

Explorations for the Realization of the Plot & Plan in Aravind Adiga's *The White Tiger* and Kiran Desai's *The Inheritance of Loss*

Ruchi Saini^{1*} Prof. (Dr.) M. K. Jain²

¹ Research Scholar, Shri Venkateshwara University, Gajraula

² Professor, Shri Venkateshwara University, Gajraula

Abstract – This research paper endeavors to demarcate as well as summarize the most important issues as well as the explorations for the realization of the plot and plan in Aravind Adiga's *The White Tiger* and Kiran Desai's *The Inheritance of Loss*. Adiga's *The White Tiger* exposes all that lies beneath the glossy appearance of present India. His development from the India Darkness to the India of Light undergoes many changes. It is through these changes that he learns many facts about India. He is born in a poor family of a typical village representing the rural India where people are living a very miserable life. Balram names this rural India the paradise of India. Kiran Desai's *The Inheritance of Loss*, shows a shifting focus of strategically speaking, the constant shift between insurgency in India and the immigrant experience in New York with the alternation of the two plot-components of the novel dealing with the predicaments of Sai and Biju respectively, not only develops the spectrum of the discourse of women and the subaltern in the novel, but also shapes the narrative purpose of re-situating these issues in the perspective of postcolonial trauma of alienation in a globalized and multicultural world.

Key Words: Community, Globalization, Multi-Culture, Predicaments

-----X-----

INTRODUCTION

Aravind Adiga is measured at the moment as one of the most celebrated Indian English writer. Balram, the protagonist in *The White Tiger*, perceives that elections are manipulated in India. He finds "the Great Socialist" exceptionally well-groomed who handles the landlords ingeniously. Balram speculates to witness Mahatma Gandhi's statuette at Delhi who is leading citizens headed for the luminosity. Nevertheless, "the Great Socialist" instead of leading citizens to the light leads them reverse to the obscurity.

Adiga condemns the structure for its liabilities. Balram puts across the astringent exactness: "I gather you yellow-skinned men, despite your triumphs in sewage, drinking water, and Olympic gold medals, still don't have democracy. Some politician on the radio was saying that that's why we Indians are going to defeat you: we may not have sewage, drinking water, and Olympic gold medals, but we do have democracy..." (Adiga, 95-96).

Resembling in crowded scandalous politicians of India the "Great Socialist" is furthermore not a praiseworthy personality to be voted on the other hand every time he materializes triumphant. Balram snoops from the customers at the tea shop: "The Great Socialist started

off a good man. He had come to clean things up, but the mud of Mother Ganga had sucked him in. Whatever the case was, no one seemed to vote him out of power. He had ruled the darkness winning election after election... You see, a total of ninety-three criminal cases for murder, rape, grand larceny, gun smuggling, pimping and many other such minor offences-are pending against the Great Socialist and his ministers at the present moment. Not easy to get conviction when the judges are judging in Darkness, yet three convictions have been delivered and three of the ministers are currently in jail, but continue to be ministers. The Great Socialist is said to have embezzled one billion rupees from the Darkness, and transferred that money into a bank account in a small, beautiful country in Europe full of white people and black money" (Adiga, 97-98). Now there place was taken by three native born thugs: Betrayal, Burgling and Back Stabbing" (BTA 104). Regrettably India's little literacy speed plays an imperative part in the disdain of politicians. People vote for such politicians without knowing anything about their background. They get excited after hearing their rhetorical speeches and get involved blindly in the election process. On the eve of the election Balram says; Now that the date for the elections had been set, and declared on radio, election fever had started spreading again. These are the three main diseases of this country, sir, typhoid, and cholera and election

fever. This preceding one is the most horrible; it makes people talk as well as talk about things that they have no say in. like eunuchs discussing the Karma Sutra, the voters discuss the elections in Laxmangarh (Adiga, 98).

