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## THE CHANGING TRENDS IN INDIAN WRITING IN ENGLISH WITH SPECIAL REFERENCE TO ARVIND ADIGA

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### Abstract:

*The doyen figures like Raja Rao, R. K. Narayan, and Mulk Raj Anand paved a way in Indian Writing in English to pour out one's feelings, emotions and plights by using English language very effectively as an instrument. These three doyen figures lost none of their identity and undisputable authenticity in the field of Indian Writing in English Literature even in the modern period. Though their literature was published in the thirties their novels are being read and referred by the modern critics and authors, without mentioning their names a writer and a critic finds no solace at all. The novels written by the three are applicable to all the times as it reflects the Indian culture, traditions, customs and socio-political as well as economic condition of the contemporary society in their novels.*

### INTRODUCTION:

The Indian English language is a half-conscious translation (from mother tongue to English) that has taken place in the mind. Indian writers are proficient in two languages English and their own mother tongue. Most of the writers describe the Indian situation and background in the novel. Characters and social surrounding is generally taken from bi-lingual Indian environment which reflects the Indian culture, customs and traditions. The bi-lingual poses a problem of using Indian idioms, and proverbs, local language and speech which is difficult for the foreign learners to comprehend. So this is one of the major characteristics of Indian writings that the background and situations in the novel is Indian but the language is foreign that is English and in between the Indian idiomatic proverbs and speeches are also been used by the writers.

The emergence of new writers in Indian writing in English followed new paths and have shown some changing trends in Indian Literature. They have identified themselves through their style of writing and way of thinking. Adiga declares in his novel that "The new generation, I tell you, is growing up with no morals at all." (316) to him values and morals are dying down in society.

The values in the world are fast changing. Some people are speaking of a "new pattern of behavior" which ought to replace the present pattern which is causing chaos; some speak of the moral code as being changeable, and say that if the great Teachers of humanity were to come again today they would give a different set of morals for us to follow. All this bewilders people.

As there is no universally agreed definition of values, they have been interpreted in a number of different ways. Louis E. Rath contends that "out of experience may come certain general guides to behavior. These guides tend to give direction to life and may be called values." 1

The major function of values is to provide the basic standards against which people can judge a given act, the direction which the political and religious leadership is taking, and other factors that determine the flow of society.

The definition of value is linked with the philosophical systems known as pragmatism and

realism. These philosophical systems maintain that values have no organizational status and so are not found ready-made in the natural or supernatural order of things. They are dependent upon efforts, interests and the needs of people; in other words, values are created by people out of their experienced needs and desires. Values therefore are bio-social and spiritual creations, and are invented like any other social creations by individuals and societies to serve the purpose of guiding human choices and behavior. Such values are derived from experience and tested, verified and maintained by experience.

The major functions of values are, to serve as guides and judges for individual actions and to direct the choices and conduct of people in a culture. In respect of individuals and cultures, values are interdependent. They are first created by individuals out of their group experience, and then flow into and help to shape the culture. The culture in turn helps to maintain, diffuse and nurture those values created by individuals and accepted into the culture. In time all individuals habitually interject certain values from their respective cultures. Individuals who are more independent in their thinking, however, are able to rise above at least many of the culture's values that intrude upon them. It is therefore not enough to have teachers and teacher-surrogates who can pass on values from one generation and culture to another. We must have original individual teachers who can transform and adapt values and invent new ones to meet the need for modernization and progress.

Inglehart argues that economic development, cultural change, and political change go together in coherent and, to some extent, predictable patterns. Industrialization leads to related changes such as mass mobilization and diminishing differences in gender roles. Changes in worldviews seem to reflect changes in the economic and political environment, but take place with a generational time lag. Following industrialization, advanced industrial society leads to a basic shift in values, de-emphasizing instrumental rationality. Postmodern values then bring new societal changes, including democratic political institutions and the decline of state socialist regimes. The White Tiger is the reflection of Inglehart's views.

Morality describes the principles that govern our behavior. Without these principles in place, societies cannot survive for long. In today's world, morality is frequently thought of as belonging to a particular religious point of view, but by definition, we see that this is not the case. Everyone adheres to a moral doctrine of some kind.

