

# CHAPTER - 1

## INTRODUCTION

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Indian fiction written in English is a living and an evolving genre. It is rich in content and wide in range. Indian English literature is one and a half centuries old. The first Indian fiction in English is written by Sake Dean Mohamet titled *Travels of Dean Mohamet* (1793). The Indian writings in English are heavily influenced by the Western art form of the novel. It is typical for the early Indian English language writers to use English unadulterated by Indian words to convey experiences that are primarily Indian.

Indian English fiction falls into four divisions. The first phase of Indian English fiction begins with the publication of Bankim Chandra Chattrejee's *Raj Mohan's Wife* in 1864. The other novelists of this period include Raj Lakshmi Devi, H.Dutt and Rajam Iyer. The second phase of Indian English fiction is called Gandhian Era (1917-1948). The fiction of this period have the impact of the Second World War. Some of the novelists of this period are Sardar Jogendra Singh, A.S.P. Ayyar and Mrs. Kaveri Bhai. The third phase of the Indian English fiction encompasses the time of Independence and the echo of Gandhian thoughts is apparent in the works of this period.

After this long span, now the Indian fiction in English has come of age has received international recognition, mainly through writers of Indian origin who have settled in other countries. These creative writers are Salman Rusdie, Vikram Seth, Arundhati Roy, Jumpha Lahiri, Shauna Singh Baldwin and Amitav Ghosh. These writers deal with the socio-political themes in their novels. Their creative works are devoted to the common poor and downtrodden people, especially the world of woman.

The first generation of the Indian writers in English is Raja Rao, R.K.Narayan and Mulk Raj Anand. These Indian writers are influenced with Gandhian philosophy and deal mainly with freedom struggle and speak about the social issues in India. In Raja Rao's *Kanthapura* (1938), the overall idea of the novel is that it is immensely clever and it reflects much of the nationalistic themes including the patronizing attitude towards the lower caste society. The novel, much like hegemonic Indian nationalists, deploys anti-caste postures to dissemble the projection of brahminical culture as the legitimate national culture.

R.K. Narayan is a writer, a close friend of Graham Green, contributed more works over many decades and continued to write till his death recently. Similar to Thomas Hardy's fictitious place Wessex, Narayan creates the fictitious town of Malgudi where he sets his novel. R.K. Narayan introduces the fictional town Malgudi in his *Swami and Friends* (1954). His narratives highlight social context and provide a feel for his characters through everyday life and displayed compassionate humanism in his writings.

Another popular writer is Mulk Raj Anand, who similarly gains recognition for his writing that is set in rural India; but his stories are harsher, and his themes deal with divisions of caste, class and religion. In this literary sequence the present versatile writers of the present era are Salman Rushdie, Shashi Tharoor, Siddhartha Mukerjee, Amitav Ghosh, Vikram Seth, Kiran Desai, Anita Desai, Jhumpa Lahiri, and Shoba De.

One of the greatest as well as a controversial writer in this lineage is Salman Rushdie, an Indian-British novelist and an essayist. He is blown up in controversy with his novel *The Satanic Verses* (1989). Rushdie's style is often classified as magical realism mixed with historical fiction, descriptions and migrations between the Eastern and the Western worlds. Some of his other works include *Shalimar the Clown* (2005) and *Midnight's Children* (1980). His novel

*Midnight's Children*, which won the Booker Prize, deals with India's transition from British colonialism to Independence.

Shashi Tharoor, an Indian politician and a Member of the Parliament from Thiruvananthapuram in Kerala is also a prolific author, journalist and a human rights advocate. His first book *The Great Indian Novel and Show Business* (1992) is followed by *India from Midnight to Millennium* (1997), a non-fiction chronicle of India's past and future. Siddhartha Mukerjee, an Indian born American Physician Scientist and writer, made literary history with his novel *The Emperor of all Maladies* (2010). It is a biography of cancer and won the Pulitzer Prize for general non-fiction.

