

Depiction of Indian Culture in the works of Aravind Adiga

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Abstract: *From the dawn of humanity, there has been class strife and persistent socioeconomic inequity. Literature offers a window into society via its frequent and vivid depictions of the class struggle. This is likewise the case in the social and literary traditions of South Asia. Indian society, like many other South Asian countries, is highly stratified. This organizational hierarchy has been covered in the writings of several writers. Various issues relating to society's unseen members are extensively explored by its creator, Aravind Adiga. The majority of people see it often. Adiga uses the same somber tone to depict the longshots' terrible situation. He paints a picture of what a regular, low-class, lawabiding citizen might accomplish among the terrible bloodshed, murder, and looting. As part of his investigation, he delves into the branch of psychology that regulates the immoral behavior of all men in this scenario. In addition, his curiosity in Indian culture prompted him to seek out information on the Indians' everyday hardships. He felt his readers could benefit from hearing his perspective on the matter. In her many writings, Adiga covers a wide range of topics, including heroic acts, inspiring tales, and the unfaltering memoirs of everyday people*

Keywords: Socio cultural, Oppression, class struggle, memoirs, political tension

I. INTRODUCTION

The politic of literary representation is supposed to be deliberate and complex in its nature and approach. The motivation, intent and agenda that direct such endeavor often result in domain of conflict, which leads to the crisis of literary, social and political representation. The subaltern theorization is directed to touch upon the core issues of cultural and economic power and the representation of marginal that are at centre in the politic of discipline itself. The notion of representation of postcolonial subaltern is based on argument that discursive focus can be shifted from hegemonic to marginalized. The main motivation of this transaction is to centralise subaltern's marginal position in society in terms of social and political, both of which is outcome of systematic and structural marginalization. The concerns about the representation of the marginalised group in national historiography prompted a group of Indian historians to form the subaltern studies group.

The picture that Adiga presents in his works is quite grim and hopeless on occasions. He interprets these problems quite objectively, from the perspective of a journalist. His discomfort and rejection of social evils such as the caste system and the violence related to it, poverty, hunger, corruption, and ever-increasing difference between the rich and the poor, find realistic as well as unsettling depictions in his works. It is this realistic portrayal that helped him win his first major award, the Booker Prize, for his very first literary creation. Adiga takes the reader to villages and cities both through his novels and short stories and shows an inside-out view that is not easily available to outsiders. His pictures are bereft of the sheen and glow of the so-called materialistic growth. His focus is rather on the underbelly of the society which exposes the bitter reality and real meaning of progress and growth. The meaning and implications of growth and advancement are different for the poor whose sole concern throughout their lives remains to manage two times meals. He also highlights the role of politics in running society the way it is at present. The implications of many ill-formed policies are to be borne by the poor most of the time and the rich always manage to escape unharmed. He tries to reveal the real picture and pain of the underprivileged masses, which constitute a large section of India and are still struggling for freedom from poverty, hunger, and inequality.

Aravind Adiga brings out India's dreary picture through his writings. In the three works - *The White Tiger*, *Between the Assassinations*, and *Last Man in Tower*, Adiga successfully portrays different images of India. He depicts the ever-widening gap between the powerful and the powerless, corruption, poverty, political turmoil, terrorism, caste and class discrimination, etc. He shows his social concerns by criticising various vices such as deceit, hypocrisy, avarice, and false pride in one's social status based on caste, religion, and wealth. *The White Tiger* is an epistolary novel. It is a compilation of a series of letters that are written over a period of seven nights. In these letters, Balram, the protagonist narrates his journey from his village as a poor boy in search of work to become a successful entrepreneur. The beginning of the novel is about his address to the Chinese Premier Wen Jiabao who is planning a visit to Bangalore in order to study the entrepreneurial spirit of India. It is through Balram's letters to Jiabao that the reader gets to know the success story of Balram, who managed to reach Bangalore starting from Laxmangarh, a small village in Bihar.

Adiga presents another slice of reality in his next novel *Last Man in Tower*. "In this complex and multi-layered novel, Adiga continues his project of shining a light on the changing face of India" (Clark). The novel reveals the harsh realities of life in Mumbai where people resort to various unfair practices in the name of growth and development. The story of Masterji is not just his story. In fact, he represents countless other people who cannot live their life the way they want to. They have to face violence if they do not give in to the demands of people with money. It also focuses on how people have made money their religion. They forget about relations and bonds of friendship wherever money is involved. The novel presents a moving picture when Masterji's neighbours eventually kill him as he refuses to vacate and sell his house to the builder. Adiga calls it a picture of a new India where materialism triumphs over love and relationships. The only thing that matters here is money and success, irrespective of the source that it is coming from.

The works selected for the present study may also be seen as postcolonial critiques of the current socio-political environment in India. While describing the contemporary social history of India, Adiga has laid bare the vices and the grim realities of various institutions in the form of class struggle, collective cynicism, and snobbery of the emerging Indian bourgeois, deep-rooted corruption in all spheres of life, and so on. Their characters come from various social and ethnic backgrounds. The novels taken up in the present study effectively highlight the exploitation of the poor by the rich. The works show the protagonists' struggles who manage to rise above this social discrimination and destroy the myths surrounding various socio-economic divisions of society.

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