piccadilly Circus. His

move coincides with the IRA's renewed bombing campaigns in London. By 1974, Patrick has got himself arrested as a suspect bomber while wandering among limbless, eyeless wounded in a devastated pub, lamenting the condition of his tattered stockings. Under interrogation, he rants so incoherently about his personal past and the violence he witnesses in his father's Church, that even the English police manage to recognize him as mad rather than criminal.

Also, the peaceful mind of Braden is affected by during the war in and around Ireland and England. His frustration is obvious in chapter thirteen:

How flattered I was by the attentions of a certain gentleman, I really cannot impress enough upon you, and, has one not at the deepest level possible by recent deaths been so affected, they might well have been a determining factor in overturning the decision alluded to earlier – the leaving of Tyreelin town!

(McCabe 48)

These lines give a picturesque view of the mind of Patrick. He is being affected by the political traumas that are happening around him.

Arriving back in Ireland in 1975, Patrick finds Charlie grief-stricken after Irwin has been killed by the IRA for informing. He finds a transient purpose in comforting his old friend, but when she recovers and rebuilds her life, Patrick is left lonelier and madder than ever. McCabe's juxtaposition of the transvestite and his troublesome life under political turmoil is realistic in the extreme.

The nation should give people a feeling of security. But in the conditions of both the novels, the political violence is greater to the levels that the lives of the protagonists change its path. They struggle a lot directly or indirectly due to the politics that prevails in different countries, where the stories take place. Anjum and Braden are traumatised much more than the common people under political tensions in the country since they are the forsaken and forbidden sect of the society. The lack of support system for the politically and socially vulnerable groups no matter where they belong, either the eastern society or the western world they are definite victims of everlasting emotional pain.

Chapter-IV
Conclusion

Chapter-IV

Conclusion

In the societal space, exclusion happens at different levels. In general people are marginalised based on their culture, region, religion, gender, class, caste, so on and so forth. This social exclusion process is solely to systematically keep communities and individuals away from the opportunities and resources and eventually their rights. Ultimately, the marginalised communities are kept away from political, social, cultural and economic opportunities. The marginalisation of transgender is one such exclusion by the society. They are subjected to social segregation, violence and mockery.

This study deals with such discrimination they face regarding their identity in the society and their exclusion in the society. The books *The Ministry of Utmost Happiness* by Arundhati Roy of India and *Breakfast on Pluto* by the Irish writer, Patrick McCabe give a wide account on the lives of transgender from two different perspectives – the socio-political and the socio-cultural. The novel, *The Ministry of Utmost Happiness*, is a candid portrayal of the life of Hijra, Anjum,

Through the words of Anjum, “I’m not Anjum, I’m Anjuman. I’m a *mehfil*, I’m a gathering. Of everybody and nobody, of everything and nothing. Is there anyone else you would like to invite? Everyone’s invited” (Roy 4), it is striking that Anjum is not a sexually normal person with normal gender identity and she is with different gender identity with a different lifestyle. She is revealed as a transgender. The condition of the character is preferred to be

transsexualism. Queer theory exalts transsexualism, which makes them change the body's sex according to their preferred gender. It always prefers sexual determination rather than the indetermination. The condition of transgender is preferred to be transsexualism. Transgender is a person who behaves in the transitory and not aligned to one's sex. The types are trans-man – a person who is born as male and lives as a female; trans-woman – a person who is born as female and lives as a male. Also, it includes a person who expresses both the male and female behaviours and can switch to either of the sexuality with ease. A transgender is a person who transforms from one gender to another with partial or possible modification of the body. They are also called as androgens, drag, transvestites and intentional eunuchs, who undergo the intentional castration.

Anjum is also a transgender who undergoes the castration in the later stage of her life. Being a transgender, she faces several humiliating moments in her life. Her queer moments start even right from the time of birth. Born as Aftab, his mother Jahanara Begum is happy but her happy moment turns topsy turvy when she finds, “nestling underneath his boy-parts, a small, unformed, but undoubtedly girl-part” (Roy 7).

