

# Aravind Adiga's Novel on Caste and Religion

Hedau Parag Madhukarrao<sup>1\*</sup>, Dr. Ravi Kumar Yadav<sup>2</sup>

<sup>1</sup> Phd Student, Kalinga University, Raipur CG.

<sup>2</sup> PhD Guide, Kalinga University, Raipur (CG)

**Abstract** - This research explores the manifestation of social realism and the reflection of globalization within the selected novels of Aravind Adiga, a prominent contemporary Indian author. Adiga's works, known for their incisive critique of societal issues, provide a lens through which the impact of globalization on individuals and communities can be analyzed. This study investigates how Adiga's novels capture the complexities of a rapidly changing world while depicting the challenges and inequalities brought about by globalization. The Man Booker Prize-winning novel the White Tiger (2008), the short-story collection Between the Assassinations (2009), Last Man in the Tower (2011), and the most recent novel Selection Day (2016) are all works of fiction by Aravind Adiga, who was born on October 23, 1974, in Madras (now Chennai), India. Despite India's steady march to global superpower status, the White Tiger explores the irony of how the subaltern people are still being oppressed and exploited by the privileged class of the society.

Adiga's second book, Between the Assassinations, is a collection of twelve connected short tales that focus on various social and religious groups in India. The male protagonists of the third book Last Man in Tower are middle-class guys trying to make a name for themselves in the glistening Mumbai property market. Adiga portrays Mumbai, India, in this book as a thriving financial and commercial center offering a wide range of possibilities.

**Keywords** - Indian author, white tiger, Casteism, Hindu culture, Caste

-----X-----

## INTRODUCTION

The Man Booker Prize-winning novel the White Tiger (2008), the short-story collection Between the Assassinations (2009), Last Man in the Tower (2011), and the most recent novel Selection Day (2016) are all works of fiction by Aravind Adiga, who was born on October 23, 1974, in Madras (now Chennai), India. Despite India's steady march to global superpower status, the White Tiger explores the irony of how the subaltern people are still being oppressed and exploited by the privileged class of the society.

Adiga's second book, Between the Assassinations, is a collection of twelve connected short tales that focus on various social and religious groups in India. The male protagonists of the third book Last Man in Tower are middle-class guys trying to make a name for themselves in the glistening Mumbai property market. Adiga portrays Mumbai, India, in this book as a thriving financial and commercial center offering a wide range of possibilities.

Due to the prevalence of crooked politicians and their strong link with developers, owning a fancy home in Mumbai is a pipe dream for the middle class. The protagonist of the newly published book Selection Day (2016) is a young man from a slum who dreams of

escaping his life of poverty and sorrow in modern India. The White Tiger, his first book, was a major success and earned him the 2008 Man Booker Prize. He was just the fourth author of Indian descent to win the Nobel Prize in Literature, after Salman Rushdie, Arundhati Roy, and Kiran Desai. Aravind Adiga is a famous author who cares much about social issues, and his works often provoke deep reflection. His books may be roughly divided into two types: social and autobiographical. He writes often on the sorrow, grief, and despair felt by the exploited members of Indian society's most marginalized groups.

## LITREATURE REVIEW

**Shihada, Isam. (2015).** This dissertation analyzes how Aravind Adiga's The White Tiger serves as a scathing indictment of the concept of the "New India," which this author argues is still afflicted by a system of slavery and widespread political, economic, and social corruption. It also explains how globalization has changed the lives of India's poor and how it has contributed to an already large income inequality in the country. The book contends that globalization and the caste system have helped split India into two distinct halves: the India of Light and the India of Darkness, in which the impoverished

are relegated to the margins and kept at arm's length from the rest of society. The research team came to the conclusion that *The White Tiger* serves as a stark warning against the bloodshed, devastation, and chaos that would result from further splintering Indian society. To avoid this, it is necessary to eliminate the economic and social inequalities that force millions of Indians into abject poverty, to do away with the institutionalized forms of slavery and discrimination, and to guarantee that every person in India is given the chance to live free from disrespect and prejudice.

**Anjaria, Ulka. (2015).** In a time that many label "post-realist," how can new forms emerge that show a commitment to accurately portraying modern life? This article uses current author Aravind Adiga to define the parameters of a new social realism. Adiga builds a vicious criticism of modern societal conditions, which goes against the flow of current Indian literature. In its place, Adiga's realism poses a number of perplexing concerns about the nature of interpretation, developing a "realist hieroglyphics"—the portrayal of realism as a form predicated on indecipherability—as an aesthetics crucial to the political novel.

