

CORRUPTION AND VIOLENCE IN THE NOVELS OF ARAVIND ADIGA**Madhura Fating, Dr. Amol Raut****Research Scholer, PGTD- English, RTM Nagpur University , Nagpur****Research Supervisor, PGTD- English, RTM Nagpur University , Nagpur**

Abstract: - Like blood in the body, corruption permeates the entire country. The amount and intensity of Indian culture vary. Its primary cause may be the egotism of the powerful as a result of crime and corruption. This element of criminality, corruption, and violence is depicted throughout Aravind Adiga's novels. According to Adiga's most recent findings, crime and corruption do pay. The Indian economic system, which causes socioeconomic divides and significant social separation, is shown in Aravind Adiga's writings. It restricts social mobility, opportunity, health, and other privileges and pleasures that everyone should have. This novel refers to the significant disparity in the amount of money that is distributed throughout society today. When discussing the circumstances or traits of the Indian servant class, the narrator often brings up the rooster coop. He also uses it to excuse the murder of his master. Crime, corruption, and violence are among the topics covered in Adiga's books. A social structure that separates Indians into upper and lower social strata is the caste system. The caste system is still in place in rural India even though it is allegedly vanishing in urban areas.

Keywords: - Crime, corruption, violence Indian society, culture, and socio-economic conditions.

Introduction:- In his writings, Adiga talks about violence, crime, and corruption. A social structure that divides its people into upper and lower social classes is India's caste system. Despite assertions to the contrary, the caste system still exists in rural India. A person is born into a caste, and the caste to which they belong determines their profession. Adiga's first book, which tells the story of a disgruntled driver who murders his boss for money, was praised for being honest about class differences but criticized for Balram Halwai's unconvincing voice, which seemed to be disconnected from the "authentic" voice of the working-class, uneducated Biharis. Balram Halwai, who was born in a poor neighborhood, is intelligent and thoughtful.

In Gurgaon, a Delhi satellite city teeming with malls and IT firms, Balram ends up working as a driver for a corrupt businessman. To highlight the caste system and the corrupt nature of the country, Balram uses all means necessary, even killing his employer, to get what he wants and become an entrepreneur in India. His employer pretends to be kind and optimistic, but he has no qualms about accusing this innocent guy of a crime that his wife is suspected of committing. The driver, unable to live up to the new Indian ideal, makes strange, terrible attempts to alter his fate.

After killing his boss, he makes off with cash meant for a bribe to the government. After starting a successful business that offers transportation for call center workers in Bengaluru, Balram writes a letter of confession to the Premier of China, another Asian economic success story. Adiga's novels, which are set in an India that is in the midst of "the boom," challenge numerous conventional wisdoms about Indian democracy and the country's economics. He uses his

letters to educate the Chinese Premier about India's economic inequality, immorality, and corruption of the caste system.

He goes from working as a sweet shop employee to a wealthy man's driver and finally to owning a little business, even though it could appear like his position in society would never change. Aravind Adiga's works depict the Indian economic system, which results in notable socioeconomic disparities and societal division. In rural India, the caste system still exists, despite its abolition in metropolitan regions. A person is born into a caste, and the caste to which they belong determines their profession. According to Balram, individuals with high caste positions can purchase votes from political opponents, pay police personnel to cover up killings, and take advantage of perks like shopping at a mall that is only accessible to those with substantial social and financial standing.

This paper examines how the brutality of Marxism strains and changes modern Indian identities. Adiga talks about the issues caused by urban growth, including Mumbai's changes, population growth, and greed. The inclusion of an additional historical account of India is made possible by the portrayal of violence in *Last Man in the Tower*'s themes and processes of change. Adiga illustrates how India will evolve in the future through his portrayals of violence and clues to the consequences of the country's past, present, and future. Although medical facilities in India are currently getting better, many government hospitals are still in terrible condition. Theoretically, government hospitals are supposed to provide better care for residents, but in practice, the impoverished do not use them, so the situation in Indian towns and villages is entirely different. When Munna's father is taken to the public hospital during business hours, it is alleged that no doctor is on duty; yet, they have to pay the ward boy to enquire about the doctor's availability.

