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Aravind Adiga as a Novelsits

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Abstract: *Adiga's texts seriously highlight the multi headed problems that confront India. He deals with many issues such as the sharp social and economic inequalities between the rich and the poor, poverty, corruption, caste based discrimination and the decline of human moral values are some of the burning issues on which Adiga fearlessly and brilliantly expresses his views. The current issues of multiculturalism, globalization, poverty and the skewed relationship between religion and society and dualism in human existence are touched extensively and deftly by the author in his works. Adiga's seminal works namely, The White Tiger, Between the Assassinations and Last Man in Tower are chosen target that are selected for the study throw light on the dark side of India and reveal how the humble, the poor and heplless marginalized people are oppressed by the powerful, the well-to do in society. Besides, they challenge the basic notion of the concept of development and progress at the cost of human values. His works have tried to capture the miserable plight of the underprivileged. In a true Marxian parlance, Adiga's fiction seeks to study the conflict between the bourgeoisie and the proletarians and it also tries to subvert the very Marxian thesis that calls for revolution by the proletarians to overthrow the unjust rule of the oppressor. Here, Adiga seems to be suggesting a new strategy or route. It is not the route of crime. He seems to propagate the idea that violence against the oppressor can put an end to the miseries of the proletarians temporarily. Balram kills his master to come out of the coop. His father and brother do not follow the route that Balram takes and so they remained in the rooster coop. Adiga being a postmodern novelist is anti- essentialist. He rejects the notion that there is an essence in the phenomenon such as truth, loyalty and faith.*

Keywords: *social and economic, poverty, corruption, caste based discrimination, dualism in human.*

I. INTRODUCTION

Aravind Adiga started his career as a financial journalist at the Financial Times covering stock market and investment, interviewing luminaries like Donald Trump (American business magnate and a television personal). He also wrote literary review, the famous one being the one about "Oscar and Lucinda", written by the previous Booker Prize winner Peter Carey. He then shifted to "Time" where he worked as South Asia correspondent for three years. He then give up "Times" and opted to work as a freelancer. It was during his freelance period that he wrote The White Tiger –'The Man Booker Prize' novel. In this way he became he stated his literary career and become the fourth Indian to achieve this prize. He is now living in Mumbai, India. Shortly after bagging the Man Booker Prize, he was accused that he sacked the agent to secure his contract with Atlantic

Books. His novel *The White Tiger* was a big success and was popularized by many other Booker Prize winners and his novels were adopted in a film according to an announcement made in April 2009. The Indian Hardcover Edition of his award winning book *The White Tiger* has sold in excess of 2,50,000 copies. His second book, *Between the Assassinations* that depicts 12 interlinked short stories, was published in November 2008 in India. Today, he has five books to his credit-*The White Tiger* (2008), *Between The Assassinations* (2008), *Last Man in Tower* (2011), *Selection Day* (2016) and *Amnesty* (2020). Beside he wrote short stories like –*The Sultan’s Battery* (2008), *Smack* (2008), *Last Christmas in Bandra* (2008) and *The Elephant* (2009). The short stories like *The Sultan’s Battery* and *Smack* were included in the collection of short stories *Between the Assassinations*. In addition to this, he wrote several articles on politics, business and the arts appeared in international newspapers and magazines like ‘*Time*’ and ‘*The Financial Time*’ and ‘*The Sunday Times*’.

II. ARAVIND ADIGA: LIFE AND WORK

In the galaxy of Indian novelists in English Aravind Adiga stand out as original endowment. Aravind Adiga was born on October 23, 1974 in Madras. His father, Dr. K. Madhava and mother, Usha Adiga hailed from Mangalore, Karnataka. His paternal grandfather late K. Suryanarayana Adiga worked as the chairman of Karnataka bank. Brought up in Mangalore, he finished his schooling from Canada High School and St. Aloysius High School. He completed SSLC in the year 1990 ranking first in the state following his elder brother Anand Adiga who secured 2nd. Later on for the rest of his studies he was shifted to Sydney as his family migrated to Australia. Adiga studied at James Ruse Agricultural High School in Australia and then pursued English literature from Columbia College, Columbia University in New York, where well-known British historian Simon Schama was his colleague. He complete graduation in 1997 and then moved to Magdalen College, Oxford, where he was taught by Hermione Lee the current president of Wolfson College. Oxford.

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The White Tiger (2008) is Aravind Adiga’s debut novel that won the 2008 Man Booker Prize. It received rave reviews as soon as it hit the stands all over the world. It is the story of the modern protagonist who takes destiny in his own hands, grabs at every opportunity with both hands to rise to the top.