**Anamika Suman (2020)** Arvind Adiga is part of an exciting new generation of writers emerging on India's literary scene as the country races to the forefront of global innovation. Young Indian author Arvind Adiga was born in Chennai in 1974. His first job out of college was as a reporter for TIME Magazine in India. In 2008, his first book, *The White Tiger*, earned him the Man Booker Prize, Britain's highest literary honor. Adiga follows Salman Rushdie, Arundhati Roy, and Kiran Desai as the fourth novelist of Indian descent to receive the Man Booker International Prize.

**Mahal, Ramandeep. (2020).** *The White Tiger* by Aravind Adiga is the story of Balam Halwai, a guy who rises through the criminal and corrupt social ranks. The author presents Indian culture in a degrading and dismissive light. Through this work of literature, he genuinely confronts the problem of socioeconomic disparity in India. He conveys the desires of a young, ambitious, and poor man to get to the top of society without any moral qualms about doing so. Isolation brought on by Balam, who, in his pursuit of wealth, resorts to murder and thievery as if they were nothing out of the ordinary. His role as a trusted advisor to his younger master Ashok in the capital's halls of power, where Ashok uses him to coordinate and pay bribes, seems to be his primary training ground. Adiga paints a picture of Indian society as a dysfunctional system, with political patronage and financial gain intertwined and defining the playing field for the corrupt and wealthy. Balam 'The White Tiger' (an outlier of his social class) is able to commit murder and theft while simultaneously launching a thriving business, and this is the central problem. The societal themes discussed in the work are a relevant part of the review presented here.

**Ahlawat, Rashmi. (2020).** *The White Tiger*, Aravind Adiga's Man Booker Prize-winning first book, is

incisive, interesting, and an assault on poverty and injustice. *The White Tiger* is a seminal work in Indian literature. Aravind Adiga discusses the marginalization and exploitation of people in India. Balam, a young lad, goes from working in his family's small teashop to owning his own successful business in Bangalore. Topics of poverty and inequality are discussed. Balam's resilience is examined in this research, along with his capacity to deal with harsh reality. Making ends meet is a constant struggle for the impoverished. The story is a genuine reflection of low-income people's life. In *The White Tiger*, a man fights for his independence. The novel's protagonist, Balam, suffers from social injustice, economic inequity, and material deprivation. He overcomes the social barriers imposed by his low caste by perseverance and hard labor. Adiga paints a gritty and often heartbreaking picture of contemporary India in this book. Fears of the downtrodden are laid bare in this tale.

S.sakthivel, dr.s.ganesan (2022), "social realism in aravind adiga's the white tiger," journal of positive school psychology <http://journalppw.com> 2022, vol. 6, no. 2, 2212 – 2215

## HISTORIOGRAPHY OF INDIAN CULTURE AND SOCIETY IN ARAVIND ADIGA'S NOVEL

### THE WHITE TIGER

In modern-day India, the caste system persists. The globe over, India's cultural prominence is widely acknowledged. Casteism exists on many levels and runs deep into the country's culture. When people treat one another differently because of their caste, this is called casteism. It's a major problem in society. It is the culprit in stunting a nation's progress. Furthermore, it leads to oppression, which is equally terrible. Casteism in India is mostly determined by religious and social institutions. People in rural regions are disproportionately affected. This policy used to be tightly enforced, but now days it has to go away for good. In earlier times, people in the hamlet were classified according to their caste. Separate colonies were established for them to reside in. Shops and water fountains catering to the higher class were kept apart.

The concept of Casteism is central to *The White Tiger*. The caste structure in India, as well as the top and lower castes, have been represented by Aravind Adiga. Adiga's story follows the life of its protagonist, Balam, a member of a working-class family. Adiga tackles the issue of Casteism and the resulting suffering of the lower castes at the hands of the dominant upper class in this book.

*The White Tiger* takes a close look at the traditional caste structure and way of life in India. Each caste has had a distinct position in Hindu culture for millennia, and this has permeated every facet of religion and social life. In rural areas, society is structured according to castes. The wealthy and the poor may as well have been in different countries.