If a complaint is filed against the oppressor, the victims are tortured and forced to withdraw it. The protagonist deftly manipulates the case by buying off the commissioner after a boy is killed by a member of Munna's staff. By saying that your brother was at fault for the accident because his bicycle did not have working lights at the time, the police commissioner is now pressuring and threatening the deceased boy's sibling. You know that's forbidden (2008: 309). The sister of the deceased youngster is currently in a difficult circumstance and is not sure what to do. Finally, he says, "My brother passed away," expressing his deep pain and grief. This individual has committed murder. I don't know what's happening in this situation (2008: 309). The protagonist still prevails in the game of police manipulation, however. Balram reveals the systemic corruption in the police department, conveys the idea that these cases can be handled in this way, and provides us with a glimpse of how it functions by influencing the inquiry into his master's death. The statement made by the main character reminds us that corruption is present in every part of our society. Corruption permeates every sphere of our society. It adds to social degeneration and diminishes all moral and social values.

The police department has been singled out for special attention because of the staff members who are always eager to grease someone's palm: "I often oiled the assistant commissioner who was sitting at the station." He once assisted me in fixing a competitor. He was a jerk who just cared about collecting money from everybody who came into his office (2008: 308). The needy are

exploited by the poor. The typical man has been and continues to be a slave to his masters from ancient times. In this desire, they follow the path of artificial life, but they fall behind the real one.

In this case, Ashok's ally is Munna. He seeks to destroy the superstructure's enclosure, which is imposed on the general populace by the wealthy. These elements had a key role in the superstructure's development. To live in luxury like his master, he must keep accumulating wealth. He alters in every way on this one basis. "All these changes occurred in me because they occurred first in Mr. Ashok," the main character admits. He was an innocent man when he came to America, but Delhi perverted him. How can the driver of the Honda City be assumed to be innocent if the owner is dishonest? (2008: 197)

Balram claims that the caste system and political and economic corruption are still pervasive in India. Poverty and the desire for power are the main factors that shape the 21st-century man's incessant yearning for wealth. If the rich seek and use illegal and dishonest measures to attain their aims, the poor cannot fall behind. The poor follow the rich in popular culture. As a result, the poor often copy the rich in their day-to-day activities. The masses are represented by Munna, who observes the height of corruption and emulates his master. The most contentious political issues have been the criminalization of public life, horse trading, vote-buying, booth manipulation, and related matters. Adiga brings up current political concerns, which are the flaws in our democracy. The great socialist party leader has been presented as the boss of the oppressed class. He is still regarded as an excellent politician despite being charged with several rapes, murders, gun smuggling, and other offenses. Three politicians have been found guilty and are currently serving their terms while still holding their ministerial positions, but it is challenging to get convictions when the courts are making decisions in the dark. One billion rupees was allegedly taken from the Darkness by the Great Socialist himself and placed in a bank in a small, beautiful European country that was home to both black money and white people (2008: 97-98).

He becomes so warped and self-centered because of this strategy that he loses even his master's loyalty. He continues to be so busy that he does not have much time to consider his family. Due to the influence of his materialistic viewpoint, all of this occurs with him. Here, the author of the work expresses his sincere concern on this pressing topic. According to Adiga "You haven't visited us in a while, and it's been even longer since you've sent us money eleven months and two days in total. Your soul has been defiled by the city, which has also made you selfish, vain, glorious, and bad" (2008: 262).

Money, in Munna's opinion, is everything, whereas morality and societal values are nothing. He does not place any greater weight on social or moral principles. The entire course of the work lacks any indication of morality or sincerity. He acknowledges that the younger generation has no morals at all. According to the novelist, "The current generation, I tell you, is growing up with absolutely no morality" (2008: 316).

Modern society's immorality and psychology create a white tiger that has no friends and no feelings for anyone. "A White Tiger keeps no friends" explains Adiga. It is far too risky (2008: 302). In my nation, beginning a story with a prayer to a Higher Power is a long-standing and revered ritual. Your Excellency, I suppose I ought to begin by kissing some gods as well. But which ones are they? There is a tone of options. See, Muslims believe in a single God. Christians

worship three deities. I have a total of 36,000,004 divine arsis to pick from as Hindus have 36,000,000 gods (2008: 8). The main characters of his novels are members of a lower social class, and Adiga depicts his life in it. He has little possibility of success because he is a member of the lower class. However, Balram is a driven and ambitious man who decides to pursue a career as a driver. As a result, he travels to Delhi with his master. He gets a quite different impression of India in Delhi. He is taken aback by the plenty and affluence he observes, not to mention the corruption and ruthlessness that permeate upper-class society. He kills his owner, who despises the servants, takes his money, and flees to better his future.