Between the Assassinations (2008) is Adiga’s second published book though it was written before his first book, *The White Tiger*. The book is a set of short stories and the place of action is an imaginary town, Kittur in Southwest of India. As the title indicates, the period between the assassinations of two former Prime Ministers of India- Indira Gandhi in 1984 and her son, Rajiv Gandhi in 1991.

Last Christmas in Bandra was published in *The Times* December 19, 2008. This is a stirring story about a scavenger woman who is deprived of her biological son by the hands of the law. The judge – a law abiding citizen, uncorrupted still is

the narrator in this short story.

The Elephant, a short story that appeared in The New Yorker January 26, 2009 is a brilliantly crafted short story of Adiga's. In a crisp, economic, biting and precise manner, Adiga gives us a memorable character. The story is set in Kittur, a fictitious town between Goa and Calicut.

The Third Novel by Adiga is Last Man in Tower (2011). This book is set in Vakola, Mumbai and focuses on the residents of Vishram Society which brings to our mind similar housing society in Mistry's Tales from Firozsha Baag.

The Fourth Selection Day (2016) is a saga of shattered dream of two rising cricket stars. It is a cricketing journey of two brothers, their success, sufferings and social life. In a game of cricket how politics, class differences and corruption play an important role.

Recently published novel Amnesty tells the story of a Sri Lankan man who has become an "illegal alien" after dropping out of his "ripoff" college. He is surprisingly content cleaning apartments in suburban Sydney when one of his clients is murdered by another. The novel presents the dilemma of the Sri Lankan whether to risk deportation by informing the police.

III. INFLUENCES ON ADIGA

In an interview with his publisher about The White Tiger Adiga declared that his greatest "influences ...were three black American writers of the post-World War II era (in order), Ralph Ellison, James Baldwin and Richard Wright. " (Interview) In this, it is important to note that Adiga is using past tense, placing this influence within expired temporal relevance, rather than placing these authors in his current sources of influence. Adiga also stated that another inspiration for his main character, Balam Halwai, came from "a composite of various men I've met when traveling through India." (W.T, 285) This identification of explicit influences demonstrates a connection that Adiga sought to make at the time with both American and Indian audiences. By his American education and a desire to be applied to broader literary canons Adiga claims literary heritage with these three African American authors.

This Research paper provides the development of the Indian English fiction and making of the novelist in the socio-political background influencing the life and works of Aravind Adiga. It gives some insights on the background of the author and his works. Adiga's novels and short stories present the Indian individual characters that come from different geographical landscapes and regions, have contradictory caste-class and socio-religious settings and owe allegiance to different religions that represent India in its diverse colors. Adiga's works are considered powerful and they design the social realism in a very skillful manner. In this chapter, Adiga seems to be busting the myth of India Shinning. He gives a wide coverage to the dark side of India and takes the sheen off 'India-Shining Slogan' circulated by shrewd politicians to befool the masses. Adiga attempts to fight out the social evils that result into the oppression of the weak, the timid and the poor through his three texts. This paper seeks to explain the theory of re-Orientalism. It also explains how Adiga has applied different strategies to re-Orientalize his works.

IV. QUEST FOR FREEDOM

'Quest for Freedom' which prominently focuses on detailed study of the social structure of the postcolonial society of an Indian towns and metropolitan cities in India. It seems that the entire study captures the images and instances of the social and cultural trauma by interweaving memory, history and geography. Moral cartography of an Indian society is landmarked with a factitious expressiveness of law that mantles criminality and continue itself in a frightening manner above rules and ethics. It also highlights the patterns of local dominations and articulate native realities in imaginary narratives.

The study shows how the concept of place changes with changes in communal relations and the relations between the

exploited and the exploiter. The bulk of the Adiga's fiction portrays a realistic picture of India with the vivid descriptions of the landscape of metropolitan cities- Delhi, Bangalore and Bombay. It also shows the impact of capitalism and globalization on those who live in metro cities. However, the ordinary life of an Indian town- Kittur is also described in the short stories. Adiga ignores rural India in his works. Since rural India is a horizontal space that offers little hope for its people. Adiga has put the spotlight on metro cities that offer hope to the millions of the poor who otherwise dot the street of India. Metropolitan cities have been shown as vertical space which can bring a drastic change in the life of the poor. Villages have been shown as a part of dark India, while cities have been accorded the status of light zones. Obliquely, Adiga paints a dark picture of metro cities as these according to Adiga are nothing but a cesspool of corruption.