Jahanara Begum does not reveal the abnormality of her son to anyone even to her husband until Aftab is nine with the hope that her prayers will be answered with regard to her son's queerness. But as Aftab grows, Jahanara could not find any improvement in his male tendencies, instead she witnesses more of his female tendencies dominating in his behaviour. The society also

starts to notice the differences in his behaviour and becomes more inquisitive on his sexual identity. This results in Aftab's confinement to the four walls of his house at one point of his childhood. Jahanara Begum feels helpless and reveals the secret to her husband. After an unparalleled initial shock Mulaqat Ali, a man who believes in modern science is hopeful of finding "medical solution to his son's problem" (Roy 16) in New Delhi. This evidences the extreme mental agony and helplessness of the parents of transgender and the discrimination and the lack of support of the society.

All the effort of Aftab's parents end in failure and Aftab grows female tendencies more by seeing a tall woman and finds the House of dreams called Khwabgah. Aftab becomes Anjum and undergoes the castration. She becomes the famous transgender around her locality. The society always constraints the life of the transgender and also alienates them from the society. However, this discrimination is purely the cause of their lives ending up in platforms or railway stations making unique claps and seeking money from the public. Mostly their lives end up in the dark roads at the late nights becoming prey for the pleasures of men. In spite of all the struggles they face, a few of them lead a dignified life. The different perspectives of transgender are presented in the novel through the characters of Kulsoom Bi and Nimmo.

The society exhibits dual attitude towards the transgender community. On the one hand, it alienates them in every walks of life and on the other hand, it invites them for the celebrations and auspicious occasions to bless them. It is evident in the novel through the life of Anjum. In the novel, Anjum's means of

livelihood is like all the other Khwabgah members: "...when (in their professional capacity) they descended on ceremonies – dancing, singing in their wild, grating voices, offering their blessings" (Roy 24).

The transgender, because of its stereotyped attitude, remains a vulnerable part of the society but there are also transgender who are revolutionary by putting a tough fight against all odds in their life to prove their potentialities. One such example of these attributes of the transgender is the character called Saeeda. She is also one of the Khwabgah members, who is new to the house. She is second in line for Zainab's affection. She is a graduate and knows English. She also can use new languages of the times – she can use the terms like 'cis-Man'. In interviews, she refers to herself as a 'transperson'.

There is a misconceived notion that transgender is the new hybridity in the society against natural sex and is the ruin of the natural construction of the society. The society thinks that they have no cultural background to stick to, to prove their age old existence. The background history of Khwabgah, with its close link to the Red Fort is told in the novel, which breaks all these stereotypical thoughts of the society.

Even people with normal gender and sexuality are being targeted and isolated in terms of caste and religion. This attitude continuous when it comes to treating entirely different people who have different sexuality and gender identity. The same untouchability is imposed on these third sex also.

Anjum, after a horrific experience in the Gujarat riots, where she is spared only because of her transgender status, leaves Khwabgah at the age of

forty-six. She goes to live in an old graveyard and “For her, the graveyard is ‘jannat’ (heaven) and it became home; a place of predictable, reassuring sorrow- awful but reliable” (Roy 67).

Society does not bother about the existence of these outcasts and do not think for their welfare. Arundhati Roy making the graveyard as the home of Anjum is symbolic of the actual predicament of transgender in the society.

On the other hand, the novel *Breakfast on Pluto* by Patrick McCabe is the tale of a paranoiac, Patrick Braden, told in a paranoid manner, against a background of profound political disturbance. Patrick Braden is often called as “Pussy Braden” or “Paddy” or “Kitten” throughout the novel. He is a transvestite who leads a life of a prostitute every day passing by with many lovers in his life. He is left all alone in the doorsteps of Father Bernard McIvor by his unknown mother. Patrick also doesn’t know who his father is. He is reared up by the Father and Mrs Whiskers.

His longings of transforming his body to the opposite sex have begun in his childhood itself. When he is at his foster mother’s house, he attempts to dress up like a girl, “None of which I was aware of, of course, being much too busy dabbing on Whiskers’ lipstick” (McCabe 12).

Patrick’s queerness all started in the Rat Trap Mansions, where he and his friends – Charlie and Irwin Kerr meet and play many games. They play ‘Juke Box Jury’, war games and the ‘international modelling shows’. Braden’s most favourite game is the modelling show. He dresses up like a female and gracefully walks on the aisle and impersonates a typical female model.

Most of the lives of transgender people in the society end up in the prostitution. Because they have no other means to lead their livelihood. This happens because of the society's ill-treatment of them and also due to the lack of support from their parents and family. This is true in the life of Braden. He becomes a transvestite and does prostitution for his livelihood. Also, when he turns into a prostitute, the society completely alienates him and a sort of aversion is created against him. When Braden wears a woman attire and waves a feminine look, the society has disgust over him.