Balram somewhat defends his sinful deed by implying that he exacted revenge on the entire upper class of society. He does, however, feel bad later. Adiga paints a dark picture of India, complete with the caste system, social divide, and corruption in government policy. Balram communicates with Chinese Premier Wen Jiao through letters. The chapter focuses on the morality and corruption issues included in the book as well as their strength and weaknesses in the political climate and society of India. The central figures' accomplishments are founded on dishonest actions that serve as the impetus for all plot development. Balram, the protagonist, possesses morality, but he sacrifices it to succeed and establish himself.

He turns corrupt to achieve his goals. Balram acknowledges how he became corrupt in the novel's section titled "Sixth Night": "I did things over the following two weeks that I still feel bad admitting. I told my boss a lie. I overcharged him after I stole his gas and took his car to a dishonest mechanic, and I picked up a paying client as I was returning to Buckingham B. (2008: 230). The book portrays the dark side of daily life in India, where corruption is widespread and frequently required for professional or social development. India is dealing with key issues in the twenty-first century, and there is much disagreement on which issue should take precedence.

The protagonist and narrator of the book, Balram, is the author's attempt to teach the Chinese Premier and his readers about real India. Fostering a new political climate is preferable to eliminating corruption. Despite occurring between political parties and wealthy businessmen, corruption affects the entire society and particularly affects the middle and lower classes. The same people must also frantically engage in corruption to succeed. Balram's narration, particularly in the later parts of the book, does not acclaim his accomplishments but instead uses them to show how ethical uncertainty is a commonly practiced behavior.

He tells his tragic and fascinating narrative of how he became successful in life over the course of seven nights, having nothing but his wits to guide him once more. The author of the book criticizes the social, political, and religious facets of Indian national identity that were impacted by the administrative structure in the book but are no longer present in contemporary India. The caste system that divides the wealthy from the poor governs every aspect of life.

"Men with Big Bellies and Men with Small Bellies, and only two destinies: eat and eaten up" (2008: 64). The irony of the novelist draws attention to the fact that the principles of capitalism's survival of the fittest appear to govern the entire system in modern India and the era of globalization. The book, which is a biting critique of modern India, skips over the country's economic boom in favor of a harsh and depressing India. To reveal a society that is rife with corruption and injustice, with the poor frequently being the targets of a harsh class system, it

deconstructs the idea of India as a shining nation. Between the Assassinations, Adiga's second book is a collection of twelve interconnected short stories. It discusses Indian life's sadness, unfairness, and irony. In the book, the period between Indira Gandhi and her son Rajiv Gandhi's murders is reconstructed as India's modern history. The many regions of Kittur are depicted in the book. It is a village of two lakh inhabitants that is close to India's west coast. The story is laid out like a guidebook for a city. It investigates how diverse locations' short stories are connected. Mumbai is the setting for Adiga's third book, *Last Man in the Tower*, which focuses on India's current situation. The book offers a critical analysis of contemporary business trends including real estate and property development projects. In this case, human life is viewed as inexpensive compared to the cost of the land. A cooperative community of middle-class homes is called The Vishram Society. Dharmen Shah, a real estate developer, is determined to demolish Vishram and build luxurious condominiums in its place. All the people who live in the Vishram are unwilling to sell their community, despite Shah's kind offers.

The purpose of this study is to investigate the power dynamics that appear in Adiga's books. This is an effort to look at the Foucauldian idea of power and how it relates to knowledge, family, master-servant relationships, and the social environment. The study is pertinent given the current state of class, racial, gender, and economic divisions in India. His books portray the economic and social inequality and shackles of modern India. In his books, the conflict between history and fiction is dismantled. It explains why there is no relationship between the events and why history is not a rational depiction of the past. He blurs the lines between history and fiction in his books. Every historical fact has been filtered three times; thus, history is never perfect. In *The White Tiger*, Balram writes: If you ask me to explain how something relates to another, how one motive supports or undermines another, or how I changed my mind from believing one thing about my master to another, I will reply that I do not understand these things. I'm not sure if the narrative I'm going to share is the right one to share. (2008: 113). Families exert the greatest impact on their members in Adiga's books, shaping their personalities and defining who they are as people. Whether it is between a husband and wife or a parent and child, power is the driving force behind all relationships. In the novels, the family is portrayed as a hegemonic institution where power determines how people interact. He examines the power and dominance that underlie master-servant relationships in his works. According to Adiga, servitude is ingrained in Indian civilization. He tries to portray the complete enslavement of Indian inhabitants throughout the works. Adiga tries to examine the various power systems that exist in society and demonstrate how they affect human life. He focuses on the interconnected forms of power that maintain social inequalities, such as physical force, financial might, political influence, and ideological influence. Examining and analyzing the social relationships in Aravind Adiga's works is the study's principal goal. To analyze a power relationship, it is necessary to look at the overall power relations, the secret transcripts, and the public performance. The theme of resistance permeates all of Adiga's books. His most famous characters like opposing the powerful. *The White Tiger* is a brilliant examination of the resistance of the underclass in addition to showing how the dominant class exercises power over the lower class. The book tells the story of an Indian businessman's ascent to

prominence. The lower class actively generates the counter power rather than being a passive victim of the superior class.

