SOCIETY AND CULTURE IN THE NOVELS OFARAVIND ADIGA

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ABSTRACT: This research paper analyses novel by Aravind Adiga, including The White Tiger, Between the Assassinations, and Last Man in the Tower, to examine culture and identity in India. The novels of Aravind Adiga centre on identity, culture, and society. Indian English novels published in the current day centre on socio-cultural topics. They get a sneak peek at the attitudes and ideals that the current generation is developing. Thus, the article will examine India's complicated social structure, including caste, class, culture, and economics. This essay aims to analyze Adiga's novels and show how they portray a realistic image of modern society, in which all moral and social values are eroding and the conventional social structure is rapidly losing momentum.

KEYWORDS: Society, Culture, Caste system,Identity,haves and have-nots.

Introduction: The current research paper examines the books of Aravind Adiga to discuss cultural space and identity in India. The novels of Aravind Adiga document a penetrating and critical look at contemporary India. Adiga explains the long-standing divide between the rich and the poor, the caste system that is still in place, political corruption in India, and the country's amazing economic success. Adiga draws attention to the ways in which social institution norms are evolving. The rapid changes in society also bring about changes in social institution norms. Here, he alludes to the recently established standard of living together after marriage.

Caste-based discrimination is a major contributing factor to a lot of the violence that occurs in the nation. Despite the nation's rapid development in every field, the caste system

remains a major cause of homicide. Analysing some of the text's most potent metaphors has helped us better comprehend Indian culture and daily living in both rural and urban areas. These books are praised for the way they address more significant societal concerns in the context of recent developments around the world. Adiga's books serve as a potent metaphor for the growing gap between the privileged and the poor. Corrupt behaviours such as bribing authorities, displaying nepotism, provoking conflicts amongst communities, and enabling criminals to escape punishment are all still practiced. The novelist shows his deep concern over this change's emergence and denounces it. Balram examines each circumstance in light of the materialistic approach's causality.

Like the wealthy, he believes that money can control every aspect of the nation's social and political structure. Balram lacks all social and moral principles. He pursues a criminal career that is influenced by the outside environment. The main character is well aware that the wealthy consistently oppress the poor. "How the rich always have the best things in their lives, and all we get is their leftovers," he bemoans his suffering (Adiga, 233).Adiga suggests that the Indian populace is anticipating the day when they would be freed from all forms of oppression.The novelist is well aware of how quickly modern society is evolving. However, there have been noticeable changes to our social structures. Our century-old institutions' conventions around marriage, families, education, the economy, and other areas are being replaced.The ways that marriage norms have changed are profound. Thus, the younger generation shows less regard for the elders. This new generation's fashion speaks to a specific facet of society and suggests the speed at which society is developing. Cities with large populations are seeing rapid cultural change. The appeal of traditionalism is waning. The norms of our social institutions are changing as a result of the new generation's perspective. The caste structure and religion are not as inflexible as they formerly were. The novelist uses this mode of society to illustrate how swiftly urban culture is evolving and to highlight a specific facet of society with this new generation's mode.

This paper provides evidence for this portrayal of contemporary India. It has outlined how the nation's progress and development, as well as the degradation of society's human values, have been impeded by landlordism, low-quality education, unclean hospitals, and corruption in the police, judiciary, political leadership, and bureaucracies. The topics of society, culture, inequality, and identity are central to modern Indian English literature. They get a peek of the

attitudes and practices that the current generation has evolved. These novels are a throbbing indictment of the pervasive socioeconomic disparity that exists in India because they reflect the long-standing concerns and anxieties of the oppressed.

Adiga's books upend the notion of an exceptional, developing India and force readers to reconsider their preconceptions. The lives of the underclass remain "invisible" since the majority of depictions of India "in films and books coming out of India" tell the narrative of the country's economic, political, and technological boom (Adiga, 199). Adiga bravely chose to tell the stories of the underprivileged people who reside in an India of Darkness against this backdrop of representations (Adiga, 10).