It is quite evident from the incidents of the two novels that transgender are treated as an outcast, no matter what they are or how they are. There is a strong belief that the society has only male and female as the natural sex and other kinds of sex are considered abnormal and treated as 'Untouchables'. Through the close observation of the socio-cultural issues in the lives of Anjum and Patrick Braden, it is clear that transgender are unique in nature and they are as human as any of us. Only they become aggressive and indulge in illegal activities when they are abandoned by their family and the society. Though they lead a life of an outcast, they do not lose their hope and continuously live up to their satisfaction and exalt to prove and embrace their identity and potentials.

Though the selected two novels have completely different cultural and political backgrounds, they share the same predicaments of the minority people, especially transgender under the social and political complexities. The main characters suffer a lot under various demonic happenings in the society,

which creates lasting impression in their life, as a result of wrong political strategies.

The novel *The Ministry of Utmost Happiness* exquisitely portrays the cross-section of the religious violence and the conflicts that have raised during the twentieth century in our country. The history of India – Pakistan partition right from the independence until the current scenario on religious violence is perfectly traced in relation to the family lineage of the characters in the novel.

Anjum happens to adopt a girl child and names her as Zainab. She becomes a mother to the child and does all the care and pampering to Zainab. She always tells stories to Zainab to make her sleep. Anjum edits and reframes most of her real-life incidents and tells her the edited version of her real-life incidents as bedtime stories. She narrates her brutal encounter with the police with all the necessary edits. The incident is timed as 1976 when the Emergency was declared by the then Prime Minister, Indira Gandhi.

It is during this intricate background, Anjum encounters a brutal attack from the police. The police break into a wedding, where Anjum and her friends take part. The host and three of the guests are arrested for no reason. The driver of the van, Arif is also arrested when he tries to bundle all his passengers into the van and tries to escape. Anjum and her friends arrived at the wedding venue by his van only. The Hijras are dragged out of the van and are kicked on their backsides as though they are circus clowns. Also, they are instructed to scam, to run all the way home if they do not want to be arrested for prostitution and obscenity. They run in blind terror, through darkness and driving rain. Their

make-up is running a lot faster than their strides and impeding their speed. This is just the routine bit of humiliation faced by Hijras, nothing out of the ordinary. Everybody has suffered a lot during these horrible months. Anjum pisses while she runs on the flyover.

All these humiliations become more ordinary in her life. Transgender like Anjum are humiliated no matter what they do or how they live. Society always considered them as the negligible people. The ignorance towards sex is high at the level, where the above mentioned inhumane humiliation is found ordinary by Anjum, reveals that transgender like her face more brutal attacks every day with no reason at all.

Anjum goes to Ahmedabad in Gujarat to visit Ajmer Sharif and spiritual place of Hazrat Gharib Nawaz. This is the ripe time when the religious violence gets its peak where around sixty Hindu pilgrims are burnt alive, and the railway coach has been set on fire. This becomes the turning point in the life of Anjum, which completely changes her mental stability temporarily and changes her attitude towards life as a whole. Momentarily Anjum is severely disturbed by the riots and the humiliation that happened to her during the past months in the camp. Anjum does not reveal what has happened to her during those days.

She is very much frightened about the condition of the society she lives in. Anjum makes Zainab learn the Gayatri Mantra so that she'll be escaped from any religious violence that happens in the future. Fear of terror is fixed on the mind of Anjum. She is not able to come out from the tragedy that has happened to her during the hard times at Ahmedabad. This extensively affects

the behaviours and mental stature of Anjum. Zainab starts to stay away from Anjum and starts to attach more to Saeeda, who is considered as a counterpart to Anjum in the Khwabgah.

Anjum, after the horrific experience in the Gujarat riots where she is spared only because of her transgender status, leaves Khwabgah at the age of forty-six years. She goes to live in an old graveyard and “rattled through its gilded chambers like fugitive absconding from herself” (Roy 61). “For her, the graveyard is ‘jannat’ (heaven), and it became home; a place of predictable, reassuring sorrow- awful but reliable” (Roy 67). Soon she starts renting out ‘rooms’ (temporary shelters erected between graves) to travellers.