Amitav Ghosh is an acclaimed Indian writer who has won the Sahitya Akademi award. He portrays the effect of colonialism on the native people. His novels include *The Circle of Reason* (1986), *The Glass Palace* (2000), *The Calcutta Chromosome* (1995) and *The Hungry Tide* (2005). He becomes popular with his novel *Sea of Poppies* (2008) that encapsulates the colonial history of the East. *Sea of Poppies* paints a poignant picture of the human devastation caused by imperialism.

Vikram Seth is an Indian novelist, poet, and children's writer. He gains popularity with his second book, *A Suitable Boy* (1993), a novel that is based on post-independence India. The novel details the domestic drama of an Indian mother's search for an appropriate husband for her daughter, against the backdrop of the formative years of India after Independence. Vikram Seth has also published works like *The Golden Gate* (1986), *An Equal Music* (1999) and *Two Lives* (2008).

Kiran Desai, daughter of the noted author Anita Desai, is known for her work *The Inheritance of Loss* (2006) that won the Man Booker Prize. Her other novel is *Hullabaloo in the*

*Guava Orchard* (1998). Anita Desai, a novelist and a short story writer herself is known for her sensitive portrayal of the inner feelings of her female characters. Many of Anita Desai's novels explore the disturbed psyche of modern Indian women. She presents the sufferings of sensitive women characters, who find it very difficult to adjust themselves to the urbanized setup. Her women characters suffer between tradition and modernity.

Desai's growth of woman is from self-abnegation to self-assertion. She has been shortlisted for the Booker Prize three times, and a recipient of the Sahitya Akademi award in 1978 for her novel *Fire on the Mountain* (1977). Some of her other works include *Games at Twilight* (1978) *Cry, the Peacock* (1963) and *The Zig Zag Way* (2004).

The Pulitzer Prize for fiction is awarded to Jhumpa Lahiri for the debut short story collection entitled *The Interpreter of Maladies* (1999). The short story deals with the lives of Indians and Indian-Americans who are caught between the cultures. Her first novel *The Namesake* (2003) is a major International best seller and named the New York magazine book of the year.

Shoba De is an eminent Indian novelist who over the course of her career in journalism founded and edited three magazines viz *Stardust*, *Society* and *Celebrity*. Shoba De is another eminent writer. Her novel *Spouse* (2005) examines the urban institutions of marriage and is currently being translated into several languages. De's writing is bold and individualistic. She is credited with having invented Hinglish, a heady mix of Hindi and English. The other novels are *Socialite Evenings* (1989), *Starry Nights* (1991), *Sultry Days* (1994) and *Second Thoughts* (1996).

When the British conquest of India was achieved, a new breed of writers starts to emerge on the block in the early 20<sup>th</sup> century. These writers are British who were born or brought up in

India. Their writings consist of Indian themes and sentiments but the way of storytelling is primarily Western. Such writers include Rudyard Kipling, Jim Corbett and George Orwell who authored many books like *The Jungle Book* (1894), *Animal Farm* (1945) and *The Man-Eaters of Kumaon* (1954) respectively, which are liked and read all over the English-speaking world.

Among these vigorous and versatile writers, Aravind Adiga gains the prominence as notable and a winner of the Man Booker Prize for his first novel, *The White Tiger* (2008). In the past twenty five years the Booker Prize has been awarded to four Indians, Salman Rushdie in 1981, Arundathi Roy in 1997, Kiran Desai in 2006 and to Adiga in 2008. With flawless language and a great writing skill, it is no wonder that Aravind Adiga bagged Britain's most prestigious literary award.

Adiga born in Chennai in 1974 and moves with his family to Australia after the death of his mother. He has his education at James Ruse Agricultural High School in Sydney, Australia where he and his family emigrate during the 1990s. He further pursues his study in English literature at Columbia College, Columbia University in New York. He is a graduate of the US university in the year 1997.