In India, domestic staff has long been a vital component of wealthy, traditional households. There has been an increase in demand for this working class in the twenty-first century because of the growing economy and the breakdown of joint family structures.Particularly, working class people who live next to wealthy masters in urban areasservants, drivers, chefs, and security guards watch helplessly as they lead opulent lives, perceive their world as glamorized, and yearn for upward social mobility. With its detailed narration and realistic replication of daily life, Last Man in Tower is a powerful representation of modern Mumbai's socioeconomic culture and globalization. Adiga's books are centered on Indian socio-cultural, political, and economic discourse. That's what I'm attempting to accomplish; it's not an assault on the nation, but rather a deeper introspective process.

The hegemony and conflict of positions theories of Antony Gramci are illustrated in Adiga's works. It appears that Adiga's objective pits India's warrior race against the lower castes or subaltern castes. Naturally, Western academics interpret it to demonstrate Indian poverty and to promote cultural products rather than for this cultural politics. Indian literature is influenced by global politics in one way or another. This prevailing discourse has a key role in setting up the necessary framework for cross-cultural interchange in all facets of cultural life. As previously mentioned, Mumbai's cosmopolitan culture and the burgeoning Indian tradition after the wave of globalisation are vividly depicted, together with modern husbands. Adiga uses an excessive amount of a second division of imagery: "This place with sea view had palace-of-sin flushness," which defies logic, and "the ocean storm swollen, its foam hissing thick like acid reflux, dissolving gravity and rock and charging up the ramps," which appears to contain four ambiguous metaphors. Additionally, there are times when the irony of his images contradicts the

fundamental gravity of his endeavor. The usage of metaphors has become notably morelively after writing in Indian English has been accepted over that in American and British English.

The lower social caste structure was shown in the novels as being strongly disliked by Indian society. The themes of Adige's novels are the contrasts between two worlds: the lighted world, populated by zamindars, politicians, businesspeople, and others who blatantly take advantage of the people from the darkness to further their own opulence and impoverishment, and the dark world, inhabited by the impoverished and disadvantaged who cannot even meet their basic needs. Adiga's books are situated in precisely the kind of middle-class misery from which one could seek solace in reading.

The inhabitants of an ancient apartment complex close to Bombay's Santa Cruz airport have all the typical middle-class problems, including water scarcity, a lack of privacy and space, jealousy, frugal spending, and nosiness. The goal of the Adiga project is to consider inequality as a dynamic that shapes interpersonal relationships rather than as an enduring fact of life. Then, driven insane by greed and the fear of losing their promised riches, these honourable locals turn on one another like stoats in a sack. Adiga provides a convincing albeit dismal view into human nature. In Indian culture, social stratification is a curse. Hindus are mostly the ones who have been deeply offended by the long-standing caste system.This aspect of the culture has been highlighted by the author in Adiga's works. One of the root reasons of many acts of violence in the nation is the caste system, which classifies people based on their status.

Despite the nation's rapid development in every field, the caste system remains a major cause of homicide. Centralism is not a theory, an intellectual movement, or a school of thought. It is like Marxism, post structuralism and new Historicism. This link primarily has conceptual to do with literary theory, criticism, and discipline. Using a few essential phrases, the second level may be referred to as one of tools or mediums.The writer of the twenty-first century seems to be trying to tell us that, despite the fact that scientific advancements appear to be rather endearing and charming; they do not always have positive results. Advanced technology can lead to several deadly illnesses like impotence, cancer, mental abnormalities, and more: "Then, excessive mobile phone use by white people is destroying their brains." It is a well-known truth. The Japanese designed mobile phones to simultaneously weaken the brain and balls of white men, and they cause cancer in the brain and reduce your masculinity (Adiga, 305).