Later, another lead character called Tilo in the novel comes to a certain point where Anjum’s Jannat (graveyard) serves as the home to her. Gradually Anjum’s Jannat becomes the home for the people who are considered as vulnerable to the society. Eventually, from being the negligible people, Anjum struggles a lot and she, herself creates a house and also welcomes all the rejected people of the society to live in there happily.

The other novel *Breakfast on Pluto* by Patrick McCabe shares the same predicaments of the common people under the political intricacies that have happened in Ireland during the twentieth century. The story of the life of the transvestite Patrick Braden has the backdrop of the Provisional Irish Republican Army campaign. The story has the traces of IRA bombing during the 1970s, which is marked as the most vicious turning point in the life of Patrick Braden.

The brutal socio-historical reality begins to encroach on the children in 1966 when the Easter Rising is vehemently celebrated in Southern Ireland. To Patrick's uncomprehending chagrin, Irwin is imaginatively enthralled by the Republican cause: "To keep him happy, we kept on saying the wars were great and then running off back to the hut to put on the Beatles and go absolutely mad as we clicked our fingers and jived in and out among the sheep and cows...." (McCabe 18).

From this point on, every downward turn in Patrick's unhappy life is symbolically tagged by political violence. On leaving the foster home and transforming himself into a full-time transvestite, Patrick finds security with "My Darling Married Politician Man", whom he fondly calls as Dummy. This time is given as 1971 when the IRA bombing happens, and Braden loses his beloved Dummy.

The Civil Rights movement, the unilateral introduction of internment for Catholics in August 1971, and the Bloody Sunday massacre of January 30, 1972, are all remotely perceived by Patrick, Charlie and Irwin, who are still milling around Dublin market, listening to Elton John's "Rocket Man". But soon afterwards, Patrick's lover is blown up, his loss turns his life to other edge.

All these fateful incidents that are hit upon her indirectly by the complex political violence. The loss of his lover makes him to move from Tyreelin. He sorrows as, "If things had improved even a little bit, I think I might have considered staying around Tyreelin for another while" (McCabe 45).

Dismayed by escalating sectarian violence, Patrick heads off to England, where he begins work as a rent boy at the railings in Piccadilly Circus. His move coincides with the IRA's renewed bombing campaigns in London. By 1974, Patrick has got himself arrested as a suspect bomber while wandering among limbless, eyeless wounded in a devastated pub, lamenting the condition of his tattered stockings. Under interrogation, he rants so incoherently about his personal past and the violence he feels towards his father's Church, that even the English police manage to recognize him as mad rather than criminal.

Also, the peaceful mind of Braden is affected by the war timings in and around Ireland and England. He frustrates as:

How flattered I was by the attentions of a certain gentleman, I really cannot impress enough upon you, and, has one not at the deepest level possible by recent deaths been so affected, they might well have been a determining factor in overturning the decision alluded to earlier – the leaving of Tyreelin town!

(McCabe 48).

These lines give a picturesque view of the mind of Patrick. He is being affected by the political traumas that are happening around him.

Arriving back in Ireland in 1975, Patrick finds Charlie grief-stricken after Irwin has been killed by the IRA for informing. He finds a transient purpose in comforting his old friend, but when she recovers and rebuilds her life, Patrick is left lonelier and madder than ever. McCabe's portrayal of the

transvestite tendencies of Patrick Braden and his troublesome life under political intricacies are simplistic in the extreme.

Government of the nation should give people a feeling of security. But in the conditions of both the novels, the acute political violence is greater in the lives of the protagonists that it changes its path. They struggle a lot directly or indirectly due to the politics that is prevailing in the countries where the stories take place. Considered to be the marginalised, Anjum and Braden are much more traumatised than the common people under the demonic violence in the country. Regardless of culture, politics or society, the minority people are always a vulnerable group.

Although the two stories are set in different cultural and political backgrounds, the lives of the transgender remain the same regardless of the differences of culture, religion or nation. They are not inclusive members of the society in both the novels. Through the character of Anjum, it is clear that transgender is also a human being with all the essential emotions and expectations of life. She embraces her female tendencies and in all possible ways. She even adopts a child and pampers the child with all the care like a typical mother. The transgender people accept who they are even in any situation with the utmost difficulty and discrimination they face.

On the other hand, the character Braden, is a bit different from Anjum. He is an easy-going person, and takes no seriousness into his life until the tragedy lands on him through the IRA bombing. He leaves his native place

Tyreelin. He does not lose hope and travels to London to make a living there. He does prostitution to earn his livelihood.

