



NARRATIVE TECHNIQUE IN WRITING OF ARAVIND ADIGA'S NOVEL THE WHITE TIGER

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ABSTRACT

Aravind Adiga is a master at building his characters via the use of dialogue, setting, and many types of symbolism. Through the use of his characters' dialogue, he is able to make explicit the ideas and motivations that lie behind the surface of his characters. Readers will be able to have a deeper comprehension of the subjects' decisions and behaviours as a direct result of this. The setting that Adiga choose to put her characters in is also a crucial factor in character development. His stories are typically inspired by India, a country in which a person's social position and financial condition have a significant influence on how that person lives. By placing his characters in a variety of environments, Adiga is able to study the ways in which his characters' circumstances influence their personalities and the choices they make. Symbolism is another element that Adiga incorporates into the design of his figures.

Keywords: Narrative , Technique , Writing , The , White , Tiger

INTRODUCTION

One of Adiga's literary tactics for establishing powerful characters is to do it via the use of language that is vivid and descriptive. Readers are able to completely submerge themselves in the world of the characters because to Adiga's ability to paint a word picture that is both intricately detailed and all-encompassing for each of his characters. Adiga also employs the method of developing characters in such a way that they have several facets and exist on multiple dimensions.



Adiga usually gives his characters weaknesses and inconsistencies, which transforms them from one-dimensional caricatures into sympathetic and human individuals. In addition to this, Adiga imbues his characters with life and meaning by employing metaphor and symbolism.

Adiga exhibits their novel characters' circumstances influence their personalities.

Through the utilization of a wide variety of literary devices, he is able to convey intricate feelings and ideas in a manner that is not only subtle but also highly powerful. Conversation is one of the primary ways in which Adiga exhibits personality traits and the driving forces behind her actions. His characters provide readers a greater understanding of who they are and what drives them by revealing aspects of their inner selves via the connections they have with other people in the story.

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In the story "The White Tiger," for instance, the white tiger is a metaphor for Balram's pursuit of freedom and an escape from the dreadful existence he had as a servant. The vehicle that Balram steals serves as a metaphor for his hopes of achieving financial success and social advancement.

By focusing on the four components of narration (narrator, vision, voice, and time), The White Tiger was able to create an engaging story. It is possible to have an understanding of the narrative techniques that were utilized in the book if one examines these four components, which are necessary for the formation of a tale.

In "The White Tiger," the investigation and establishment of distinction are the driving forces behind the progression of the story. Balram is continuously creating contrasts between light and darkness, between enormous and little bellies, between landlords and people, and many other differences as well. The next step for Balram is to investigate the conflicts that exist between each group. He is willing to put everything into either of these two categories, which are the extremes. There is no room for debate on which side of any of these dichotomies Balram falls on. Labels and categories are used in his mental processing of his connections with people and things rather frequently. As a direct consequence of this, the narrative progresses through the use of Manichaeian dualism.



A reoccurring motif throughout the novel is the contrast between light and dark. The city of Laxmangarh, where Balram was born, may be found in the Darkness. The aesthetics of the village are characterized by a predominant use of darkness and gloom. As the narrative moves back and forth between the lighted India and the Darkness, Adiga fashions a type of chiaroscuro effect for the reader. In spite of the fact that Balram and many other refugees from the Darkness find this world to be strange and incompatible with their sense of morality, the Light is the place that everyone yearns to be. Through the use of imagery that contrasts brightness and dark, Adiga brings to light the experience of the underclass, which is generally overlooked, as they attempt to balance their lives in both Indias. There is the Ganga, which gives the impression that it is sustaining life but is in reality clogged with filth that brings everyone and everything to their knees. The Black River, sometimes referred to as the River of Death, has the potential to suffocate and cripple travelers. In spite of the fact that it is widely known as the river of light, darkness always appears to be present wherever it flows. In spite of what Wen Jiabo may be told by the Prime Minister and other members of the government, it is rarely in its purest form.

The Black Fort is one of the symbols that assists the reader in comprehending Balram's transformation, and it is possible that it is the single most significant symbol associated with his life in the shadows. The fort, which towers over the city, serves as a constant reminder of Lamnagarh's long history of subjugation. It is an unnamed source of horror that is portrayed as being represented by darkness. When Balram finally makes it up the hill and into the fort, it is clear that he has experienced a shift in his viewpoint on the situation. As he looks out over his community, he spats. He spats on the Black Fort as well as everything else that had held him captive due to misinformed fear. Eight months later, he exploits the victory over the Black Fort as a stepping stone to slit Ashok's neck.