Our century-old institutions' conventions around marriage, families, education, the economy, and other areas are being replaced. The younger generation shows less regard for the older ones because of the profound shifts in marriage standards. This new generation's fashion speaks to a specific facet of society and suggests the speed at which society is developing.Cities with large populations are seeing rapid cultural change. Traditionalism is losing ground to modernity. The norms of our social institutions are changing as a result of the new generation's perspective. The rigidity of the caste and religion systems of the past has faded. This paper focuses on Adiga's life and works as well as his position within the framework of postcolonial literature and the effectiveness of his analysis of modern-day India. Although Adiga's postcolonial literary inspirations have been examined in this research thus far, an examination of his most recent book reveals that Adiga also use platforms unique to contemporary Indian life and literature. Adiga's books upend the notion of an exceptional and developing India and force readers to reconsider their preconceptions.The main focus of the book is to identify the "burning problems like illiteracy, unemployment, pollution, poverty, caste discrimination, servitude, economic disparity, and corruption" that exist in Indian society in order to further reorient towards the grassroots and integrate the vast majority of the impoverished who have so far been marginalised in India's overall development. The tiny minority in India has reaped the benefits of its independence, while the other 99.9 percent (Adiga, 103) has been mercilessly exploited.

Adiga is among the select few contemporary Indian novelists who have addressed the contemporary struggles against the political oppression, economic exploitation, social exclusion, and spiritual enslavement of the impoverished that occur in India behind the scenes of political, technological, infrastructure, and economic advancement. Adiga described how the ruling elite in both rural and urban India keeps a distance from the general public in order to shield themselves from the hardship that the impoverished endure in their slums and villages. Thus, his works may serve to at least re-educate and regenerate the ruling class and the rich, giving them a sense of the vile and pitiful existence of the impoverished.He gave an example of how the nation's recent advances in technology and the economy had not improved the lot of the impoverished, but rather had made it easier to exploit immigrant laborers. Balram began taking advantage of every social crack to turn into a prosperous businessman.As the book comes to an end, readers will witness him adopting the upper caste name Ashok Sharma in order to integrate into the elite group. In addition to Balram's actions, many other boys' stories may also include implementing

cunning business strategies, engaging in malpractices, assuming an upper caste name, and failing to alter the ingrained corruption and century-old caste tradition.

Presented as a travelogue, Between the Assassinations is a humorous, amazingly comprehensive "novel in stories" written in a warm, lively, colloquial language with the empathy and accuracy of a novelist and a cartographer. The stories centre on India's various castes, classes, and religions. Through a story of "everyman" in "every town" during the transitional period between Indira and Rajiv Gandhi's assassinations in 1984 and 199. In this paper, Adiga's mocking analysis of specific vices such as betrayal, deceit, greed, and false pride in one's social status based on caste, religion, and wealth—as well as the corrupt social, political, and religious structures that contribute to the decay of human values and society at large is discussed.

Adiga seems to be implying that we should implement radical social, economic, bureaucratic, and political changes in order to eradicate individual vices, society ills, and corrupt systems. Adiga's concerns are timeless in the context of Indian society.This paper aims to investigate how Adiga's second book, Between the Assassinations, depicts the journey of Indian society from goals to disillusionment. It does this by addressing important national issues like caste, class, and religious fanaticism through the experiences of common people in every town during the transitional period between the assassinations of Indira and Rajiv Gandhi, which took place between 1984 and 1991. These problems are ingrained in our brain and are hard to overcome. The victims of this system in Adiga's stories have a strong sense of connection to reality, a yearning for the nuances of their surroundings, and a longing for a dignity they would never experience.

Though caste and religious pride have driven people into the wretched periphery of society for generations, they are still banished by them. The two main characters in Adiga's books are Yogesh Murthy, also known as Masterji, and Dharman Shah. Masterji is a well-liked man in the building and a former school teacher. He was among the first Hindus to be accepted into the society of Vishram Co-operative Housing. He is a role model for his community, generous with literature, and enthusiastic about education. His lone son no longer lives with him after the death of his wife.   These days, real estate is booming everywhere. The novelist hopes to illustrate how the modern man's mentality is impacted by the real estate industry through this commercial perspective.

The conflict between the ideas of the older and younger generations is emphasised throughout the book. Yogesh Murthy represents the elder generation's belief in the conventional social structure, on the one hand. However, Mr. Shah, the son of Masterji, and his neighbours are members of the new generation, who are mercenary, self-centered, and opportunistic. The author illustrates how cultural ideals are changing despite these characters. The novelist portrays the decline of modern society. This allows the novelist to illustrate the ways in which social norms are evolving.Of course, these opportunities have not been distributed equally; Mumbai's rich and poor coexist, if not always amicably, with essentially different access to essential services like nourishment, health care, and water and sanitation. Mumbai's shantytown population is typified by deteriorating homes, unhygienic living conditions, traffic, insufficient public services, and ever-expanding suburb boundaries.