The bitter truth one can find in both the stories is that Anjum and Braden do prostitution as their profession out of no means to lead their life. This is the ugliest truth, that transgender people are forced indirectly to the prostitution by none other than the society that has discriminated them.

The important phase in the life of a transgender is the 'coming out' that is, realising themselves and making the society know that the particular person is not what others think but entirely opposite of their physical appearances. The process of coming out is too challenging because of the society's norms and rigid rules. The identity issues are faced multiple times by transgender which is core to their existence and it is evident in the lives of Anjum and Braden too.

The disclosure of their transgender identity varies in choosing when, how and whether to disclose to their family, friends and others. Coming out has become a risky decision when violence and discrimination prevail in society. Fear of being removed from the parental home is the main cause for the transgender people to not come out till their adulthood. The internet can be a beneficial medium for transgender to reveal their identity online which provides an opportunity to judge the kind of response they could get from their society before risking their identity in the real world.

Even when they come out gathering all their courage, they have been constantly subjected to ridicule and subjected to continuous violence by the society. The notion of seeing transgender as an odd one out in the society has to

be changed. Transgender should be provided the opportunity to lead a normal life like every other member of the society. In recent years, the transgender are slowly making a difference in the society by making differences in their lives. They are walking into every fields and climbing up the ladder of success. Still, most part of the society is ignorant to the fact that transgender are normal like any other human being and it is just their likes and dislikes vary just like any other human being.

The practise of using ‘abnormal’ to denote a transgender has to be changed. Media’s stereotyped projection of transgender is only a distorted single dimension of their gender identity, inorder to maintain the sensation around the queerness of their gender. Of late reality shows of Transgender on televisions have improved the society’s attitude towards them. March 31st is declared as the International Transgender Day of Visibility, dedicated to the transgender in order to create awareness in the society for the discrimination encountered by the transgender worldwide.

The society accepts the developments in the field of Science and technology, which is evolving from time to time. But the differences in human being alone are neglected and discriminated. The technologically advanced twenty-first century has made the borders to shrink on many frontiers and humanity is being upheld by nations and international societies at every level. It is still a puzzle why mankind in general is not ready to accept queerness in sexuality while Science has all the details and explanations for the sexual queerness. It is high time that we develop tolerance and accept LGBTQ+

community as any other normal human beings of the society in order to uphold human values.

Bibliography

Bibliography

Primary Sources:

McCabe, Patrick. *Breakfast on Pluto*. Picador, 1998.

Roy, Arundhati. *The Ministry of Utmost Happiness*. Penguin Random House India, 2017.

Secondary Sources:

Agoramoorthy, Govindasamy, and Minna J. Hsu. "Living on the Societal Edge: India's Transgender Realities". *Journal of Religion and Health*, vol. 54, no. 4, 2015, www.jstor.org/stable/24485502. Accessed 22 Feb. 2019.

"Arundhati Roy - Wikipedia". *Wikipedia.Org*, 2013, en.m.wikipedia.org/wiki/Arundhati_Roy. Accessed 14 Apr. 2019.

Austin, David W. "Sexual Orientation and Gender Identity". *The International Lawyer*, vol. 47, no. 4, 2013, pp. 469- 483. search.proquest.com/docview/1398765738?accountid=145163. Accessed 23 Mar. 2019.

Banerjee, Rohini. "12 LGBT Stories By Indian Authors That Everyone Should Read". *BuzzFeed*, 20 Nov. 2017, www.google.com/amp/s/www.buzzfeed.com/amphtml/rohinibanerjee/12-lgbt-stories-by-indian-authors-that-everyone-should-read. Accessed 13 Apr. 2019.

Binduraj, J. "Transgenders are ill-treated, made fun of and abused in Kerala". *India Today*, 4 Sep. 2013. indiatoday.intoday.in/story/transgenders. Accessed 12 Apr. 2019.