His grandmother Kusum, who personifies the antiquated customs that have kept the Darkness at bay, tries to discourage him from climbing the hill. By disregarding the dread that was instilled in him from an early age, Balram is able to triumph over his captors and take control of the Black Fort. The story of *The White Tiger* may be filed away under any one of a number of different classifications. The book is a clear example of a picaresque narrative since it tells the story of a merry rogue or rascal who depends on his wits to triumph over his social inferiors and the circumstances of his life. The Picaresque narrative takes a stance that is unequivocally contradictory to the idea that an individual's destiny is predetermined by the social status into which they are born.

Amazing sense of humor deals with issues of global and societal



The novel attempts the extremely difficult challenge of garnering and retaining the reader's sympathy for a thoroughgoing evil. In the end, the judges concluded that *The White Tiger* was the winner because they believed it surprised and amused readers at the same time: "The novel attempts the very difficult challenge of garnering and keeping the reader's compassion for a thoroughgoing evil." The amazing sense of humor with which it deals with weighty issues of global and societal significance is one of the book's many strengths.

Portillo followed by stating that the work had won first place overall owing to "its originality," which is a quality that distinguishes it from other works. It was his contention that *The White Tiger* "presented a different aspect of India and was a novel of enormous literary merit."

The White Tiger is the fifth best-selling novel that primarily draws its inspiration from India or Indian identity. The main character in this piece comes from an extremely impoverished rural background, and yet India is rapidly becoming a preeminent economic power on the global stage. This inequality is brought to light in the work. *The White Tiger*, Balram Halwai, serves as both the story's protagonist and narrator throughout its whole. This honor is bestowed upon him as a result of the fact that he is recognized as the brightest child in his hamlet, which is situated in a region known as the "Darkness" of rural India.

Balram is an arrogant and uneducated young guy who is the product of his father, who was a low-income rickshaw puller. Due to the fact that his family is too impoverished and unable to support him through his school, he is forced to work long hours at a tea shop, where he is responsible for breaking coals and wiping tables.

OBJECTIVES OF THE STUDY

1. To study on Ongoing advancements and corruption in the nation
2. To study on Adiga exhibits their novel characters' circumstances influence their personalities.

Ongoing advancements and corruption in the nation

The narrative paints a realistic picture of what it must be like for a small child to grow up in a modern Indian hamlet without the support of his or her parents or the financial means necessary to be successful in life. In his work "*The White Tiger*," Adiga portrays himself as the main character and identifies himself as:



“Due to the fact that we were not allowed to complete our educations, a large number of people in this country, including myself, are only at the halfway point. If you were to crack open our skulls and shine a penlight inside, you would see an odd museum of ideas. These ideas include political and historical phrases read from newspapers while waiting for someone to arrive at an office, as well as triangles and pyramids visible on the torn pages of old geometry textbooks that are used by every tea shop in this country to wrap snacks. I can guarantee that no other young man will recall his schooling as well as the one who was removed from his classroom.”

Arvind Adiga writes his work *The White Tiger* in the way of an angry young guy and portrays the aforementioned dark aspects of dazzling India in order to showcase the opposing side of the ongoing advancements and corruption in the nation. He does this so that he may present the other side of the story. Even if we are getting closer and closer to the twenty-first century, the old system has not altered at all, despite the fact that the new one is starting to take hold. The novel does an excellent job of exposing the political, economic, sociological, and infrastructural situation in contemporary India as well as social ills including the caste system, prostitution, difficulties with the poor, and the labor, torture, and suffering in the home to which women are subjected on a day-to-day basis in India.

In order to tell its story, "The White Tiger" makes use of methods such as flashback and flash forward. The narrative does a lot of jumping around in time, going from the present to Balram's past and back again. It is possible that Balram may, at various points during the narrative, stop the flow of the story in order to speak directly to the Chinese Premier, his intended audience, and, eventually, the reader. He will do so in order to offer remarks on certain occurrences or characteristics of society from the vantage position he now occupies. As a direct consequence of this, the book jumps about in time to a number of different points. The use of flashbacks enables the narrator to have a powerful voice while also drawing attention to the distinctions between the present Balram and the previous Balrams who appeared at various points in the story.