Moral values are the standards of good and evil, which govern an individual's behavior and choices. Individual's morals may derive from society and government, religion, or self. When moral values derive from society and government they, of necessity, may change as the laws and morals of the society change. An example of the impact of changing laws on moral values may be seen in the case of marriage vs. "living

Morality speaks of a system of behavior in regards to standards of right or wrong behavior. The word carries the concepts of: (1) moral standards, with regard to behavior; (2) moral responsibility, referring to our conscience; and (3) a moral identity, or one who is capable of right or wrong action. Common synonyms include ethics, principles, virtue, and goodness. Morality has become a complicated issue in the multi-cultural world we live in today.

The morality is an informal system means that it has no authoritative judges and no decision procedure that provides a unique guide to action in all moral situations. When it is important that disagreements be settled, societies use political and legal systems to supplement morality. These formal systems have the means to provide unique guides, but they do not provide the uniquely correct moral guide to the action that should be performed. That morality is a public system does not mean that everyone always agrees on all of their moral judgments. When disagreement is recognized, those who understand that morality is an informal public system admit that how one should act is morally irresolvable, and if some resolution is required, the political or legal system can be used to resolve it. Arvind Adiga is also one of such writers who has identified himself as an outstanding writer. He won the Booker prize for literature in 2008. Arvind Adiga's novels shows us the glimpses of changing trends in Indian fiction through his novels , Between the assassination , The White Tiger . and others.

Aravind Adiga, born in Chennai on the 23rd October, 1974 to Dr. K. Madhava Adiga and Usha Adiga, Kannadigas both of whom hailed from Mangalore. His paternal grandfather was the late K. Suryanarayana Adiga, former chairman of Karnataka bank. He grew up in Mangalore and studied at Canara High School, then at St. Aloysius High School, where he completed his SSLC in 1990. He secured first rank in the state in SSLC. Incidentally his elder brother Anand Adiga secured 2 nd rank in SSLC and first rank in PUC in the state. After emigrating to Sydney, Australia, with his family, he studied at James Ruse Agricultural High School. He studied English literature at Columbia College, Columbia University in New York. He also studied at Magdalen College, Oxford.

Adiga began his journalistic career as a financial journalist, interning at the Financial Times. With pieces published in the Financial Times and Money, he covered the stock market and investment, interviewing, among others, Donald Trump. His review of previous Booker Prize winner Peter Carey's

book, Oscar and Lucinda, appeared in The Second Circle, an online literary review. He was subsequently hired by TIME, where he remained a South Asia correspondent for three years before going freelance. During his freelance period, he wrote The White Tiger. He currently lives in Mumbai, India

Aravind Adiga's debut novel, The White Tiger, won the 2008 Booker Prize. He is the fourth Indian-born author to win the prize, after Salman Rushdie, Arundhati Roy and Kiran Desai. (V. S. Naipaul, another winner, is of Indian origin, but is not an Indian citizen). The novel studies the contrast between India's rise as a modern global economy and the lead character, Balram, who comes from crushing rural poverty. Speaking about his characters he has depicted from poor strata of the society, he has been accused of defaming the image of the country, to which he comments:

“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 (Indian). That's what I'm trying to do – it is not an attack on the country, it's about the greater process of self-examination”.<sup>2</sup>

He explained that the criticism by writers like Flaubert, Balzac and Dickens of the 19th century helped England and France become better societies.

Shortly after winning the prize it was alleged that Adiga had, the previous year, sacked the agent that had secured his contract with Atlantic Books at the 2007 London Book Fair. In April 2009 it was announced that the novel would be adapted into a feature film. Propelled mainly by the Booker Prize win, The White Tiger's Indian hardcover edition has sold in excess of 200,000 copies.

#### **The White Tiger-**

Arvind Adiga's The White Tiger, the winner of Man Booker Prize, 2008, faces very hostile criticism. He has been accused of selling a genuine picture of Indian poverty to the western market for coming into glare of publicity. In contrast to The God of Small Things, it is a simple book, full of wit and black humour, aiming a direct attack at the system of democracy in India. The corrupt politicians and the unholy nexus are ruthlessly exposed, making a poor show of the much advertised “shining India”.

The novel portrays the life and character of Balram Halwai, the protagonist of the novel, who immediately catches our imagination. It is a tale of two Indians. Balram's journey from the darkness of village life to the light of commercial success is entirely amoral, brilliantly impertinent, extremely engaging and altogether haunting. Within seven nights, the narrator portrays the pangs of post-colonial Indian democratic set up. Being a chauffeur to a landlord he writes the letters to the prime –minister of China, Mr. Wen Jiabao, picturing the realistic portrait of the modern Independent India. The White Tiger has been presented in an epistolary novel in which, the protagonist Balram narrates his rags –to-riches story to the premier of China, who is to visit to Bangalore, India's Information Technology capital.