No one else was allowed to use the wells. When offered food or drink by a Shudra, a Brahmin would refuse it. This is something Adiga emphasizes in *The White Tiger*. The higher caste folks and landowners mistreated Balram because he was born into a lower caste. The four landlords are portrayed by Adiga. They were considered upper-class citizens. Adiga had given the four landlords the names of animals since they acted so similarly. Stork, Wild Boar, Raven, and Buffalo are the four landlords. The narrator had previously introduced the four landlords and described their respective attributes:

### **BETWEEN THE ASSASSINATIONS**

Aravind Adiga joined the ranks of the authors who have helped put India on the literary map after winning the Booker prize in 2008 for his novel *The White Tiger*. Adiga's work, in which he attempts to tell the remarkable narrative of our nation and present its genuine picture, is characterized by its accuracy, precision, straightness, and uprightness, as well as by a gloomy yet kindly comic tone.

Here, we focus on Aravind Adiga's second novel, *Between the Assassinations*. It's a collection of tales that all take place in and around Kittur, on the southwestern coast of India, between 1984 and 1991. While the novel may include some existential drama for humans, it is also a historically accurate account of India's social, political, and economic development from 1984 to 1991. Kittur, an unremarkable town, stands in for India throughout the narrative. It would be intriguing to think about how well Adiga has told the true tale of India and how he has presented the intricate web of national and personal goals in the era after India's freedom. Postcolonial theory has been used to interpret the novel *Between the Assassinations*. His story seems like yet another nod to the heroic struggle of freedom-loving commoners against the neo-colonial State.

### **LAST MAN IN TOWER (2011)**

Adiga's *Last Man in the Tower* (2011) is about one man's dogged resistance to the changing times. It takes place in the megalopolis of Mumbai, where wealthy businessmen shape the future and development is evaluated by the height of its buildings. Retired educator Yogesh A. Murthy, also known as "Masterji" (a deferential name for a teacher in Hindi), has more idealistic beliefs than are considered normative in today's culture, leaving him feeling alone and alone. Masterji is in the unenviable position of being the lone rebel who refuses to sell his flat, the only obstruction to the demolition of the old Vishram society and the ushering in of a new era of prosperity and luxury for so many, even as all his neighbors gladly accept the incredible offer of the ruthless builder Dharmen Shah to transform their ancient housing society into a glitzy township of skyscrapers.

Adiga gives Vakola and its Vishram Society some backstory right away in the narrative. Vakola is a microcosm of Mumbai's growth paradoxes; it is home to one-fourth of the city's slums while still being close to the Santa Cruz airport. Vishramites represent the middle class of Indian society; they are neither very wealthy nor destitute, but instead are a hardworking people who have managed to maintain their culture and pride despite the turbulence of history. However, both this age and this species are on the verge of extinction. The loss of these familiar routines heralds a new period of uncertainty.

The novel's first two volumes show how spiritual emptiness seeps into Indian civilization throughout time. Adiga surprises the reader midway through the narrative despite setting up an antagonistic relationship between the evil builder Dharmen Shah and the helpless middle-class residents of Vishram Society. Since Shah is not as wicked as he looks and the Vishramites are not as pure as they claim to be, his ambivalence grows as he uncovers life after life.

Dharmen Shah's demeanor is obviously the result of India's vast, quiet class struggle, which is waged constantly. Here, in this beach in this posh northern suburb of Mumbai, half the sand was reserved for the rich, who defecated in their towers, and the other half for slum dwellers, who did so near the waves (*Last Man in Tower*), eloquently illustrating the yawning class divide. The builder Shah's rags-to-riches narrative is another evidence of this: "In a socialist economy, the small businessman has to be a thief to prosper." He started smuggling products from Dubai and Pakistan before he turned twenty. When he was treated like a shithead at home, he had no scruples about collaborating with the enemy (*Last Man in the Tower*).

Despite his immorality, Shah enjoys working in the hot, dusty conditions of construction sites with the workers he tips. If this represents the spiritual ambiguity of Shah's middle-aged generation, then his son, "Soda-pop" Satish, represents the spiritual emptiness of the generation that follows. Disillusioned by his father's dishonesty, Satish now feels nothing but hatred for him and a sick pleasure from inflicting harm on others.

On the other side, Vishramites' true colors begin to show when Shah presents them with his generous offer. Everyone, even the most fervent communists and conservatives, succumbs to Shah's sugary splendor, which stokes the flames of their eternal lusts.