Approaches of letter writing that are commonly used include the flashback as well as the flash forward. It is common practice to make observations on a letter, book, or other form of



narration with the benefit of hindsight due to the fact that these kinds of narration all, at their core, relate historical events. When seen in this light, the strict linearity of a story is artificial. Adiga is able to highlight the emotional part of the letter as a narrative form and provide an air of authenticity to the narration by adopting these approaches. Additionally, Adiga is able to emphasize the emotional aspect of the letter as a narrative form. The length of time is yet another factor that may be utilized. This criteria investigates the link between the amount of time an event would take in the actual world and the amount of time it receives in the narrative. Specifically, it looks at the amount of time an event would require in the real world. The length of time that really passes in real life is reflected very accurately throughout the majority of The White Tiger's plot.

This pattern is broken in a most glaring way towards the end of the novel, when Balram departs Delhi after being responsible for Ashok's death. However, the core action of the novel, which is Balram's rise from Laxmangarh to Delhi and his life there, is narrated in a continuous way, with great spans of time not being skipped over in a few sentences here and there. A third factor that might be considered is the regularity with which a certain event is brought up in the narration. There is no precise incidence that occurs more than once in The White Tiger; nonetheless, Adiga does return to many locales multiple times as motifs or symbols. Even if the same incident does not take place more than once, Adiga ensures that significant imagery from a number of different scenarios, such as the lizard, the Black Fort, the water buffalo, and many more, is depicted and discussed in a number of different parts of the narration. The book tells the story of a young man who was brought up in the city of Laxmangarh in the state of Bihar and who employs shady and dubious ways in order to overcome caste and class barriers in order to find job in the city of Delhi and, finally, to start his own business in the city of Bangalore. The development of the narrative is similar to how Gustav Freytag would often organize his stories into five parts.

An exposition is presented at the beginning of the poem, in which the protagonist, Balram, and the ancestral village he comes from are portrayed in vivid and heartbreaking detail. The reader has a comprehensive understanding of the predominating power structures that are responsible for shaping the lives of others, as well as the political and cultural forces that are at work in the community. The story of Balram's life, which begins when he was little and goes all the way back to his adulthood, is provided here as an illustration of how the society operates. The intensity of the action rises as we receive more insight into Balram's innate will to succeed and his suppressed need to break free of all that holds him back. In this part of the novel, Balram is depicted learning the skills necessary to make a living as a servant to those who are wealthier than he is. We see him mature into a street-smart driver who is becoming better at taking care of



himself, learning how to get along with his bosses and the city, and tending to his ambition of one day being able to call himself an independent man. The drama reaches its climax and comes to a close when Balram kills Ashok, his boss, takes a sizeable amount of money, and then departs Delhi. Everything comes to a climax when Balram announces his future objectives and makes a prophecy regarding the status of India. The action starts to unravel as the present of the narrator is swiftly brought into focus.

The novel "The White Tiger" focuses a lot of attention on this way of thinking. Separating Balram's mature self from his younger selves serves as the basis for a crucial dynamic in the novel. Both versions of Balram are presented throughout the book. The story comes to a close with a cliffhanger, despite the fact that the social position of the picaro is pretty secure, since it depicts Balram moving from one location to another while engaged in a struggle for survival. The format of the narrative is known as an episodic form, and each letter serves as either an episode or a component of the whole. Additionally, there is a great deal of satire in the work, particularly with reference to the social mores of the urban elite and the rich. The way in which Adiga tells the story pokes fun at the avarice and greed of Delhi's local landowners as well as their pranks. Even Ashok, Balram's master and the one who most accurately exemplifies the master's progressive side, is not spared. The narrative is told in basic, everyday language, the kind of language that Balram, a picaro, is most likely to use and understand. It does this without adopting a flashy or sophisticated style or flourish, keeping instead the narrative tone and voice of the protagonist throughout. The book is not even close to being a perfect representation of a picaresque novel, much alone a classic example of the subgenre, as it deviates significantly from the typical conception or definition of the category.

In contrast to what most people believe, Balram's acts unequivocally meet the criteria for criminal behavior since he was responsible for the death of another person by striking him in the head with a whiskey bottle. The storyline of the novel is well laid out, and as it progresses, Balram, the protagonist, undergoes development or transformation.