The segregation surrounded by the magnificent leaders as well as the in attendance rulers are simply that the previous belonged to a celestial province whereas the latter have taken birth on this soil. On the other hand, the colonialists left India yet the existence is experienced in each division of the administration. But we judge against the colonizers with the current heads of state it is understandable that the former were better in many ways. This characteristic of the nearby opinionated circumstances is unmistakable as Balram finds "the Black Fort" as a representation of the colonizers which still continue living in India. He reveals "the long loopholes in" the walls of the Black Fort at Laxmangarh that turn into the "lines of burning pink at sunrise and burning gold at the sunset" (Adiga, 40). In the novel the fraudulent organism is illustrated as, "any issue can be settled with the government because 'this is India, not America.' In India 'there is always a way out' (Adiga, 121) for any criminal. It is barely Delhi where Ashok has to entice the minister to escape the payment of taxes however this dishonesty is ubiquitously. It has disintegrated administrators. It is by and large said that the prevailing structure in India has formulated a tough system of government which has approximately paralleled Fascism and Nazism in its influence, looms as well as techniques.

The White Tiger depicts every part of that lies underneath the polished emergence of contemporary India. His magnification from the India Darkness to the India of Light endures countless revolutions. It is from beginning to end, these transforms that he finds out many facts regarding India. He is born in underprivileged ancestors of an emblematic community. These communities correspond to the countryside India where citizens are living an extremely dejected life. Balram names this countryside India the ecstasy of India. Balram endows a foretaste of an emblematic countryside school which he calls "a paradise in a paradise."

Kiran Desai's *The Inheritance of Loss* (2006), reveals an idea about a jerky center of attention of writerly concentration (which is notably aided in most cases by an authenticity of the writers' personal experiences) to a gigantic assortment of different understanding of post-Independence authenticity which takes explanation of amongst other stuffs, partition-wounds as well as the trauma of migration, residual hangover of power-politics patronized by conventional imposing civilization, a premeditated international relations to the women's question at residence as well as the public, an apprehension over the authentic status as well as demonstration of the subaltern/*dalits* in inscriptions furthermore the by and large predicament of an individual's 'rooted' distinctiveness in the

countenance of an budding world-order of multiculturalism as well as globalization.

The most significant plot of the narrative pacts through the ancestors' chronicle of Jemubhai Patel, an elderly retired judge as well as a footloose Indian (lured away by the West) who lives the rest of his days in Cho Oyu, a desolating hillside lodge in Kalimpong in the northeastern Himalayas with his favorite dog Mutt as well as his old nameless cook. The principal protagonist of the narrative is Sai, an orphaned girl (born of a Zoroastrian father and a Gujarati mother both of whom die in a street accident) who is reared in a British-styled boarding school in India before she comes to stay with her grandfather Jemubhai.

The plot of the narrative veritably bears a multifaceted configuration of interlinking miscellaneous themes approximating those of feminism as well as the subaltern. This characteristic is conspicuous in the love relation between anglicized Sai and her Math tutor Gyan who is a typical Indian subaltern as a descendant of a Nepali Gorkha mercenary. "You are like slaves, that's what you are, running after the West, embarrassing yourself. It's because of people like you we never get anywhere" (Desai, 163). Gyan's affection in the association makes no meaning to Sai and being exasperated by Gyan's increasing unresponsiveness to her, she comes out without in a distressing moment in their upsetting preceding congregation: "You hate me....for reasons that have nothing to do to me" (Desai, 260).

Desai has inharmoniously presented in Jemubhai, a Cambridge-educated anglophile who has grossed as the dividend of his contact with the West, an overwhelming self-hatred for his exceptionally custom of Indianness in post-independence India. By means of ruthless insincerity, the playwright has demarcated the vehemence of this Cambridge-returned man in association with a unreasonably inconsequential problem – his 'native' wife's guiltless pranks above her husband's striking powder-puff: "You must know something," the judge finally accused Nimi.... He did not like his wife's face, searched for his hatred, found beauty, and dismissed it.... An Indian girl could never be as beautiful as an English one, (Desai, 168).