Another common instance of resistance is the last guy in the tower. Masterji, the primary character, epitomizes resistance throughout the entire story. Although Shah is determined to reconstruct Vishram and restore it with luxurious flats, not all the citizens of Vishram are eager to follow his proposal. Many of the residents of Vishram have lived there for a long time, thus at first, they do not all wish to go. But unless everyone accepts the offer to sell, no one will profit from it. There is tension among the locals, and one by one, those who are opposed to the proposal give in to the majority, leaving only one guy to oppose Shah. The conflict between the lone guy and real estate mogul Dharmen Shah is portrayed in the book. The book so affirms that power is more than just obedient dominance; it also recreates resistance. Power does not belong to certain individuals or organizations. Foucault emphasizes that power is a circulatory force. Power needs to be examined as something that circulates, or better yet, as something that only works as a chain. A common illustration of the transfer of power is the White Tiger. The protagonist of the story starts as a poor, helpless man, while his masters are wealthy and powerful. Later, however, Balram rises to power. The hegemonic presence of power is another characteristic of the relationship between Dharam and Balram. Balram is aware of Dharam's extortionate demeanor. Dharam grinned at me and then asked, "Won't you, uncle, give me another glass of milk?" Balram says about Dharam. I will tell you, thug blackmailing (2008: 315-316). Power is fleeting and not something that one person or organization owns. Power is not something that one individual or group possesses; rather, it is ephemeral. When Masterji was a teacher at Saint Catherine's school in the book *Last Man in the Tower*, he was a strong man who was highly active and authoritative in the classroom. His students complained about his strictness and the way he punished them for rounding errors. He inadvertently made his wife and kids' lives miserable by denying them freedom and affection. When Masterji retired from teaching, his influence declined, and he was replaced by his son Gaurav Murthy, who eventually surpassed him in strength. Like Dharmen Shah, who lacked power in his early years? Shah had ten rupees when he arrived in Mumbai. He had a nomadic lifestyle and only rose to power through relentless struggle. It has been established through the examination of Adiga's characters that the author believes in the cardiovascular or ephemeral nature of power. Power is not anyone is to possess; it may briefly hug a person before moving on. Nobody can maintain authority throughout the entire process. Adiga makes a case for the fleeting nature of power throughout all his writings. Because power relations shape reality, they can be compared to social and cultural discourses. A philosophical myth holds that there is only one meaning; in reality, there are infinite meanings. Gurkha describes an accident to Gururaj in the book *Between the Assassinations*: "He hit the fellow like some stray dog, and drove away, leaving him there." In this town, he is the richest man. The tallest structure in this city is owned by him. He is immune from arrest (2008:123). The government constantly defends wealthy men, so they cannot be punished. Dharmen Shah led a nomadic existence in his early years, but his intense ambition for power changed everything. Dharmen Shah's new identity is confirmed by power; he was a renowned builder and was not an ordinary man. Businessman. He was Mumbai's most powerful man thanks to his power. Power is used to create the concept of God. God holds a superior position

because of his strength. Because God is the most powerful being, people worship him. The idea of God is created out of power in all his books.

The analysis of the characters, incidents, and background in the novels established without doubt that the assumptions are true. In the final chapter conclusion will be drawn to establish the hypothesis. This is only a tentative outline of chapters. Changes will be made whenever necessary depending on the information gathered during the research process. Adiga has successfully highlighted the subaltern concern in the novel and brought home the idea that in the story of India's progress role of the underclass is important. He has a communist manifesto and pleads strongly for a classless society.

The White Tiger is a satire of the Indian political structure, religious attitudes, education system, caste and class divisions, and judiciary system. No sphere of life is spared by Aravind Adiga. The author does it with the backdrop of realism, irony, puns, metaphors, and allegory. All these succeed in serving the writer's purpose due to the skill of using symbolism. In satirizing contemporary India and its people, Adiga is sometimes not very direct but opts for symbolism beneath the dark humor.

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