

The White Tiger- A Marvel of Imagery: An Analogical Audit

Dr. Saurabh Mishra

Assistant Professor of English
Rajiv Gandhi Institute of Petroleum Technology,
Rae Bareilly (U.P).India
smishra@rgipt.ac.in, smrgipt@gmail.com

Abstract

The White Tiger emerged as a widely celebrated novel by Arvind Adiga. His first attempt at novel writing has been accolade with the prestigious Man Booker Prize. The skill of imagery along with the face of reality, presented in a perfect blend, has been the magic formula, one can witness in the novel. Darkness has been the major tool of this meticulous effort put up by Adiga. He has been able to make the most of 'Darkness' by pronouncing it as synonym for various and varied factors which influence the life of the lead character -Balram Halwai alias Ashok Sharma. The strength of narration in the novel has been derived by the metaphoric use of darkness and the contextual relation of this factor with the lives of the various characters and elements involved in the novel. 'White Tiger'- itself is one such metaphor apart from darkness, which is used by the author, to lend strength to the entire plot. White Tiger, interpreted as a rare kind of common specie (Tiger); Balram Halwai is an exact replica of the thought in context to his surroundings. He is taken to be the one who has dared to be different from the community of darkness. This makes him the one of its kind in the belongings-The White Tiger.

The orient scenario portrayal of darkness by Adiga stands in stark contrast from the occident portrayal of darkness by Bharati Mukherjee in her acclaimed work- Darkness. The diasporic dilemmas of rootlessness, alienation, nostalgia, rooting and re-rooting are proved to be ineffective and hold no fetters to the central character. Human enslavement, oppression and subjugation are claimed under the darkness territory.

This paper makes an analogical evaluation of the lead character in the novel, in context with the imagery and other metaphoric elements, which have contributed to the success of the novel and the popularity of the lead character. Also an appreciation of the narrative would be made based on the binary value of expression, Todorov's structural analysis, Freytag's triangle analysis and Self-consciousness.

I. Charismatic Metaphorical Treatment of Darkness

India is two countries in one: an India of Light, and an India of Darkness.

Aravind Adiga¹

The lead character of Balram Halwai has been very skillfully caricatured by Adiga. He is introduced to the readers as the one who belongs to very miserable surroundings, as the part of the other world which appertains to the servitude class; the ruled. Born and brought up in such a socially, economically and emotionally challenging milieu the character of Balram aspires, and is also able to reach to the other world; the world of the rulers. Different phases of transition mark his journey of life from rags to riches-from being: Munna, on the banks of Ganga, the black river, to the rickshaw-puller's son- Balram Halwai and finally the successful entrepreneur- Ashok Sharma. The plot is set up with a critical threshold establishing a core background of Balram's belongingness to the 'Darkness'; through the character of his father. It was his father who dares to stand apart from his clan of servants in the 'Darkness' and desired that his son lives a life of a human.

Woven with a persistent hint of Marxian theory of struggle between the rich and the poor, the plot is full of 'Imagery', which is used as a credible tool to define and redefine the metamorphic developments in the life of the lead character. Imagery defines the realist perspective about the protagonist.

Adiga starts to weave his web of imagery justifying the titular conviction about Balram's character. This is put in loop when Munna alias Balaram is rechristened as 'The White Tiger'. At school during the visit-"The inspector pointed his cane straight at me. You, young man, are intelligent, honest, vivacious fellow in this crowd of tugs and idiots. In any jungle, what is at rarest of animals-the creature that comes along only once in a generation?"(Arvind Adiga, p.35) and Balram replied -"I thought about it and said: The White Tiger?"(Arvind Adiga, p.35). Balram was unique and distinguished one among the lot in the darkness. The patches of light were evident in his skills. The affirmation of the inspector "That's what you are, in this jungle"? (Arvind Adiga, p.35), completes the introduction of Balram, with a social recognition of his uniqueness.

This introduction gave a platform to Adiga to be able to portray the abilities and skills which Balram would be adorning in the coming part of the novel. This would not have been complete without the narration of other important associated imagery: The death of Balram's father in the Lohia Universal Free Hospital-"...My father was permanently cured of his tuberculosis" (Arvind Adiga, p.50). Here the demise of Balram's father symbolizes the death of willingness of every man in the 'Darkness', who desired a life of a human for his family. Although, the White Tiger supersedes this present imagery, and proves to be beyond the

common mass in the darkness, by achieving the desired success as wished by his father; later in the novel.