It's furthermore conspicuous at this juncture how the first physical union with his wife which in Indian self-centered man who cares a straw for the mutual response from his better-half: He came at her with a look of murder. She ran for the window. He blocked her. Without thinking, she picked up the powder container from the table near the door and threw it at his face, terrified of what she was doing....and it was done – The container broke apart, the powder lurched up filtered down. Ghoulishly sugared in sweet candy pigment, he clamped down on her, tussled her to the floor.... he stuffed his way ungracefully into her... the grotesqueness of it all

shocked him... it turned his civilized stomach. Yet he repeated the gutter act again and again. Even in tedium, on and on, a habit he could not stand in himself. (Desai, 170)

In by and large pattern of criss-crossing plot and plan in the novel, the reader may discover a supplementary position of fellow feeling between the quondary countenanced by Sai (in so far as what the ethnic movement of Gorkhaland means to her personally) in addition to Biju who faces upsetting familiarity of existing in the expectation for a green card that any drifting traveler like him would die for in a first world metropolis like New York. The resemblance between two spaces symbolized by these two characters has been documented by Pankaj Mishra as that of – a shared historical legacy and a common experience of impotence and humiliation (Mishra, 3). Mishra has additionally experiential in this correlation of 'historical legacy': "Certain moves made long ago had produced all of them," Desai writes, referring to centuries of subjection by the economic and cultural power of the West. But the beginnings of an apparently leveled field in a late-20th-century global economy serve merely to scratch those wounds rather than heal them (Mishra, 3).

CONCLUSION:

To conclude, Adiga's *The White Tiger* reveals each and every one that lies below the lustrous manifestation of contemporary India. It is from beginning to end these revolutions that he determines countless essentials with reference to India. He is born in an underprivileged ancestor of an emblematic township. This township corresponds to the countryside India where community exists in a dreadfully wretched verve. Balram forenames this countryside India as one of the paradise in India. Kiran Desai's *The Inheritance of Loss*, reveals a asymmetrical meeting position of advantageously vocalizations, the invariable swing between rebellion in India as well as the immigrant practices in New York with the wavering of the two plot-components of the narrative dealing with the dilemma of Sai and Biju correspondingly, not merely increases the variety of the dialogues of women as well as the subaltern in the novel, on the other hand in addition delineates the storyline rationale of re-situating these disquiets in the observation of postcolonial strain of isolation in a globalized as well as multicultural world.

ABOUT THE AUTHOR

Mrs. Ruchi Saini is a research scholar in the Department of English, Shri Venkateshwara University, Gajraula, Amroha, Uttar Pradesh, India. Several of her research papers in the areas of English Literature and Communicative English are published globally.

REFERENCES

- Adiga, Aravind (2008). *The White Tiger*. New Delhi: Harper Collins Publishers.
- Anderson, Benedict (1938). *Imagined Community: Reflections on the Origin and Spread of Nationalism*. London: Verso.
- Bajpai, Sarika. R.N. Shukla (2011). "Balram Halwai: An Anti-Hero". *The White Tiger: A Symposium of Critical Response*. (ed.) R.K. Dhawan. New Delhi: Prestige Books. pp. 227-233.
- Bhabha, Homi. (1994). *The Location of Culture*. London: Routledge.
- Boehmer, Elleke. (1995). *Colonial and Postcolonial Literature*. New York: OUP.
- Chatterjee, Partha. (1986). *Nationalist thought and the Colonial World—A Derivative Discourse?* Delhi: OUP.
- Conrad, Joseph. (2001). *Heart of Darkness*. New Delhi: UBSPD. Print.
- Das, Gurucharan. *The Times of India*. October 19th, 2008, New Delhi.
- Desai, Kiran. (2006). *The Inheritance of Loss*. New Delhi : Penguin.
- Dhawan, R.K., Santwana Haldar (2011). "Aravind Adiga's *The White Tiger*: Introduction". *The White Tiger: A Symposium of Critical Response*. (ed.) R.K. Dhawan. New Delhi: Prestige Books: pp. 187-193.
- Greenberg, Susan H. (2015). "Tiger by the Tales". *Newsweek*. Atlantic Edition. 153:24 (15th June 2009) : 52. Web. 26 Feb. 2015.
- Global Corruption Report*, 2008, 25 June 2008. Downloaded on 20th May, 2010. http://www.transparency.org/news_room/in_focus/2008/gcr2008
- Higgins, Charlotte. "Adiga's *White Tiger* rides to Booker Victory." *Guardian* 14 Oct. 2008. Downloaded on 10th May, 2010. <http://www.guardian.co.uk/books/2008/oct/14/booker-prize-adiga-white-tiger>
- Joyce, James (1991). *A Portrait of the Artist as a Young Man*. Delhi: Surjeet Publications, 1991. Print.
- Keith, A. Berriedale. (1998). *Indian Mythology*, New Delhi: Mittal Publications.