Because of this, The White Tiger can also be considered a Bildungsroman. The narrative traces Balram's transformation from a "country-mouse" to a white tiger throughout the course of the novel. It is a story of how a country bumpkin matures into a wealthy social and commercial entrepreneur, and it is told in the form of a coming-of-age narrative. The narrative of this novel follows Balram as he progresses through his life, from his first job to his first educational experiences, first forays into the city, first sexual encounter, development as a driver, phases of winning his masters' trust, and finally the acquisition of a new social identity. In the beginning of the novel, Balram is a young child who is just about to enter his teenage years. As the



narrative unfolds, we watch him mature into a successful and fulfilled guy who has attained all of his ambitions. Even if the intrinsic nature of the tale does not force Balram to have a spiritual crisis, he goes through a number of experiences that mold him as a person and contribute to his development as a character.

In *The White Tiger*, Adiga regularly makes use of gloomy humor to draw attention to the immorality that exists among both the rich and the poor. Balram provides a number of humorous instances of unethical behavior. He claims that every administrative official knows where to find him, but in reality, they do not. He votes his ballot more conscientiously, yet it makes no difference. To him, everything is either a joke or done for the sake of appearances. The wealthy are ridiculed by Balram for their wastefulness and corrupt behavior. However, he also makes fun of his fellow members of the servant class for the harsh acts they have committed. When Balram travels back to his hometown to see his relatives, they scold him for not sending back sufficient funds to support the family.

The satirical statement was made by Balram, who stated, "For the first time I can remember, I got more attention than the water buffalo." In the story, Balram refers to the poor people on multiple occasions as dogs and donkeys. A number of times, he refers to the other drivers as donkeys. Additionally, he says:

People who are poor live in the woods like helpless animals. They (the hapless drivers) were squatting down and babbling like monkeys, as the expression goes. "They're like parrots in a cage," the impoverished prostitutes are described as being like. "A damp rag was left on the floor after being dropped by one of the human spiders..."

The author made the observation that the chickens are not making any attempts to get free from the poorly built cage. As a result, the author draws parallels between those chickens living in such a deplorable state and India's lower socioeconomic level. "Exact same practices are followed when dealing with human beings in this country." The main character reveals that the dependability of Indian employees is the cornerstone around which the entire Indian economy is built. This is both a conundrum and a puzzle regarding India. Because Indians are the most truthful people on the face of the planet:

No. The reason for this is that 99.9 percent of us are trapped in the rooster coop much like



those unfortunate individuals in the chicken market. The Rooster Coop is not always able to function with insignificant amounts of money.... In this country, masters often entrust their employees with valuables like diamonds....a small number of men in this country have educated the other 99.9 percent of the population – who are physically capable, intellectually capable, and talented in every aspect – to live in indefinite servitude... Is it possible for a guy to escape from the chicken coop? ...The Indian family is the reason we are imprisoned and chained to the coop; the only guy who is able to escape the coop is one who is willing to see his family be murdered by their masters (by being pursued, beaten, and set on fire while still alive). To do something like that, you would need to be a freak of nature, not a typical human being.

Balram makes use of Ashok's confidence and faith in him to his own benefit. He stabs him to death with an empty bottle of whisky. He makes his way to Bangalore, India, accompanied by his cousin Dharam. He operates a taxi business under the alias Ashok Sharma and has changed his identity to reflect this. He establishes himself as a successful businessman in the metropolitan area of India with the highest level of technological development. An observer by the name of Molly Joseph M, a critic, says:

The perseverance of those on the margins is well captured in this book. Balram is able to climb the professional ladder through deft resistance and dogged determination. He escapes the horrible experience of pain and repression that is the typical lot of his kith and kin, puts in a lot of effort to become a driver, and in the end, emerges as a self-taught, thriving businessman by slicing the throat of his master. (2009: 77).



Randeep Rana, a research scholar from Haryana, makes the following observation:

Balram is Adiga's version of Jay Gatsby since he is aware of the fact that his impoverished status makes him both an outcast and an outcast in the society. He was well aware of the repercussions of his crime and recognized that it would be the end for him if he were found, but he decided not to take any chances, which meant that his death was certain and assured. He was of the opinion that in order to be successful, he needed to have a thick skin, in fact, one that was truly pachydermatous. He is emblematic of the "new" young Indian men who are willing to do even more horrific acts in order to attain their goals, and he is a symbol for them.