After 15 years, Adiga returns to India as a journalist for the Time Magazine. He finds that the country has changed vastly. The population of the cities has doubled, shopping malls and high rise apartment buildings has reshaped the skyline. There are new medical colleges, dental colleges, physiotherapy colleges and many schools, colleges and polytechnics. Looking around the transformed cities, he also notices a group of drifters and homeless men and their miserable life- begging for food, sleeping under concrete flyovers, defecating on the roadside, shivering in the cold, and struggling for their freedom in the 21<sup>st</sup> century

Adiga feels that the part of the downtrodden or the underclass has been left out of the story of India's growth. He is curious and troubled by these dark sights and he wants to explore more. All these bitter experiences stimulate him to write. Adiga's three major works are *The White Tiger* (2008), *Between the Assassinations* (2008), and *Last Man in Tower* (2011), and some of his short stories are *The Sultan's Battery* (2008), *Smack* (2008), *Last Christmas in Bandra* (2008) and *The Elephant* (2009). Adiga uses the literary field as a tool to accumulate his thoughts and tries to give a clear sketch about his nation.

Adiga is a journalist and has travelled to many places. The idea of writing his first novel *The White Tiger* came to his mind when he visits Uttar Pradesh and Bihar. He discovers a new India, where migrations of labourers change their life style and traditional values. Adiga has created two Indias in one "an India of light and an India of Darkness" (14). His purpose is to reveal the new aspects of master-servant relationship, class system and disproportion of income in India. The novel *The White Tiger* hints the restlessness in the servant class which might erupt in violence. Adiga says, his novel attempts to look at what kind of man would be prepared to break the structure. It is a warning story and also gives the awareness to the society.

The novel *The White Tiger* has been written in an epistolary form. The protagonist writes a series of letters to the Prime Minister of China, Mr. Wen Jiabao. Balram Halwai, the narrator acknowledges, "the future of the world lies with the yellow man and the brown man now that our erstwhile master, the White skinned man has wasted himself through buggery, mobile phone usage and drug abuse" (5-6). Balram's journey from the darkness of village life to the light of entrepreneurial success is amoral altogether, brilliantly irreverent, deeply endearing and completely unforgettable. Balram is a typical voice of the underclass, metaphorically described as 'Rooster Coop' (173), struggling to set free from the age-old slavery and exploitation.

Balram's anger against indulgence in criminal acts, prostitution, drinking, chasing, grabbing, bloody revolution, use of barrel and guns, emergence of socialists ignored for long all the opportunities and means fair or foul endorse deep-rooted frustration and its reaction against the haves. The voice of the underclass cannot be ignored for long. This novel attacks the changing moral values and ethics in the society. The novel, *The White Tiger* is being the torch light to the darkness where millions have to breathe with undesirable conditions. It reflects the real India. All the major problems of India are scrutinized in his works through his characters.

Aravind Adiga's treatment of the themes of class or caste consciousness and conflict, the master-servant relationship, the politicians-electorate relationship or the bourgeoisie-proliterate relationship or the upper caste, lower caste relationship or the oppressor-oppressed relationship are ironical and optimistic are well portrayed. His works ultimately offer an answer to the ever enslaving techniques and purposes of the above mentioned conflictual sets of relationship.

Balram Halwai, the protagonist of *The White Tiger*, comes from the village Laxmangarh in Bihar, which is adversely affected by poverty. Balram narrates the whole novel to the Chinese premier Wen Jiabao. In his letter he explains how a poor car driver becomes a successful entrepreneur. He also says how the son of rickshaw puller escapes a life of servitude and becomes a great achiever in business.

Balram begins the novel by describing his life in Laxmangarh. There he lives with his family. He is a bright and smart child. He is forced to quit his studies to pay for his sister's dowry. He begins to work in a tea shop with his brother in Dhanbad with no interest. He works unhappily as a servant. While working in a tea shop he begins to learn about India's government and economy from the customer's conversation. He describes himself as a bad servant and decides to become a driver.

Balram's dream comes true as he becomes a driver to Ashok, the son of the local land lord. He goes to Delhi with Ashok's family. Balram moves to New Delhi with Ashok, and his wife Ms. Pinky. There he faces many weary experiences. These embittered experiences transform him to be a murderer. Throughout the time in Delhi, Balram is exposed to the extensive corruption of India's society. One of the incidents is, one night Pinky Madam decides to drive the car by herself and on her way, she happens to hit a child. Ashok's family decides to put the blame on Balram. So they decide to frame Balram for the hit-and-run case to save Pinky Madam. But luckily no one reports about the missing child. No further inquiry is done. So Balram escapes from their cunning plot. Through the incident Balram realizes the influence of money. Then he decides that the only way to escape from this painful life is killing and robbing. So he plans to kill his master, Ashok.