Balram born in a dark parish in the dark heart of India, in the family of a rikshaw- puller, Balram is taken out of school by his family and forced him to work in a tea shop. While crushing the coal and cleaning the tables he nurtures the dream of escape – of breaking away from the banks of Mother Ganga into whose murky depths have seeped the remains of a hundred generations.

A rich landlord from his village hires him as a driver for his son, and his family, having two Pomerian dogs. Balram being a driver, behind the wheel, first sees the Delhi. The city is an eye-opener. His re-education in this new city begins amid the cockroaches and call-centers, 36,000,004 gods, the slum dwellers, shopping malls and the crippling traffic jams. He learns a new morality in the heart of India. He is caught between his instinct to be a loyal son and servant, and his desire to be a rich person like his master. As the other servants flick through the pages of Murder Weekly, Balram begins to see how the Tiger might escape his cage. Balram is not just a driver but he is suppose to perform almost all the duties including cooking and cleaning the house, and whatever else his master needs him to do. As the novel progress Balram becomes an eye-witness of so many immoral things and unjust things happening around him and he begins to ask a question about his position as a servant, his identity and his place in the society. He begins to long for better life for himself and is no longer proud to wear the driver's uniform, which had attracted him so much in the beginning.

The White Tiger is the accurate and pragmatic picture of present day scenario and the depression that affects the social, political and economic structure of India.

#### **Between the Assassinations –**

Arvind Adiga, after his first successful realistic novel, The White Tiger, Adiga wrote a collection of short stories set in Kittur, India, between the assassinations of Indira Gandhi in 1984 and Rajiv Gandhi in 1991. Adiga captures the lives of the underprivileged and incapable predestined to

hopelessness and sometimes rage. Between the Assassinations is a collection of fourteen stories that describe one week in the life of Kittur, a city with enough multiplicity of culture, language, and religion to give Adiga an ample background for stories about inter-faith tension, social order, dishonesty, discretion, quiet heroism, lost love, environmental destruction, the struggle (and, at times, the smoldering rage) of the extremely badly poor, and stunning irony. The stories are strung like gleaming stones on a necklace: each tale distinct, the strong thread of human life in Kittur connecting all.

In "Market and Maidan," for example, an urchin comes to the city, where he works his way up to become a bus conductor but then loses everything when he falls off a bus and suffers a head injury. In some of the tales, the harshness is relieved by the power of human associations. Thus, in "St. Alfonso Boys' High School and Junior College," Shankara's wealth can't reimburse for the humiliations of his mixed-caste status, so he explodes a bomb in a classroom in retaliation for a teacher's maltreatment. Leaves a note to note to the authorities, the five-thousand-year-old caste system that still operates in our country. The effects of the bomb are more comical than lethal (the chemistry teacher, struggling with his congenital inability to use the letter F, shouts red-faced "Puckers! You Puckers"), with the caste system emerging as deadlier than the incident itself. But during the ensuing investigation, he recognizes that the teacher, who stutters, is a kindred spirit.

Between the Assassinations shows the most beloved aspects of Adiga's writing to brilliant effect: the class struggle rendered personal; the fury of the underdog and the fire of the iconoclast; and the prodigiously determined narrative talent that has earned Adiga acclaim around the world. A blinding, brilliant, and brave variety of Indian life as it is lived in a place called Kittur, Between the Assassinations, with all the humor, sympathy, and constant truthfulness of *The White Tiger*, enlarges our understanding of the world we live in today.

#### **Last Man in Tower –**

This is a story of a struggle for a slice of shining Mumbai real estate, bringing all of Adiga's gifts for sharp social observation and penetrating wit to the fore.

The "last man" of the title is Yogesh Murthy or "Masterji" as he is lovingly known, a retired schoolteacher who gives top-up science classes in his spare time. He lives in a collapsible but absolutely, unimpeachably middle-class block of flats in the Vishram Housing Society. The water only works for a couple of hours twice a day and each monsoon threatens to bring the roof in; but this is still an idyll representing what was once, itself, "new India". Citizens of every religion rub along together in a way, Adiga writes that would have made Nehru proud.

Their worn out utopia is short-lived, however. A property entrepreneur called Shah makes the residents an offer which is too good to be true: a payment of, on average, £210,000 per flat, so that he can bulldoze the old towers and build a glittery new construction called the Shanghai.