The huge pressure on an average Indian to become affluent is brought to the forefront in Books 3, 4, and 5 of Adiga's work, while the roots causing the moral ambiguity in Indian culture are explored at length. Adiga also aims to probe the connections between and differences in class, value, gender, and the

environment. Vishram's maid service member Mary draws the conclusion that Ajwani, the estate broker, "puts a price on women" with his malicious gaze. Similar to how land is valued in the perspective of builders like Shah. Mary and the other employees may lose their jobs as a result of Shah's intention to destroy Vishram Society. Masterji sees the impending ecological disaster while Dharmen Shah charms the public with his luxurious buildings. Why do modern Indians choose to ignore the destruction of their natural environment and the welfare of their neighbors? Who is more extreme: Vishramites who are prepared to risk all to give their children a better life, or Masterji, who is willing to halt development for the sake of the solace afforded by the past? Who is correct, the idealists who claim India can emerge from its decades of underdevelopment, or the pragmatic city planners who have built gleaming new metropolises? These questions do not have simple solutions.

Masterji's lack of concern for others is a direct result of his moralizing. Would you say he's as egocentric as Shah? Who are these people who are now trying to destroy him? Who is more likely to cheat on a long-term partner for financial gain: a greedy hypocrite or a weak person attempting to provide for their loved ones? This is where Adiga stands out from a typical Victorian fiction. This kind of information would have been anticipated by the latter's audience. Despite his talent, and perhaps with an eye on his fame, Dickens often gave in to such whims. Adiga's audience is less likely to think we live in a morally simple era. The story's potency derives from the uncertainty he maintains even as the tension and violence increase. (White, 2011)

### INDIAN POVERTY, CASTE AND RELIGION IN ARAVIND ADIGA'S NOVEL

#### THE WHITE TIGER

##### Caste, Religion, And Politics in Aravind Adiga's Debut Novel, The White Tiger

Aravind Adiga is one of the youngest and most rapidly rising authors in terms of worldwide reputation. He is a great writer on par with Charles Dickens, R.K. Narayan, and V.S. Naipaul because of the apparent simplicity of life he portrays in his writings, as well as the true depiction of class, caste, gender, religious, and political levels of discrimination and their changing styles prevailing in the globalized society. He writes about everyday people and their complicated lives. Adiga's work portrays the problems of discrimination and unfairness in modern society as a result of the abuse of governmental powers by self-interested politicians who run the government apparatus, and he does so on the basis of caste, creed, gender, class, region, and religion.

#### BETWEEN THE ASSASSINATIONS

Aravind Adiga entered the world in 1974, in Madras. His academic pursuits took him to both Columbia and

Oxford. The Man Booker Prize for Fiction 2008 went to his first book, *The White Tiger*. His work has appeared in the *New Yorker*, the *Financial Times*, and the *Sunday Times*, among others; he was formerly the Indian correspondent for *Time* magazine. He has a home in Mumbai.

#### LAST MAN IN TOWER

Aravind Adiga entered the world in 1974, in Madras. He was formerly the *Time* magazine India reporter, and his work has featured in the *Financial Times*, the *Independent*, and the *Sunday Times*, among others. *The White Tiger* (2008), a book that was awarded the Man Booker Prize, *Between the Assassinations* (2009), a collection of short stories, and *Last Man in the Tower* (2011), a novel, are all works of fiction by this author. *The White Tiger* examines the disparity between urban India's booming prosperity and rural Balram's abject poverty. Adiga's second book, *Between the Assassinations*, is a collection of twelve connected short tales that explore social and religious stratification throughout India. A fight over a piece of prime real estate in Mumbai is at the heart of his most recent book, *Last Man in Tower*. Adiga portrays Mumbai in *Last Man in the Tower* as a commercial and financial center that has developed into a location of many possibilities. Because of the crooked politicians and their cozy relationships with the developers, owning a pucca home in Mumbai is out of reach for the middle class.

#### SOCIOLOGICAL AND PSYCHOLOGICAL PERSPECTIVES OF ARAVIND ADIGA

The protagonist Balram in *The White Tiger* is a victim of the Indian system of racial segregation and oppression. From a "country mouse" to a "white tiger," the narrative follows the protagonist as he travels from Laxmangarh to Delhi and Bangalore, from the shadows into the light. Balram is having trouble finding himself. This is evidence that colonialism has not permeated society at large. Numerous Balrams and Ashoks are dispersed over the nation. Adiga draws attention to several contrasts, including those between bright and dark, yellow and brown, and large and little belly.