Balram murders his master Ashok with a broken liquor bottle and escapes to Bangalore. There he bribes the police from the looted money in order to hide his murder. With the rest of the money, he starts his own taxi service. At last he becomes a great entrepreneur. Thus, Adiga portrays how this immoral society changes an innocent man into a murderer to save his life. Hence, *The White Tiger* is a moving and eye-opening story of the Indian society.

Adiga's second work *Between the Assassinations* shares many of the issues addressed in his Man Booker-winning novel *The White Tiger*, namely the plight of the poor, the disadvantaged, the caste system, religious tension and political corruption. India's political and social life is immensely complex, and there are many tragic dimensions in its contemporary reality. All these complexities are vividly shown by Adiga in his first three works.

*Between the Assassinations* spans a period of seven years that separates the murder of India's Prime Minister Indira Gandhi by her own Sikh bodyguards in October 1984 and that of

her son Rajiv, a former Prime Minister, in May 1991 by a suicide bomber from the Liberation Tigers of Tamil Eelam. In this Aravind Adiga presents a collection of twelve inter linked short stories.

In the novel *Between the Assassinations*, all the stories take place in the same fictional city, Kittur. Adiga claims that Kittur is not real but completely fictitious. The fictitious town is closely modeled on Adiga's native, Mangalore. Each story's title refers to a location in the city. The stories and characters created by Adiga have a definite purpose. Through them, he tries to give a message. Although the setting of the novel is local, the issues raised by him are of national importance. In the 21<sup>st</sup> century, no one can talk about progress ignoring and the burning issues raised by Adiga. His intention of giving this title to the novel must be to invite the attention to the important national issues. The group of characters represents each section of the Indian society.

Adiga's characters belong to different castes, creeds and economic status. He makes various characters march as Geoffrey Chaucer who presents a cavalcade of characters in his *The Prologue to the Canterbury Tales*. In *Between the Assassinations*, one can see, hear and smell India's pathos, ironies and injustices of life. Adiga neatly segments his stories into a narration that spans to seven days narration. This seven days narration represents the seven years of life of Kittur between the assassinations of Indira Gandhi and Rajiv Gandhi. It gives a true picture of India and Kittur plays the role of miniature of this country.

The first story is of Ziauddin a coolie and a young Muslim boy, who works in the railway station. Unknowingly he comes under the sway of a foreign terrorist Pathan. At last he realizes for whom he is working and so escapes from him. The second story is of Abbasi, a

Muslim. He is a textile mill owner who knows how to conceal the illegal attitudes by corruption. His livelihood shows how the corrupt system creates a suffocating situation in the country.

The first two stories depict about two Muslims fighting the forces of communalism and corruption. The third and fourth stories document the deep caste-based divisions in India. The third story of a Dalit bookseller, Xerox Ramakrishna, who takes pride in selling illegally xeroxed books at low rates. As a Dalit, his father's profession is cleaning the toilets of rich landlords with his loincloth. His family adversely suffers in the name of caste. When he is caught selling Rushdie's *Satanic Verses* the upper caste inspector takes pleasure in breaking his legs, though Ramakrishna pleads ignorance of the ban on the book.

Ramakrishna is not just a petty thief. He is the symbol of the oppressed group. His open rebellion shows that the Dalit will no longer take insults lying down. His act of defiance challenges the Indian state that has failed to establish true equality. Adiga underlines the fact that unless social attitudes change, no amount of quotas will lend dignity to the downtrodden. The conditions in the jail and the corruption of the police force reflect the sorry state of the criminal justice system in India.