Shah soaking wet in gold bangles and panting with bronchitis, is the embodiment of social mobility and global aspiration. Having decided not to stay in the village of his birth to shovel cow shit, he moved to the city and made his way up in the toxic world of construction. With his health deteriorating, the Shanghai is meant to be his legacy; but Masterji stands in his way. Every family decides to sell their flat except the old teacher, who clings to the memories of his deceased wife and daughter that spread through the building.

Adiga offers a convincing if grim glimpse of human nature as these upstanding residents then turn on one another like stoats in a sack, maddened with greed and the prospect of losing their promised riches.

Mrs. Puri's son is an 18-year-old with Down's syndrome. In almost every reference to the boy, Adiga notes that he is with his Friendly Duck toy or under his blue aero plane duvet, bludgeoning home his role as an innocent, the idiot who whimpers every time someone turns on Masterji. A lighter touch may have been more powerful.

Still, Adiga succeeds in breathing life into an array of characters, from "communist auntie" the social worker, to Mary the cleaner, clinging on to her patch in the slum.

To defend himself against the debate incited by his harsh depiction of his country in *The White Tiger*, Adiga cites the instance of writers such as Dickens, who illuminated social ills.

With its echoes of Olympic evictions in Beijing and London, as well as Mumbai's own periodic ejection, *Last Man In Tower* is a timely allegory for the age of property gurgle and the arrogance redevelopment project. Set in a city where the world's first - billion skyscraper home offers views, on a clear day, of the leveled slum-area to the north, it derives its best local effects from that prickly contrast. The Mumbai is no orientalist fantasy of saffron and saris the but a city of work and waste. An aero plane flying over a temple is "white and tubular and glistening, like a sea snake leaping up", later we find water buffalo drifting near the same temple, "coated in dust and dung, their dark full of bursting bellies shining by flies".

Circling the temple, those buffalo and the plane suggest the disorganized and unplanned connectedness of old and new in twenty- first century Mumbai. Adiga wants to squeeze meaning from every possible encounter and environment, so that we cannot see the coconut palms shading a roadway without being told that they were “ a botanical experiment conducted by the late Mr. Alvares, whose mansion , full of unusual trees and plants , had been sold by his heirs”. At times it seems that Shah's hyper capitalist world –view in which meaning has been denied to anything except acts of acquisition – is being measured against one in which everything, from a scavenging child to a slick of water, must mean something.

The attempt to impose meaning begins to seem a little incongruous in the last fifty pages or so , as Last Man In Tower shifts in tone to become a darker and more troubling story about the corruption bred by greed in otherwise healthy and tightly knit communities . close friendship and relationships turn out , like the redeveloped parts of the city , to be built on layers of noxious material , on strata compacted of small discarded resentments . Picking through this debris as it begins to overpower his characters, Adiga constructs a disturbing, if rather uncomfortable, novel: one well appropriate, for that reason, to the feverish and shifting city it seeks to reclaim .

As in The White Tiger, Adiga creates a narrative that examines an essential conflict of our time. Nonetheless, the book drags in the beginning — the set up takes too much time, describing the building society, the characters, the layered and complex relationships. The conclusion is expected, and doesn't surprise the reader. Occasional awkward phrases (like “sleeveless saris”) give the feeling that the book has been rushed.

In The White Tiger and Between the Assassinations, characters are provoked by fury and frustration, moved to unexpected conclusions and hotheaded, furious acts of violence. Most of the acts of violence in Last Man In Tower are indirect — underground, premeditated, detached, often figurative. Adiga depicts his characters with great compassion and understanding, so much so that everyone in this novel is a victim, and suffering — even the builder, his gangster, and the greedy neighbours of Masterji. Masterji and his antagonist, Darwen Shah, the builder, seek to define and find themselves through their acts— For Adiga, who maintains a flawless aesthetic distance between his observations and judgements, the Mumbai of Last Man In Tower is just the city that Adiga lives in. For readers, it's a zoomed-in view of a massive grey area where people judge each other by their reactions, and where a man is not what his neighbours say he is.

One can argue that Adiga's Mumbaikars are prototypes of people warped by circumstances at a given time. But when it comes to the ambivalent beast of a city that nurtures and prepares them to wage their personal wars, there is unlikely to be another Mumbai, a city that craves to be left to its own devices.

Arvind Adiga describes actions , places , things and people . his novels are descriptive types and his style is simple but lack of sentimentalism in it. He writes in a very plain manner using simple and compound statements and employs slangy and colloquial style. Arvind Adiga seem to be influenced by Shobha De, Anita Desai and Arundhati Roy.

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