- Boehmer, Elleke. "East Is East: Where Postcolonialism Is Neo-Orientalist – the Cases of Sarojini Naidu and Arundhati Roy". *Stories of Women: Gender and Narrative in the Postcolonial Nation*, Manchester University Press, 2005, www.jstor.org/stable/j.ctt155j4ws.13. Accessed 20 Feb. 2019.
- Bose, Brinda. "A Fearless Anti-Novel". *Review of The Ministry of Utmost Happiness*, *Biblio: A Review of Books*, 2017, pp. 5-6.
- Bryant, Karl. "Transgender Studies". *Encyclopaedia of Gender and Society*, edited by Jodi O'Brien. SAGE Publications, Inc., 2009. 849-853. doi: 10.4135/9781412964517.n425. Accessed 13 Apr. 2019.
- Chattopadhyay, Kuntal. "Seven Steps Around the Fire: A Brief Look at Marriage in Mahesh Dattani's Plays". *Academia.Edu*, 2015, www.academia.edu/22885841Seven_Steps_Around_the_Fire_A_Brief_Look_at_Marriage_in_Mahesh_Dattanis_Plays. Accessed 13 Apr. 2019.
- Chocano, Carina. "Movies; Review; Life through Otherworldly Eyes; in 'Breakfast on Pluto,' a Drag Queen's Way of Disengaging Amid Chaos Creates a Likable Yet Unengaging Character". *Los Angeles Times*, Dec 02, 2005. search.proquest.com/docview/422036416?accountid=145163. Accessed 27 Feb. 2019.
- David, Germain. "Frolicking into the Mayhem; '50s to '70s Fantasy, Reality Collide". *The Record*, The Associated Press, Nov 18, 2005, pp. G08. search.proquest.com/docview/425982637?accountid=145163. Accessed 27 Feb. 2019.

- Davis, Oliver, and Hector Kollias. "Editors' Introduction". *Edinburgh University Press*, vol. 35, no. 2, July 2012, pp. 139–143, www.jstor.org/stable/43263830. Accessed 27 Feb. 2019.
- Divan, Vivek, et al. "Transgender Social Inclusion and Equality: A Pivotal Path to Development". *Journal of the International AIDS Society*, vol. 19, no. 3, 17 July 2016, www.ncbi.nlm.nih.gov/pmc/articles/PMC4949312/, 10.7448/ias.19.3.20803. Accessed 4 Apr. 2019.
- FitzGerald, Maureen, and Scott Rayter".4 The Regulation of First Nations Sexuality, by Martin Cannon". *Queerly Canadian: An Introductory Reader in Sexuality Studies*. Canadian Scholars' Press. 2012, p. 52. ISBN 978-1-55130-400-7. books.google.co.in/books?id=5l2y6SroU1IC&pg=PA52&redir_esc=y#v=onepage&q&f=false. Accessed 1 July 2016.
- Flanagan, Thomas. "Waking from the Nightmare". *Review of 1. Breakfast on Pluto by Patrick McCabe, 2. The Whereabouts of Eneas McNulty by Sabastian Barry and 3. The Star Factory*, The New York Review of Books, 1999, pp. 40-43.
- Gerein, James. "Power Politics by Arundhati Roy". *World Literature Today*, vol. 76, no. 3/4, 2002, www.jstor.org/stable/40157603. Accessed 20 Feb. 2019.
- "GLAAD's Transgender Resource Page". *Gay and Lesbian Alliance Against Defamation*, The Wayback Machine "GLAAD", 2012. www.glaad.org/transgender. Accessed 12 Apr. 2019.

- Gray, Michael. *Breakfast on Pluto by Neil Jordon*. 2005,
www.jstor.org/stable/41689943. Accessed 11 Feb. 2019.
- Guardian and Observer Style Guide*. The Wayback Machine, 2017.
www.theguardian.com/guardian-observer-style-guide-t. Accessed 11
Apr. 2019.
- H. Sanders III, James. “Queer Cultural Visual Texts”. *Visual Cultural Texts*,
vol. 33, no. 1, 2007, www.jstor.org/stable/20715433. Accessed 11 Feb.
2019.
- Higgins, Agnus, et al. *LGBT Ireland*. Dublin, GLEN and BeLonG, 2016.
“Indian English Queer Fiction (118 Books)”. *Goodreads.Com*, 2019,
www.goodreads.com/list/show/92862.Indian_English_Queer_Fiction.
Accessed 15 Apr. 2019.
- “Introduction to Transgender Identities | LGBTQ Life”. *LGBTQ Life*, 2019,
studentaffairs.jhu.edu/lgbtq/trans-resources/intro-trans/. Accessed 12
Apr. 2019.
- Isaiah Green, Adam. “Queer Theory and Sociology: Locating the Subject and
the Self in Sexuality Studies”. *American Sociological Association*, vol.
25, no. 1, Apr. 2001, pp. 26–41, www.jstor.org/stable/20453065.
Accessed 27 Feb. 2019.
- Kamran Ahsan, Mohammad. “Mal (E) Development, (Com)Modification,
Nationalism and Feminist Consciousness:: An Analysis of Arundhati
Roy’s Writings”. *Modern South Asia: A Space of Intercultural*

Dialogue, no. 40, 2016, www.jstor.org/stable/10.2307/24920206.