The fourth story is about a college student, Shankara Kinni who is the son of a Brahmin father and a lower caste mother, Hoyka. He suffers due to the the caste discrimination and so bursts a bomb in the class room to avenge those who humiliate him for being half-caste. But police arrests Rizwan and Shabir Ali for the bomb blast because they are Muslims. In the present condition, only the Muslim society is being considered as bomb throwers.

The fifth story is about the man, Mr. D'Mello, an orthodox and highly idealistic teacher at St.Alfonso's School who is bitterly disillusioned by the corruption in the

Post-Independence India and the immorality of the young generation. When Girish, his favorite pupil and sole comfort shows a desire to see pornographic pictures, he dies of a heart attack. The old-fashioned D'Mello starts to hate the school that symbolizes the fall of orthodoxy and the changing morality of a nation during the era when the Western ideas are being increasingly imitated.

The sixth story is of Gururaj Kamath, a famous journalist. One day he realizes that the freedom of the press is a myth and it is the fate of every journalist in this whole world to walk on a false earth where the innocent are punished and the guilty are free. His paper is owned by the corrupt politicians and the rich men. His effort to write a true history of Kittur is deemed as madness and he loses his job.

The present scenario is where newspapers and media are becoming the domain of politicians and business-houses. This emergency curbs the freedom of the press and the late 80s and early 90s have seen the media reduced to a hand-maiden of the elite, a process that has reached its culmination today. The next three stories present moving pictures of poverty and the ever-increasing gap between the haves and the have-nots.

The seventh story of rural migration from the rural areas to the cities and the life in slums is seen through the eyes of the little children of a construction labourer, Soumya and Raju, who beg to buy drugs for their father. In this story Adiga brings about the awareness of alcoholism.

The eighth and ninth stories are about two servants, Jayamma, a Brahmin cook and George D'Souza, a catholic driver respectively, who show the subtle barriers that separate the master and the servant, the rich and the poor. Adiga explores the psychology of the master-servant relationship and reveals how poverty becomes a hurdle to their development.

The tenth tale is of Ratnakara Shetty, a struggling lower middle-class salesman who helps a young man to fight AIDS, reflects the power of one man's compassion against the backdrop of the enormous social stigma and ignorance attached to the disease, at a time when India came to terms with the AIDS epidemic. This episode takes place against the larger backdrop of moral, social and political degradation in the country.

The eleventh story is about the beautiful forest of Bajpe, the forest area of Kittur is mercilessly destroyed. It is the symbol of the massive deforestation, being done by greedy multinational corporations and land developers, creating a monstrous of pollution. This is the cause for the change in weather condition. Hence this deforestation is a dangerous threat to India.

The last story in the novel *Between the Assassinations* (2008) is a story of the old communist, Murali. It is about how Marxism, idealism and all other political ideologies have failed to uplift the less-privileged in India. These systems are either hopelessly outdated or impractical or completely corrupt. Kittur is portrayed as a replica of India. As such, these interlinked stories are a replica of contemporary India. Thus, this novel encapsulates the painful life of this community.

Adiga's next work is *Last Man in the Tower* (2011) focuses the life of Mumbai city. It portrays the struggle that the Indian middle class faces. The world moves fast and the growth of the nations is valued in terms of economy, trade, science and political power. But for a short time economical development the social, cultural, moral and spiritual values are being ruined.

In Mumbai, property development is a serious business. According to the real estate owners, land is more expensive than human life. *Last Man in Tower* presents various horrible dimensions in the field of real estate and also shows how lands are being grabbed illegally from the land owners without their permission. This horrible thought is vividly presented in novel *Last*

*Man in Tower*. The writer shows how the neighbours turn into ruthless, murderous mob for the sake of money.

*Last Man in Tower* has many characters. It is a story about Visharam society an old residential apartment in Mumbai near Santacruz airport, which is about to be brought down by Mr. Darmendra Shah for a new construction. He wants to demolish the old building Visharam society and construct a new sky scraper. To vacate the old building, Shah offers life-changing sums of money to shift the residents. Most people are ready to accept, but very few refuse.