- Kumar, Amitava (2008). *On Adiga's The White Tiger*, published in *The Hindu*. November 2nd, 2008. New Delhi.
- Kumar, Dalip and Surender Kumar (2006). "Education and Health Status in India-Trends and Issues." *Indian Economic Association 89th Conference Volume*. Bihar: Indian Eco Ass, Print.
- Mahajan, V. D. (1999). *Modern Indian History: British Rule in India and After 7th edition 1999*, New Delhi: S. Chand & co.
- Mathew, Jojo (2008). *Wizard Current Affairs 2008*. 6th ed. Delhi: Carrier Classics.
- Mishra, Pankaj (2006). "The Inheritance of Loss, by Kiran Desai : Wounded by the West". 12/02/2006.
<<<http://www.nytimes.com/books/review/12mis-hra.html>.
- Mondal, Jati Sankar (2009). "Imagi-nation': A Reading of Kiran Desai's *The Inheritance of Loss*". *INDIAN ENGLISH FICTION: A READER*. Sarbojit Biswas. Kolkata: Books Way. 229-234.
- Mukerjee, Niveditta (2010). "A partial eclipse." *India Today* 27 March 2009. Downloaded on 15th May, 2010.
http://www.indiatoday.intoday.in/index.php?option=com_content&task=view&issueid=36&id=34036&Itemid=1§ionid=34&secid=0
- Mukhopadhyay, Arun Kumar: "Women and the Subaltern in Kiran Desai's *The Inheritance of Loss*" from *Perspectives on Aravind Adiga's The White Tiger*, Jaipur: Aadi Publishers.
- Mukhopadhyaya, Debes (2006). "The Private Health Sector in India-Trusts with Dispute. *Indian Economic Association 89th Conference Volume*. Bihar: Indian Eco Ass, 2006.
- Naidu, K.M. (2006). "Education, Health and Human Development Need for Secure Linkages." *Indian Economic Association 89th Conference Volume*. Bihar: Indian Eco Ass, 2006. print.
- Naik, M.K. (2008). *The Journal of Indian Writing in English*. Vol. 36, No 1, Jan. 2008.
- _____. (2001). *Indian English Literature 1980-2000: A Critical Survey*, New Delhi: Pencraft International.
- Narsimhaiah, C.D. (2000). "Making of Indian English : Some Reflections". *Makers of Indian English Literature*. Ed. C.D. Narsimhaiah. Delhi: Pencraft. pp. 15-36.
- Nayar, Pramod K. (2008). "Hybridity, Diaspora, Cosmopolitanism". *Post-Colonial Literature: An Introduction*. New Delhi: Pearson Longman.
- Paul, Sudeep (2008). *White Light* published in *The Indian Express*. October 16th, 2008. New Delhi.
- Rana, Pawan and Lenin Raghuwanshi (2010). "Crime and Indian Politics: The Nation at Cross Roads." Downloaded on 17th May, 2010.
<http://www.mynews.in/fullstory.aspx?storyid=7769>
- Saini, Ashok K. (2011). *Perspectives on Indian Booker Prize Winners: Readings & Reflections*, Jaipur: Pointer Publishers.
- _____. (2011). *Booker Prize Winning Writers of The World: Estimation & Expression*, Germany: LAMBERT Academic Publisher.
- _____. (2012). *Perspectives on Aravind Adiga's The White Tiger*, Jaipur: Aadi Publishers.
- _____. (2013). *Perspectives on Booker Prize Winning Books of The World: Speculations & Observations*, Germany: LAMBERT Academic Publisher.
- _____. "Exploring the Dynamic Genius of Aravind Adiga Through the Critical Study of *The White Tiger*, from *Impressions: A Bi-Annual Referred e-journal of English Studies*. (ed.) Abha Shukla Kaushik. Vol. X, Issue-II, July, 2016.
- Sebastian, A.J.: "Balram breaks out of his Cage in Aravind Adiga's *The White Tiger*." <<http://www.flipkart.com/white-tiger-aravind-adiga/8172237456-yv23ftp8lb>>
- Society of Authors Prizes, Grants and Awards. *Society of Authors*. Archived from the original on 2007-02-11. Retrieved 2011: 06-14.
- Sarangi, Jaydeep (2007). *Presentations of Post-Colonialism in English: New Orientations*. New Delhi: Authors Press.
- Scotland, Sara C. (2015). "Breaking out of the Rooster coop: Violent crime in Arvind Adiga's *The White Tiger* and Richard Wright's *Native Son*". *Scribd*. Erna Grcic. N.d.Web. 25th Feb. 2015.
- Sharma, Milan Swaroop (2015). "The White Tiger: A Study of Moral Recalcitrance". *The Criterion* 5. 5. (October - 2014): pp. 216-221. Web. 23 Feb. 2015.