Darkness has been utilized by Adiga to provide a perfect match to destitute Balram and his surroundings. Adiga has trusted the image of underdog for Balram's character. Struggle, pathos, poverty, despair and dejection are just some of the tags which feature in his life. The job of Balram, at the tea shop, in Laxmangarh comes up as the real struggle in his life. It is symbolic representation of the capabilities and the difference in dealings of matter by this White Tiger- "...the men working in the tea shop ... better to call them human spiders...But that is your fate if you do your job well-with honesty, dedication and sincerity...I did my job with near total dishonesty, lack of dedication, and sincerity..." (Arvind Adiga, p.51). Since like others Balram's goal was not to be a part of dark all his life. He wanted to be treated as human.

His next step, choice of profession to be driver, was therefore motivated by the economic prosperity rather than any other reason. The reading of the granny about Balram's greed for success also makes him stand apart from the regular core-"Granny says you're a greedy pig. She wants you to swear by all the gods in heaven that you won't forget her once you get rich" (Arvind Adiga, p.56). Having learnt the motor driving skills, which would drive him through the land of dark to light, Balram seems all set to take on the new journey beyond the darkness, but only to find that this was just one of the rung that he has crossed on his way to the world of rulers.

Balram's visit to Laxmangarh with Ashok and Pinky madam is a comparative stock of how much distance has Balram covered from the darkness to light. Kishan the elder brother has been set as major comparative personality, who was left in darkness. He is shown to be weak and fragile like the father of Balram-"Kishan had changed. He was thinner and darker-his neck tendons were sticking out in high relief above the deep clavicles. He had become, all of a sudden, my father" (Arvind Adiga, p.85). "I couldn't stop thinking of Kishan's body. They were eating him alive in there!" (Arvind Adiga, p.86). The gory struggle between the ruler and the ruled is propped up by citing the jungle law- survival of the fittest. There can be just two destinies in this world-"eat-or get eaten up" (Arvind Adiga, p.64). Seeing what Kishan fate would be, it is obvious enough that Balram is left with no option but to make a choice of eating rather than get eaten up. Adiga here shapes the image and sense of a jungle as it's not about right or wrong, committing a crime or taking revenge but it is just the way of life in jungle. The murder of Mr. Ashok is the choice which Balram makes viz. to be a Tiger than a Deer in the jungle; choosing to eat Mr. Ashok. Since his roots are in darkness so he carries both the marks of dark and white- the White Tiger.

The image of Balram constructed here is that of a noble savage. As explained by Hoxie Fairchild (1928), "a Noble Savage is any free or wild being who draws directly from nature virtues which raise doubts as to the value of civilization". The sense of the- 'non-being',

perpetuates the animal instinct in Balram. His primal instincts are focused to attain the status of the savage who can eat viz. become one amongst the class against whom the savage courage was launched.

Balram's realization of the fact that 'Darkness' is the place where you only would get eaten up; which has been the destiny of his father and now his brother Kishan, makes him develop a hate towards darkness. So, he himself being a few rungs away from the other side of the world (light) now hated the place where he was once destined and is yet a part of it—"The children ran along, little dirty brats...whose hair I did not want to touch" (Arvind Adiga, p.86). He was now getting to the ways of the world he wished to be a part of. His hate is supported by Adiga in the statement of Ashok-'Have a heart, Pinky. He was seeing his family. You know how close they are to their families in the Darkness' (Arvind Adiga, p.88). This is followed by the final decision by Balram- 'Yes, I feel the same way too! I'm never coming back there! (Arvind Adiga, p.89). These words pronounce his learning the ways of the newer world; now he is no more close to his family in darkness.

Two factors are continuously set up by Adiga in his narration of this story:

1. Justifying almost at every crucial juncture the acts of Balram treating them to be the simple acts of transition from dark to light, and
2. A continuous buzz in the background about 'Darkness' from the people in the other world (Light). They appreciate the ways of life in darkness, which are bounded by the human values, ethical standards and sense of loyalty. Which the people in world of 'Light' do not practice.