Accessed 20 Feb. 2019.

Kavanaugh, Michael. "How Healthcare Has Failed Trans People in Ireland".

SpunOut.Ie - Ireland's Youth Information Website, 27 June 2018,

spunout.ie/opinion/article/healthcare-failed-trans-people-ireland.

Accessed 13 Apr. 2019.

Ki, Namaste. "The Politics of Inside/Out: Queer Theory, Poststructuralism, and

a Sociological Approach to Sexuality". *American Sociological*

Association, vol. 12, no. 2, July 1994, www.jstor.org/stable/201866.

Accessed 27 Feb. 2019.

Konduru, Delliswararao & Hangsing, Chongneikim. "Socio-Cultural

Exclusion and Inclusion of Trans-genders in India". *International*

Journal of Social Sciences and Management, vol. 5, no. 1, 2018. doi:

10.3126/ijssm.v5i1.18147. Accessed 5 Mar. 2019.

"LibGuides: Queer Theory: Background". *Illinois.Edu*, 2013,

guides.library.illinois.edu/queertheory/background. Accessed 2 Feb.

2019.

Macleod, Allison. "Queer Bodies and Contested Space within the Irish Pub in

'A Man of No Importance' and 'Garage'". *Revue*

Canadienne d'Études Cinématographiques / Canadian Journal of Film

Studies, vol. 24, no. 1, 2015, www.jstor.org/stable/43673607. Accessed

11 Feb. 2019.

- Marcus, Sharon. "Queer Theory for Everyone: A Review Essay". *The University of Chicago Press*, vol. 31, no. 1, Aug. 2005, pp. 191–218, www.jstor.org/stable/10.1086/432743. Accessed 27 Feb. 2019.
- Mayhew, Margaret. "Discomforting Delights". *Cultural Studies Review*, vol. 13, no. 2, Sept. 2007.
- Nanda, S. *Neither man nor woman: The hijras of India*. Wadsworth Publishing Company, 1989.
- Nunes, Charlotte. "In the Name of National Security: Torture and Imperialist Ideology in Sheridan's 'In the Name of the Father and Jordan's Breakfast on Pluto'". *Human Rights Quarterly*, vol. 31, no. 4, 2009, www.jstor.org/stable/40389981. Accessed 11 Feb. 2019.
- Oakes, Guy. "Straight Thinking about Queer Theory". *International Journal of Politics, Culture, and Society*, vol. 8, no. 3, 1995, pp. 379–388, www.jstor.org/stable/20007198. Accessed 27 Feb. 2019.
- Oliven, John F. "Sexual Hygiene and Pathology". *The American Journal of the Medical Sciences*. 1965, p. 154. doi:10.1097/00000441-196508000-00054.
- Palazanni, L. "Gender in Philosophy and Law". *Springer*, 2013. www.springer.com/978-94-007-4990-0. Accessed 23 Apr. 2019.
- Parker, Jerry. "Christine Recalls Life as Boy from the Bronx". *Newsday/Winnipeg Free Press*, 1979. research.cristanwilliams.com/2011/08/21/christine-jorgensen-transgender-woman/. Accessed 12 Apr. 2019.