The villagers have slave mentalities, and the Indian village structure is founded on slavery. Balram's father is a rickshaw puller but is also a "man of plan" who values education. Despite his best efforts, Balram had to drop out of school and start working at a tea stand because of the family's financial difficulties. In an amusing aside, Balram says that his narrative describes how Indians create "half-backed" people. The reality of slavery in India is highlighted in his *teashop* works. Balram's understanding of the society's oppression, feudal system, and class structure develops as he does. He is marginalized economically, socially, and politically due to his wide range of negative life experiences, including poverty, joblessness, and prejudice. Distress, vulnerability, or



prejudice in his personal and social life contribute to a sense of isolation.

### **DISPUTE BETWEEN GOOD AND EVIL**

Since the dawn of humanity, there has been a battle between good and evil. The path of a human existence may be excellent and noble, or it can be wicked and ignoble; the decision is theirs. One of the two options is off the table. An individual's way of life and moral compass are matters of personal choice. But there are certain things that happen regardless of what anybody does. No one can choose their family or social class at birth. While one cannot control their fate, they may work hard toward their goals. One must decide whether to choose the good and honest route or the wicked and dishonest one on the way from poverty to wealth or from enslavement to freedom. One learns from a young age that there is a good, correct road to choose in life, but to really take it requires a great deal of fortitude, patience, willpower, and resolve. However, the road to evil and dishonesty is appealing since it is simple to follow and leads quickly to success. The people who choose the righteous way are 'guiltless of country's blood,' even if they frequently end up penniless, unhappy, and without basic necessities. These individuals have no trace of evil in their hearts and minds. They openly and courageously confront the world, whereas those who choose the road of evil are forced to keep their faults hidden from others, even while they bask in the glow of material success. These people, like Faustus, have fevered minds and tormented spirits. In *The White Tiger*, written by Aravind Adiga, the protagonist teeters on the edge of good and evil until he is eventually corrupted by the devil.

### **DEPICTION OF SOCIAL EVILS IN INDIAN SOCIETY IN THE NOVEL**

Modern Indian society is largely influenced by the West, and *The White Tiger* discusses the savage inequality that has arisen as a result. This book is creating a tidal wave of criticism with its frank description of India's flaws and its debunking of the country's supposed economic success. *The White Tiger* depicts the social unfairness and poverty in India without being condescending or too impassioned about the topic. Based on this evidence, the book is a literary revolution and a *Slumdog Millionaire* for our time. A real interest in learning about the subpar and hating segment of society is stoked by the book.

### **CONCLUSION**

A piece of literature is more than simply words on a page; it also reflects the author's worldview and the characters he has encountered. Every narrative an author writes is a culmination of his life experiences and the histories of the people he has encountered. Many of the societal ills and moral breakdowns that have plagued India for decades are the inspiration for Aravind Adiga's works. He likely became interested in

writing on social ills in India because of his upbringing in the country and the exposure he got to them via reading and conversations with others.

Adiga's work is littered with dark, ironic humor. And our country, while it has no drinking water, power, sewage system, public transportation, sense of cleanliness, discipline, politeness on timeliness, does have entrepreneurs, Balram writes in his book *The White Tiger*. (*White Tiger*, Part 2)

Here, notwithstanding Balram's criticism of the nation, most people both within and outside India say the same things about India's cleanliness and other social concerns. Balram has murdered his boss and stolen his fortune in order to start his own business. With that money, he established himself as a major business figure in Bangalore. The author also pokes fun at India's entrepreneurial culture. It has been shown that both the author and Balram believe that Indian business is characterized by a high volume of violence, deceit, and politics.

The author uses metaphors using light and darkness to describe good and evil in human civilization. In the book, he describes light as representing the benevolence so prevalent in the culture of the wealthy, while darkness symbolizes evil. Most of the country's poverty is concentrated in its rural regions, where residents must deal with a wide range of health issues, acts of violence and corruption, and a lack of basic resources. Light and dark are located at opposite ends of the nation, reinforcing each other in a manner that ensures the wealthy will always be wealthy and the poor will always be poor.