In spite of the fact that India is sometimes referred to as "the world's greatest democracy" (145), the Indian society that is shown in the book is still very hierarchical. In it, the master class acts toward the servants as if they were not only their employers but also their owners, saying things like "We have left the villages, but the masters still own us, body, soul, and arse" (145) Aravind Adiga has focused his attention on the plight of the poor. He has made it his mission to ensure that every aspect of the story can be traced back to Indian life in some way. The setting of *The White Tiger* was inspired by actual locations in India that the author visited throughout his travels. He concedes that:

When I was traveling in India, I met a lot of different men, and Balram Halwai is a composite of those men. I used to spend a lot of time hanging out in public places like train stations, bus stops, servants' quarters, and slums. While I was there, I would listen to and chat to the people who were around me. This noise is recorded because it can be described as a continuous murmur or growl that lies beneath the surface of middle class life in India. If one day the drains and faucets in your home started talking, they would say "Balram,"



which is what you would hear. (Dr. Ashok Kumar, The Expression, Volume 3, Number 1 in the year 2010).

In the book, Adiga paints a brazen picture of the inner workings of political parties, including bribery, blackmail, and corruption, among other things. Mr. Ashok travels to Delhi for the same reason, which is to find a solution to his tax issue concerning coal mines. People with a lot of money frequently travel to Delhi in order to settle their illegal funds there. However, many who are deprived go in pursuit of light in the hopes of leading a better life. The conditions that slum dogs live in are accurately portrayed by Adiga. "The poor scum had traveled all the way from Darkness to Delhi in the hopes of finding some light; however, they found themselves still in the darkness."

The author, Aravind Adiga, has done extensive research on various religions and societal practices, and those topics are reflected in the novel. In order to illustrate what a good servant should be like, Balram uses the picture of a saffron-colored creature that is half-human and half-monkey. This is Hanuman, also known as the god of the night. In addition to this, he reveals that Hanuman is the obedient servant of the god Rama. Temples are places of worship for Hanuman. He demonstrates how to faithfully, lovingly, and devotedly serve the master while also having complete trust in one another. In addition to this, Wen Jiabao is informed of how the reality of the hamlet is:

Electricity poles are no longer in use. A problem with the water tap. Children who are too thin and small for their ages, and who have enormous heads from which brilliant eyes sparkle, just like the government of India's guilty conscience.

This is the actual state of affairs in a typical Indian community. Even though there are poles for electricity, there is no electricity. They are outlets for water. However, they are cracked and do not contain any water. The children in the villages are suffering from severe hunger and dehydration. The state of hygiene in the communities is not very good. The white tiger, Balram Halwai, relays the story that, in the center of the highways, families of pigs may be seen sniffing through sewage. Soiled pigs can be found running about. Several roosters can be seen flying back and forth from the tops of the houses and huts. In the village, the men and



the boys always sleep in the same part of the house. In a separate part of the house is where the women and girls sleep. It indicates that they do not have adequate space in which to sleep. Therefore, they share the same room but sleep in separate areas.

CONCLUSION

The study of narrative technique focuses on the many methods of storytelling that are utilized in a piece of writing such as a book, as well as the manner in which a piece of fiction handles narration. Because a study of the novel focuses mostly on the strategies the author employed when employing language in narration, the narrative style of the book is very important to our ability to comprehend the novel as a whole. This article provides an analysis of the narrative tactics utilized in Aravind Adiga's work. Aravind Adiga is a master at building his characters via the use of dialogue, setting, and many types of symbolism. Through the use of his characters' dialogue, he is able to make explicit the ideas and motivations that lie behind the surface of his characters. Readers will be able to have a deeper comprehension of the subjects' decisions and behaviours as a direct result of this. The setting that Adiga choose to put her characters in is also a crucial factor in character development. His stories are typically inspired by India, a country in which a person's social position and financial condition have a significant influence on how that person lives. By placing his characters in a variety of environments, Adiga is able to study the ways in which his characters' circumstances influence their personalities and the choices they make. Symbolism is another element that Adiga incorporates into the design of his figures. In the story "The White Tiger," for instance, the white tiger is a metaphor for Balram's pursuit of freedom and an escape from the dreadful existence he had as a servant. The vehicle that Balram steals serves as a metaphor for his hopes of achieving financial success and social advancement.

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