Hence it has been clearly depicted that the change from dark to light is a war to be won, but with a precondition to lose the human values, ethics and honesty. This has helped to create a space and scope in the mind of the readers, enlivening the contemporary relevance of the crude but true fact presented.

Darkness is given a comparative treatment by Adiga. He prepares the plot such that a continuous relative imagery is built up. Laxmangarh is treated as darkness as compared to Dhanbad. Likewise, Dhanbad is treated as darkness as comparative to New Delhi and later, New Delhi becomes a darkness in comparison to Bangalore. Here it is also important to note that Adiga has beautifully carried on with this imagery to show debacle of legal system-'... I lie down amid all that light, and I just start laughing. A man in hiding, and yet surrounded by chandiliers!' (Arvind Adiga, p.118), followed by the irony-'The police searched for me in darkness: I hid myself in light' (Arvind Adiga, p.118). Here Adiga has ideally invoked through irony the contrast in treatment that even the police makes- they were searching for him in the dark (the ruled class), but could not find him since he sits in the light (the ruling class).

Darkness is a comparative factor which is common to all the places-‘The dreams of the rich and the dreams of the poor- they never overlap, do they? See, the poor dream all their lives of getting enough to eat and look like rich. And what do the rich dream of? Losing weight and looking like the poor’(Arvind Adiga, p.225). The moment you develop hate or experience unacceptability towards a human due to his outer appearance of attire, behavior or monetary status, you know you have sited darkness. Stork is the agent of darkness for the people of Laxmangarh, Great Socialist and the politicians in Delhi are in the same role for the Stork. Mukesh makes it clear to Ashok-‘he got into politics because he had to Ashok-you don’t have a choice in Darkness’(Arvind Adiga, p.121). Various episodes in New Delhi light up the bugging and counter bugging events for Balram and Ashok in the similar light; they have no choice in their own darkness.

Overall canvas of imagery of darkness, defines the downtrodden and poor people as in case of Bakha the hero of *Untouchable* by Mulkraj Anand-“The taint of the dark, narrow, dingy little prison cells of their one-roomed homes lurked in them, however, in the outdoor air” (1975, p.27) and “a true child of the outcasts’ colony where there are no drains, no light, no water; of the marshland where people live among the latrines of the townsmen, and in the stink of their own dung scattered about here, there and everywhere; of the world where the day is dark as the night and the night pitch dark”. (p.75) Adiga sets up a similar describe- ‘Thousands of people live on the sides of the road in Delhi. They have come from the Darkness too-you can tell by their thin bodies, filthy faces, by the animal like way they live...’ (Arvind Adiga, p.119-120).

Darkness is given even larger role to play, as Adiga prepares an ironical appreciation of the silver lining in the clouds of darkness. Through various examples it is brought forth that people in Darkness keep more moral values and thus they are entrusted with various crucial responsibilities in every part of India-‘...cycles back to his boss and hands it over without touching a single rupee of it! A year’s salary, two years’ salary, in his hands, and he never takes a rupee of it’, ‘Inside that suitcase is a million, two million rupees; more money than that chauffeur will see in his lifetime...He puts it down where he is meant to, and never touches a rupee. Why?’ (Arvind Adiga, p.174).

While narrating such events Adiga treats us with a contrasting background where now the ‘Light’ is shown to have dark patches- ‘Amazing how much money they have...and yet they treat us like animals’(Arvind Adiga, p.208), ‘We have left the villages, but the masters still own us, body, soul, arse’, ‘Even to think about this again makes me so angry I might just go and cut the throat of some rich man right now’(Arvind Adiga, p.170). Depiction of frustration and extreme anger like this is used by Adiga to build the scope for cultivation of empathy for the people in darkness. It is somewhat akin to the concept of the ‘Ideal Hero’ as propounded by Aristotle. Even though Balram in his course of progression from darkness to light, imbibes the dark patches of the life in the ‘Light’, yet it would be more justified and sympathetic in

the eyes of the readers even when Balram would commit the faults of the other world. The 'Tragic Flaw' as Aristotle said. Here the flaw in the character of Balram is the will to cross over to the world of rulers. This makes him a predator; when he kills Mr. Ashok. The flaw becomes tragic because it is more of a forced condition viz. to earn a right to live humanly. This promotes catharsis in the readers.