V. POWER AND IDENTITY

The 'Power and Identity' deals with the study of the series of binary cuts in Indian society: Light/ Darkness, rich/ poor, urban/ rural etc. It is clear that the binary facts reflect the true picture of society, indicating a sound knowledge of social changes, politics, social history and social problems. Adiga's works give the impression of recording or reflecting an actual way of life. His works analyze in detail the various aspects of contemporary society which include: poverty, corruption, inequality, culture, encounter of old and new values, crime and contemporary political situation of post modern Indian society. In this chapter, Adiga unravels the mystery that keeps a particular section of society in the grip of poverty. Like a Marxian scholar, he holds the appropriation of resources by a handful powerful bourgeoisie a key reason for keeping a big mass of society poor. Economic disparities trap the poor in the vicious cycle of poverty. The landlords of Laxmangarh have usurped what legitimately belongs to the poor villagers of Laxmangarh. Their class has done the same in urban locality. The builder Dharmen is a representative of the class that has big bellies. This chapter also throws a considerable amount of light on the powerful nexus that exists between the politicians, bureaucrats and capitalists. The chapter indirectly holds crony capitalism responsible for the miserable plight of the underprivileged.

VI. SAGE OF SHATTERED DREAM

The 'Saga of Shattered Dream' reflects the degradation of religious and moral values in the society. It analyzes the role of religion and its impact on the masses. It throws light on the hypocrisy, conflict between modernity and tradition values, communal fanaticism and total subversion of moral fabric that binds society. But, the texts miss out a very important dimension. And, it is the spiritual dimension. In the historical context, it is observed that the practices of religion are always in juxtaposition to the marginalized section of the society. The practices of the religion make the poor man fatalist. He lives and dies for religion. He fights for it. This particular chapter attempts to fathom a link between religion and moral values. Though, there exists a link between the two yet the link is very weak and it often gets snapped. Adiga also mocks religious traditions. He indirectly holds 'religious traditions' responsible for perpetuating economic inequalities and keeping a big segment of people in the vise like grip of poverty. He very pungently satirizes how the river Gangas' the daughter of Vedas' have been polluted by human greed. Adiga is pungently against the corrupt and inhuman practices of the religion in India.

VII. CORRUPTION AND POLITICAL DEGENERATION

The "Corruption and political degeneration" which presents the inner wheel of social reality through fictional media. Here the researcher has attempted a critique of Ari plays the role of social historian of a particular period by documenting and interpreting svind Adiga's fictional works which depicts the social and cultural conditions affected by the political degeneration and the corrupt practices of the politicians as well as the civilians. It also focuses on issues which make us aware that today's oppressed are tomorrow's oppressors. The oppressors- oppressed binary nevertheless remains functional. The image of real India as represented by the novelist can be well interpreted if the readers analyze the various major social problems raised in the

novel. Adiga's entire fiction deals with social aspects of the contemporary world. It is groundbreaking in presenting the reality of Indian society.

The sixth chapter Adiga is postmodern novelist. His works, particularly *The White Tiger* is not a bourgeois novel. It is far from the novels of Dickens and Thomas Hardy. The language is also far from the classic bourgeois novelists. Adiga's works though raise issues that confront India, yet there is a big problem with them. All his works view India from the eyes of the West. Adiga employs a number of re-Orientalists strategies to sell his products to his Western audience. He seems to be deliberately projecting the dark side of India to get a respectable slot in the company of writers who wish to scale literary heights by projecting what the West relishes about India. The charge that is brought over Adiga that he indulges in 'poverty tourism' or 'poverty porn' to sell his products to the Western readers hold water. He derides India, its culture, its rituals and its religion. Adiga mocks religious traditions by ironically counting the number of gods that people have to worship. He adopts the same 'deconstructive' attitude towards river Ganga. Adiga applies the re-Orientalist technique of narrating the story through an unreliable narrator in *The White Tiger*. Balram is highly unreliable character. The technique seeks favour from the Western audience on the one hand, and breaks metanarrative on the other hand. The commodification of Indian poverty is a part of his strategy to pander to the demands of his Western readers. But, even by re-orientalising India, Adiga has successfully highlighted the hydra-headed problems of India. His works have succeeded to a great extent in projecting the social reality of India. Therefore, it can be logically concluded that the fiction of Adiga is a significant contribution not only to Indian writings in English but also to the world literature.

VIII. CONCLUSION

Indian literary tradition speaks about Rasa theory. Nine types of Rasa are allied with nine types of tones and moods of literary writing. I hear that Rasa theory is applied in the analysis of literary works in other languages in India. Indo Anglian literature will find a new way of looking at itself if it also adapts to the Indian method of analysis.

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