- “Patrick McCabe (Novelist) - Wikipedia”. *Wikipedia.Org*, 2009,
en.m.wikipedia.org/wiki/Patrick_McCabe_(novelist). Accessed 14 Apr.
2019.
- Prasad, G. J. V. “Centre Reflecting the Margins”. *Review of The Ministry of
Utmost Happiness*, The Book Review, 2017, pp. 25.
- “Queer Theory and Its Applications - A Research Guide for Students”. *A
Research Guide for Students*, 27 Aug. 2018,
www.aresearchguide.com/the-queer-theory.html. Accessed 2 Feb. 2019.
- “Queer Theory - Wikipedia”. *Wikipedia.Org*, Wikimedia Foundation, Inc., 19
Nov. 2002, en.m.wikipedia.org/wiki/Queer_theory#cite_ref-:0_2-1.
Accessed 2 Feb. 2019.
- “Religious Violence in India”. *Wikipedia.Org*, Wikimedia Foundation, Inc., 28
Nov. 2007, en.m.wikipedia.org/wiki/Religious_violence_in_India.
Accessed 12 Apr. 2019.
- Rogers, Stephen. “230 ‘gender recognition certificates’ issued since 2015”.
Irish Examiner, 22 May, 2017.
- Roy, Nilanjana S. *Review of The Ministry of Utmost Happiness*. 2017.
www.business-standard.com. Accessed 10 Mar. 2019.
- Sanchita, J. “The Bali identity: Representations of the Subaltern and
Indigenous in Select Works of Arundhati Roy and Anita Nair”. *Littcrit*,
2017, pp. 108-118.
- Saraswat A, Weinand JD, Safer JD. “Evidence supporting the biologic nature
of gender identity”. *Endocrine Practice*, vol. 21, no. 2, 2015, pp. 199–

204.doi:10.4158/EP14351.RA.PMID 25667367. Accessed 12 Apr.

2019.

Scurr, Ruth. "Transvestite Troubles". *Review of Breakfast on Pluto*, Picador, 1998.

Stryker, Susan. "Why the T in LGBT Is Here to Stay". *Salon.com*, 11 Oct.

2007, www.salon.com/2007/10/11/transgender_2/. Accessed 12 Apr.

2019.

Suja, M. K., and Geetha Ramachandran. "Socio-Demographic Correlates of Stress and Anxiety among Transgenders in Coimbatore, Tamilnadu - A Micro Study". *Indian Social Science Journal*, vol. 1, no. 2, 2012, pp. 76-86.

<https://search.proquest.com/docview/1471983988?accountid=145163>.

Accessed 27 Feb. 2019.

Tarynn, M. W., and Evan E. A. "Hate Crimes and Violence Against the

Transgendered". *Peace Review*, vol. 11, no. 3, 1999, pp. 461-468.

<https://search.proquest.com/docview/217542120?accountid=145163>.

Accessed 2 Apr. 2019.

"The Ministry of Utmost Happiness Summary". *Super Summary*, 2018,

www.supersummary.com/the-ministry-of-utmost-happiness/summary/.

Accessed 2 Mar. 2019.

"The Origin of Conflict Between Muslims & Hindus - Video & Lesson

Transcript | Study.Com". *Study.Com*, 2018,

study.com/academy/lesson/the-origin-of-conflict-between-muslims-hindus.html#. Accessed 5 Apr. 2019.

The Transgender Studies Reader. Edited by Susan Stryker and Stephen Whittle, Routledge, 2006.

“The Troubles - Wikipedia”. *Wikipedia.Org*, Wikimedia Foundation, Inc., 27 Sept. 2001, en.m.wikipedia.org/wiki/The_Troubles. Accessed 12 Apr. 2019.

“Top 20 Gender Identity Quotes | A-Z Quotes”. *A-Z Quotes*, 2016, www.azquotes.com/quotes/topics/gender-identity.html. Accessed 5 Feb. 2019.

“Transgender History - Wikipedia”. *Wikipedia.Org*, 2017, en.m.wikipedia.org/wiki/Transgender_history. Accessed 13 Apr. 2019.

“Transgender Rights in Ireland - Wikipedia”. *Wikipedia.Org*, 2015, en.m.wikipedia.org/wiki/Transgender_rights_in_Ireland. Accessed 14 Apr. 2019.

“Transgender Studies - Wikipedia”. *Wikipedia.Org*, 2013, en.m.wikipedia.org/wiki/Transgender_studies. Accessed 14 Apr. 2019.

“Transgenders - Wikipedia”. *Wikipedia.Org*, Wikimedia Foundation, Inc., 29 Dec. 2001, en.m.wikipedia.org/wiki/Transgender. Accessed 13 Apr. 2019.

“What Is a Summary of The Ministry of Utmost Happiness? | ENotes”. *ENotes*, 30 Oct. 2018, www.enotes.com/homework-help/what-summary-ministry-utmost-happiness-1518949. Accessed 25 Feb. 2019.