II. Other Imagery Marvels

Besides Darkness being used as the major tool of imagery Adiga has also employed various other exotically rich and accommodative symbols of imagery in the White Tiger.

(A) Uniform: The much cherished medal of Balram's success is developed as- the uniform- "A khaki uniform!" (Arvind Adiga, p.68). This has been later associated with a much larger piece of imagery shown adeptly through the transformation journey of Vijay-the bus conductor; idol for young Balram. Darkness has been taken up by Adiga as the comparative and counter comparative metaphor in case of Vijay and Balram. We find that through the entire journey of Balram Halwai, darkness assumes and reassumes the roles to define the understanding of the situation for the readers.

(B) Democracy: it is taken up by Adiga as another tool for building imagery and striking rich and varied contrast between the meanings of it for the two worlds. Democracy is designated as a commercial activity which is subject to sale and purchase in- Darkness. There are supposed to be rulers in Darkness, who trade in Democracy. The citizens of Darkness have no say in the process -"Like eunuchs discussing the KamaSutra, the voters discuss the elections in Laxmangarh." (Arvind Adiga, p.98) Someone else votes for the people in Darkness, always it had happened so-'It's the way it always is...someone else has voted for me twelve times' (Arvind Adiga, p.100) , and a sharp contrast is laid down in the same speech-'I've heard that people in the other India get to vote for themselves-isn't that something?' (Arvind Adiga, p.100).

This shows that not even the basic right of the people in Darkness is safe; it is mutilated and violated, and this is the graveness of scenario which exists in Darkness. It is the unique condition of being ruled by monarchy, even when one is living in a Democratic set up. Another incident of the rickshaw puller is striking evidence of the similar note-'He declares himself a citizen of the democracy of India and he wants to cast his vote...He declared himself free of the Darkness: he had made his Benaras that day' (Arvind Adiga, p.101). The rickshaw pullers will to caste vote meets a traumatic and terrorizing fate -'Vijay and the policeman had knocked the rickshaw-puller down, and they had begun beating him; they hit him with their sticks...they kept stamping on him, until he had been stamped back into the

earth.’ (Arvind Adiga, p.102) The entire episode is supplemented by the ironical statement of Balram-‘I am India’s most faithful voter, and I still have not seen the inside of a voting booth.’ (Arvind Adiga, p.102)

(C) **Murder Weekly Magazine:** is yet another imagery skill that Adiga employs. It is through this that he plans to send message to his readers that murder is generally portrayed as an evil act, but with no choice left, it could be a delivering one too-‘You see, the murderer in the magazine is so mentally disturbed and sexually deranged that not one reader would like him...’ (Arvind Adiga, p.125). The role of driver, which Adiga has carefully chosen for Balram, is an apt one which gives scope of making the lead character run through the contrast of life and also show the learning that he does: ‘...this is a well-known statue ...at the head is Mahatma Gandhi, with his walking stick, and behind him follow the people of India, being lead from darkness to light’, ‘We’re driving past Gandhi, after just having given a bribe to a minister. It’s a *fucking joke*, isn’t it’ (Arvind Adiga, p.136-137).The unconventional ways of life which form the conventions of success and prosperity in the real world are depicted and scorned at by Adiga. It is exploring the possibility of good in bad. So that in the future course the murder of Ashok by Balram is accepted by the readers.

(D) **The Great Indian Rooster Coop:** the idea of the servitude in the country is put forth through the image of Rooster Coop-“...99.9 per cent of us are caught in the Rooster Coop just like those poor guys in the poultry market”(p.175). The concept of servitude and the exploitation done by the masters go hand in hand to describe the never ending chain of people in darkness being ‘eaten up’ by the masters in the light-“Why doesn’t that servant take suitcase full of diamonds? He’s no Gandhi, He’s human, he’s you and me. But he’s in the Rooster Coop”(p.175). It is a vicious circle which catches up the people in darkness right from their birth-‘...only the man who is prepared to see his family destroyed-hunted, beaten, and burned alive by the masters- can break out of the coop’ (Arvind Adiga, p.177).So to get out of this vicious cycle of coop it is required to have some special skills of being -‘... no normal human being, but a freak, a pervert of nature’, ‘It would in fact, take a White Tiger’(Arvind Adiga, p.177). This is how Balram has been manufactured by Adiga. He has aptly learned that he need not be close to his family (as people in darkness are), moreover being in the company of the people in ‘Light’(his masters), he has also developed a strong sense of how to be a pervert in day to day dealings. So he is all set to conquer the Rooster Coop.