A novel about the status of the nation, or specifically the state of Mumbai, is Last Man in Tower. In addition to describing the unit owners of Vishram Co-operative Housing Society Limited and locating Vakola, a western suburb of Mumbai, the story opens with a dedication to fellow commuters on Santacruz Churchgate. The term vishram, which refers to the society, is a contradiction to its translation as "rest," as it causes agitation throughout the entire population in the hopes of continuing to be "in rest" for all of their lives.Shah describes his goal of creating a structure with marble floors and an array of previously unheard-of modern amenities, akin to the extravagances of Shanghai. The residents' initial refusal to talk about selling is a reflection of their affection for the area and their cozy, if somewhat secluded, social life.

Vividly shown are the fragmented patriarchy that led to the establishment of the nuclear family, the emergence of women as prominent figures who frequently surpass their husbands, and Mumbai's cosmopolitan culture as an emergent Indian tradition in the wake of globalization.By highlighting these social and economic concerns, the novelist draws attention to the dire difficulties facing modern-day India that impede its advancement. By drawing attention to these concerns, the novelist is effectively sending a message that it is past time for us to take these problems seriously. Here, Adiga suggests that the Indian populace is anticipating the day when they would be freed from all forms of exploitation. The novelist is hinting at a global upheaval here. The nation is being plundered by avaricious creatures known as men. As a result, Big Bellies and Small Bellies are the two classes that comprise our modern nation. Our nation is now governed by jungle law thanks to the wealthy. Thus, Adiga's fiction offers a thorough

portrayal of the evolving political, economic, and socio-cultural paradigms in India and how they affect people's lives. The middle-class residents of Vishram Tower-A write their own future by voicing their collective will in the face of neo-liberalism and capitalism. They shape their identities by embracing the winds of change brought forth by globalization and economic liberalization.

The conflict between a person's and a group's willpower, between supply and demand, and between principle and greed is examined in Last Man in the Tower. When money becomes the primary priority, Vishram Society—which Mr. Adiga initially characterises as being "anchored like a dreadnought of middle class respectability"—becomes anything but respectable. This illustrates how money has the power to not only split apart a cohesive group of people but also to immobilize their long-held idealistic and sentimental beliefs.Adiga is a compelling, albeit bleak, look into human nature as these honorable locals turn on one another out of avarice and fear of losing their promised wealth. Adiga transports us to the heart of Mumbai, where no deed is ever too heinous or desperate, and no wall can be constructed high enough to keep the city's reality at bay.

Conclusion: - The basic framework of Indian civilization which primarily forms the dark replica of India is established by Adiga's novels, which epitomize poverty, illiteracy, joblessness, caste and cultural struggle, dogmas, dowry practice, financial disparity, land lord system and manipulation of marginal farmers and landless laborers, growing Naxalism, corrupt education system, subpar health services, tax evasion racket, disillusioned master-servant relationships, prostitution, and its consequences, among... Outlining the textual evidence to refute the exaggerated portrayal of a modern India is one of the main goals of this piece.

This paper shows how the perception of a modern India marked by landlordism, subpar education, filthy hospitals, and corruption in the judiciary, police, political leadership, bureaucracy, and other institutions has been undermining the nation's progress and degrading its human values.The works by Adiga specifically address the social and cultural problems faced by marginalized tribes in the first autonomous Indian settlements. It brashly depicts what actually occurs to colonized people and areas when colonialism ends. The central topic of discussion in the book is how people in the recently liberated cultures go about their daily lives. In locations like Laxmangarh, Dhanbad, Bangalore, Kittur, and Mumbai, where the end of imperial rule meant new opportunities for cultural self-determination but also a kind of chaos both the pain of

developing indigenous culture and political system, the novels criticize both positive and negative developments.

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