

## Abstract

This research is devised to extend Bakhtinian Carnavalesque as explored by the Russian critic in his book *Rabelais and His World* to Arundhati Roy's novel *The Ministry of Utmost Happiness* and Amitav Ghosh's *The Glass Palace*. The carnivalesque is a literary trend that takes hold of the features of medieval carnivals and introduces them to literature. It is a literary phenomenon that originates, as it is inferred, from carnival jamboree. Bakhtin was the first to expound and discuss the carnivalesque; components symbolic of and deferential to the carnivals of medieval Europe. At their nucleus, elements of the carnivalesque, like all-encompassing laughter and buffoons, revolve around subversion. The carnivalesque works towards a certain harmony between the privileged and the neglected through the use of chaos and it for the time being reverses the positions of these two groups during the carnival time. The major texts for this research are Arundhati Roy's *The Ministry of Utmost Happiness* and Amitav Ghosh's *The Glass Palace* and the analysis will include a selection of Bakhtin's *Rabelais and His World*. The novel of Arundhati Roy *The Ministry of Utmost Happiness* celebrates what is chaotic besides grotesque whereas a stage for this drama is a graveyard which is a metaphor for India. Roy brings into spotlight the locales that are subtle, fissures foreign to prosaic vocabulary. In *Glass Palace* Ghosh paints savage politics and the fight for dominance betwixt English and the colonized subjects in Burma and India. King Thebaw and Queen Supalayal were dismissed from power and the Burmese mob looted their palace which is a reflection of the subversion of hierarchy. This research also highlights the overturn of traditional hierarchies and mixing of culture of the higher authorities with those of the lower. The elements of the grotesqueness of body are also related to the carnivalesque, the swollen pregnant figure of Queen Supalayal in *The Glass Palace* and a hermaphrodite in *The Ministry of Utmost Happiness* Anjun reflects this dimension of carnivalesque.