Pressure slowly builds on the resisters to accept. Finally all are compromised except the one man, the retired, teacher Yogesh Moorthy known as Masterji who rejects the huge amount and does not accept to vacate his house. He sticks on to his past memories of his wife. Due to this resistance, Masterji's neighbours and friends become his enemies, and turn as conspirators. They feel Masterji is a hurdle to get the huge amount of money from Darmendra Shah. A few from the Visharam society plan to kill him. At last, neighbours kill him ruthlessly. Thus, the book moves around the greed of neighbours and the conviction of Masterji as well as Mr. Shah. The ending is tragic, involving blood, death and extremities of human emotions.

This Visharam society is considered as a miniature of India and it is assumed that the country allows citizens from all the religions only to live peacefully. But the miscreant Darmendra Shaw shatters the unity of the Visharam society for his individual gain. It is not only the cheap housing society that is being demolished but the values of India that are disintegrating.

The novel brings out the old and the new voices of Indian values. This is an emotional story that perfectly picturizes the dilemma of the old and modern views of India. The two chief characters Dharmendra Shaw and Masterji play a vital role. Darmendra Shaw

represents the modern India in transition and development and Masterji symbolizes the values of the old India.

The death of Masterji symbolizes the death of values. The pathetic man Masterji thinks the world and its people to be good. But he faces his end in the brutal hands of the new India that is more materialistic and thinks in terms of personal development. Masterji who stands for the old faith is the only hindrance that stands between the rapidly developing modern India. Darmendra Shah selects the horrible way of violence to achieve his goal. Persons like Darmendra Shaw never think about the plights of others while implementing their views and agendas. They make the city their own. They have their own culture and ways to live in the city. They have no remorse for the wrongs committed by them.

Aravind Adiga, in his attempt at fiction writing, seems favourably inclined and sympathetic towards the neglected classes of India. The narrative throws ample light on the plight of the poor and the middle class in India whom Adiga considers as subaltern. They are economically exploited, socially condemned, medically neglected, and educationally ignored. These vanishing sons of this soil struggle to keep their body and the soul together.

Most villagers are like bonded labourers of the landlords who take advantage of their poverty and ignorance. They are subalterns in the true sense of the word. India's economic success has failed to deliver enough to the country's poor. Neeru Tandon in the article "'Unadorned portrait' of India by Aravind Adiga" quotes the words of Michael Portillo who says:

It changed my view of certain things like what is the real India and what is the nature of poverty . . . what set this one apart was its originality. For many of us this was entirely new territory the dark side of India . . . It's a book that gains

from dealing with very important social issues the divisions between rich and poor and the impossibility of the poor escaping from their lot in India. (95)

The last two Booker Prize winners Kiran Desai and Aravind Adiga from India portray the Indian society mainly as poverty-stricken. Moreover, illiteracy, unemployment, impacts of cultural conflicts, traditional values, customs, practices and multiplicity of languages, religions, faiths constitute the very structure of the Indian society.

Adiga feels sorry for the status of the Indians. All the suffering groups of people are under the hegemonic or the dominating groups. No one has the courage to raise the voice against them. Adiga stresses on the motto that, to break this bondage and life of slavery, the suppressed people must have courage to revolt against dominating groups. M.S. Wankhede quotes the words of Ambedkar in the article "Aravind Adiga's *The White Tiger*: A Histography of Indian Culture and Society" who says that "revolt and rebellion against the Establish order is a natural part of the history of the poor in all countries of the world" (136). Adiga gives an awakening call through his writings to revolt against this immoral society.

Adiga has done an achievement with his unusual voice and unsparing vision of India, that one may prefer to ignore. Unequal distribution of wealth characterizes not only India, but in the whole world that gives a poignant life to the people. N.Sharadha Iyer quotes the words of Carlyle and Goldsmiths in the article "Aravind Adiga: *The White Tiger* - Another Slumdog Millionaire" they comment "England is not one nation but two-the haves and have-nots" (186) and "The rich men rule the law, the law grinds the poor" (186) respectively. It is exactly a true statement. The rich and royal groups frame the laws according to their convenience. It crushes the life of the poor.