Shroff, Satis (2007). "Kathmandu Blues: 'The Inheritance of Loss' and Intercultural Competence". 07.01.2007.
<http://www.americanchronicle.com/articles/view/18756>

Sodhi, Meena (2000). "R.K Narayan : His Life into Art" : *R.K Narayan : An Anthology of Recent Criticism*. Ed. C. N. Srinath. Delhi: Penchraft. 89-101.

Spivak, Gayatri Chakrovarty (1988). "Can the Subaltern Speak?". *Marxism and the Interpretation of Cultur*. Ed. Nelson Carey & Lawrence Grossberg. London: Macmillan.

Suroor, Hasan (2008). "Adiga: Protagonist Partly Inspired by Rickshaw Man." *Hindu*, London 16th Oct. 2008.

Tandon, Neeru (2011). "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: Prestige Books. pp. 122-131.

Thomas, Lee (2015). "Interview with Aravind Adiga: The White Tiger". *Fiction Writers Review*. April 15th, 2009. Web.26 Feb. 2015.

Times Online. "News Reviews Interview." 19 Oct 2008. Downloaded on 26th May, 2010.
<http://entertainment.timesonline.co.uk/tol/arts_and_entertainment/books/fiction/article3857532.ece >

Trivedi, Anjana (2011). "The White Tiger: Balram's Quest for Status". *The White Tiger: A Symposium of Critical Response*. (ed.) R.K. Dhawan. New Delhi: Prestige Books: pp. 243-247.

UN Global Human Development Report, 2008. Downloaded on 18th May, 2010.
[http://hdr.undp.org/en/reports/global/hdr2008/\(Abbreviated HDI\)](http://hdr.undp.org/en/reports/global/hdr2008/(Abbreviated HDI))

Verma, Anil: "Democracy for Common Man or Criminals as Portrayed in Aravind Adiga's *The White Tiger*" from *Perspectives on Aravind Adiga's The White Tiger*, Jaipur: Aadi Publishers.

Corresponding Author

Ruchi Saini*

Research Scholar, Shri Venkateshwara University, Gajraula

write2saini@gmail.com