Roughly 300 million people in India are repressed by the system and forced to live in abject poverty. They are misguided in their notion that helping the middle class with housework would improve their financial situation. Their income will quickly erode due to the rising cost of living. Food and gas costs are also on the rise and expected to remain high for the foreseeable future. People who consider themselves optimists nonetheless seem to be struggling with the reality of the situation. The gap between the wealthy and the poor is widening due in part to inflation. The future of India seems to be both hopeful and bleak. We still have decades to go before all of society is united on a common ground for real progress and prosperity. However, the rapid expansion caused by globalization has bolstered efforts to develop the necessary resources. In conclusion, *The White Tiger* is a fantastic representation of the class divide. In addition, the spiritual aspect of the nation is not explored or shown in this work. I don't gloss over the fact that Indians of all socioeconomic backgrounds are capable of great kindness and affection for one another. The caste system, illiteracy, and British rule are all explored in this book. So, too, is poverty. Adiga describes the futile attempts to slow the growth of the world's population. The rise of the middle class, however, is evidence of India's

remarkable development since independence. The unequal distribution of wealth remains a problem. His novels combine economic, social, and the author's perspective to address a wide range of topics.

#### WORK CITED

1. Aravind Adiga's Last Man in Tower: Survival Strategies in a Morally Ambivalent India," by Rositta Joseph Valiyamattam. World Literature Today, 28 Aug. 2017, www.worldliteraturetoday.org/2017/september/aravind-adigas-last-man-tower-survivalstrategies-morally-ambivalent-india-rositta
2. Between the Assassinations Summary. Super Summary, www.supersummary.com/between-the-assassinations/summary/.
3. Chandradas. (2008), available at <http://middlestage.blogspot.in/2008/11/onaravindadigas-between.html>
4. DiMartino, Nick. (2008). —Interview with Aravind Adiga. October 6, (<http://universitybookstore.blogspot.com/2008/10/nick-interviewsaravind-adiga.html>)
5. India TV News Desk. —5 Social Evils in India That Still Prevail. India TV English News, India TV, 27 Jan. 2016, [www.indiatvnews.com/news/india/latest-news-social-evils-india-that-still-prevail35147.html](http://www.indiatvnews.com/news/india/latest-news-social-evils-india-that-still-prevail35147.html).
6. Mill, John Stuart. (1967), —On Liberty. The Liberal Tradition. ed. Allan Bullock and Maurice Shock. Oxford: OUP, pp.108-115.
7. Nikam, Sudhir and Madhavi Nikam, (2011), —Aravind Adiga's Between the Assassinations: Chronicles of Aspiration and Disillusionment —, Vol III, 5-6 Jan-Dec.
8. Saxena, Shobhan. (2008), —Fact not Fiction, Sunday Times of India, October 19, p.9. Sebastian Sdb, A.J.(2009), —Is Adiga's Between the Assassinations a Coop for The White Tiger? Seva Bharati Journal of English Studies, Vol.V, Feb. p.13.
9. Sharma, Milan Swaroop. —The White Tiger: —A Study of Moral Recalcitrance: The Criterion 5. 5. (October-2014): 216-221. Web. 23 Feb. 2015.
10. Singh, Khushwant. —Review of Between the Assassinations. The Outlook Magazine, 24 November, 2008. Web. 3 June, 2010.
11. Swarup, Vikas. (2009), available at <http://www.theguardian.com/books/2009/jul/11/between-assassinations-aravind-adiga-review>.
12. Tandon, Neeru. —The White Tiger: A Realistic Portrayal of the —India of Darkness. The White Tiger: A Symposium of Critical Response. Ed. R.K. Dhawan New Delhi, India: Prestige Books. 2011. 122-131. Print.
13. The White Tiger Summary. Enotes.com, Enotes.com, [www.enotes.com/topics/the-white-tiger](http://www.enotes.com/topics/the-white-tiger).
14. Urquhart, Reviewed by James. —Between the Assassinations, By Aravind Adiga. The Independent, Independent Digital News and Media, 20 Oct. 2011, [www.independent.co.uk/arts-entertainment/books/reviews/between-the-assassinations-by-aravind-adiga1749287.html](http://www.independent.co.uk/arts-entertainment/books/reviews/between-the-assassinations-by-aravind-adiga1749287.html).
15. Walters, Kerry. (2008). —Caught in the rooster coop. May 27. [http://www.amazon.com/review/R1PV1V1ICZXUE9/ref=cm\\_cr\\_pr\\_viewpoint#R1PV1V1ICZXUE9](http://www.amazon.com/review/R1PV1V1ICZXUE9/ref=cm_cr_pr_viewpoint#R1PV1V1ICZXUE9)

---

#### Corresponding Author

**Hedau Parag Madhukarrao\***

Phd Student, Kalinga University, Raipur CG.