Aravind Adiga's interpretation seems to be an echo of the words of the honorable former scientist and scholarly President of India, Mr. A.P.J. Abdul Kalam. Gulrez Roshan Rahman quotes the words of Mr. A.P.J. Abdul Kalam in his article "A Reading of Aravind Adiga's *The White Tiger*", who says "We, therefore, have a dream. Our dream is that both our houses of parliament would adopt a resolution for the second vision of a great nation: 'India will transform into a developed nation before the year 2020. A billion people are our resource for this national transformation'" (227). Adiga also asks the readers to find the resolution to build the great nation. Thus Adiga carves his views in the form of novels.

This thesis is a study of the miserable social issues in Adiga's works *The White tiger*, *Between the Assassinations* and *Last man in Tower*. The first chapter entitled "Introduction" records the emergence of Indian fiction and the first generation of Indian writers in English. It also reviews the works of the contemporary writers like Salman Rusdie, Jumpa Lahiri, Sashi Deshpande, Shoba De, Vera Seth, Anita Desai and Kiran Desai. This chapter describes Adiga's life, works and summarizes the novels *The White Tiger*, *Between the Assassination and Last Man in Tower* which reflects the social issues of India such as poverty, corruption, caste and cultural conflicts. The larger canvas of the novels discusses the dark pictures of India. Adiga highlights the brutal injustices of society and the great divide.

The second chapter entitled "Poverty: An Incurable Disease?" deals with poverty. Adiga paints the picture of poverty and its dreadful consequences clearly through his characters. Poverty perishes the life of the down trodden in India. He draws attention to the misery and the weary life of the poor in village as well as in the city. His protagonist Balram undergoes unbearable pain and sufferings due to poverty. Poverty changes him to a murderer. In *The White Tiger*, Balram kills his master Ashok and loots his money. Poverty turns a rustic man into a

murderer. Thus, Adiga not only brings out the ill effects of poverty but also gives warning to the hegemonial power.

The third chapter entitled “Corruption: A Crime against Humanity” mainly focuses on corruption. Aravind Adiga feels disgusted against corruption which still exists in certain areas like politics, law and order, educational system and government hospitals. Adiga presents vividly how the corrupt-minded people and criminals get themselves involved in corruption to escape from the crimes. Corruptions act as a catalyst to develop crimes, which are not punishable. Adiga says corruption is one of the serious social issues in India which deteriorates justice and law.

The fourth chapter entitled “Culture and Religious conflicts: An Irremediable one?” presents India’s caste system, religious conflicts, influence of western culture and its adverse effects on the degradation of India’s culture and identity. Indians should be proud of its culture. But in India, people do not respect each other. Indians have low feeling on one another. So people don’t like each other’s cultural backgrounds or their history.

Indians have to be proud to be an Indian. No other country has so strong a population brought together different races, colour, religion or castes. Still India’s back bone is strong because of unity. Adiga says Indian culture should be saved. He satires the caste system of India. The caste system results in communal riots which destroys the communal harmony and national integration.

The fifth chapter is the “Conclusion” and it is the summation of the previous chapters. It also analyses how the society suffers with the social issues like poverty, corruption, and culture and religious conflicts which refer to the dark sights of India. It also suggests the solutions to eradicate these miserable social issues.

Thus Adiga has successfully portrayed the different images of India. He tries to give it through a literary voice. Krishna Singh quotes Adiga's personal opinion in his article "Aravind Adiga's *The White Tiger: A Tale of Two Indias*" that

At a time when India is going through great changes and, with China, is likely to inherit the world from the West, it is important that writers like me try to highlight the brutal injustices of society ... criticism by writers like Flaubert, Balzac and Dickens in the 19<sup>th</sup> century helped England and France to become better societies. That's why I am trying to do—it's not an attack on the country, it's about the greater process of self-examination.  
(16)

Hence, all the three works of Adiga's are moving and are the eye openers of Indian society. Adiga's work portrays the two sides of India: 'The India of Light and thy India of Darkness'. The main objective of this project is to record the thoughts of Adiga on the miserable social issues. This thesis will provide deeper insights of Adiga's works and views.