The murder of Mr. Ashok is also a symbolism used to reflect back on the grave idea that to survive and win in ‘Light’ you can’t be a ‘half baked’ fellow. You need to be a no human being and a pervert by nature in the real sense to launch such a perfidious plan. A mistake

and you fall out. The name which Balram adopts is a continuation of the same idea-he is now surviving in the name of Ashok but with all different traits of personality which if Mr. Ashok could have adopted; he would have still lived to rule the coop. The name that he adopts to live his new life is Ashok which is symbolic of the adoption of the new world (light). He is able to sustain in the jungle unlike his master; as he is one who has already adapted to the ways of the new world (light).

Darkness and its traits are described by Balram such that we get to have a closer and intimate look at the happenings and action in the world to where he belonged. The imagery of asses walking in row one after the other is a picture which speaks of the situation in the darkness-‘...smaller asses were walking slower, and the lead ass stopped and often turned to them...’, ‘See, I was like that ass now. And all I would do, if I had children, was to teach them to be asses like me, and carry rubble around for the rich’ (Arvind Adiga, p.192-193). Another image comes handy in getting close to the idea of servitude in darkness when Balram analyses his instinct to wash the feet of Mr. Ashok-‘The way I had rushed to press Mr. Ashok’s feet...even though he hadn’t asked me to! Why did I feel ...why? Because the desire to be a servant had been bred into me : hammered into my skull, nail after nail, and poured into my blood, the way sewage and industrial poison are poured into Mother Ganga’(Arvind Adiga, p.193) This how sacredly servitude is breed into the generations in Darkness. It is almost a tough fight to withdraw from such an instinct which has been imbibed almost since birth in the people in darkness. Sewage and industrial poison are taken as comparison to show the way it is eating upon the people in darkness against their will even when they are doing all the good; like the holy Ganga. It is so strongly guarded from the inside that even if one thinks to work against it one would be pulled back almost with immediate effect-‘The Rooster Coop was doing its work. Servants have to keep other servants from becoming innovators, experimenters, or entrepreneurs’ (Arvind Adiga, p.194). The darkness pulls like a magnet it doesn’t let you go free.

Balram’s confession of his victory over this coop come up as-‘... the sorrowful tale of how I was corrupted from a sweet, innocent village fool into a citified fellow full of debauchery, depravity, and wickedness’(Arvind Adiga, p.197). The helplessness and disgust are fashioned in this confession of Balram, like an ideal tragic hero the flaw has been depicted by him in his doings; but in the event of being forced and left with no choice for survival. A careful and parallel comparison is made here between the servant (Balram) and the master (Mr. Ashok). It is such that both are finding themselves in the uncomfortable and inexperienced zone. Both live through the anguish and the pain invented I their lives by them; since both have chosen for transition-‘All these changes happened in me because they happened first in Mr. Ashok. He returned from America an innocent man, but life in Delhi

corrupted him-and once the master of the Honda City becomes corrupted, how can the drive stay innocent?’ (Arvind Adiga, p.197). Here symbolism is left to take its own wings; the comparison between India and America is synonymous to the one between Dhanbad and Delhi, but left undefined cleverly by Adiga. It is thus obvious to assume that Darkness and Light and the related factors are comparative in nature so much so that darkness would occupy a corner every where on earth. His conversation with the Chinese Premier is also a talk between darkness to darkness.

The image of two worlds is the sleight which webs the concept in the entire work by Adiga. The concept has been a comparative one both within India as well as outside India- ‘Elections, my friend, can be managed in India. It’s not like in America’ (Arvind Adiga, p.213) and ‘Delhi is the capital of not one but *two* countries- two Indias. The Light and Dark both flow in Delhi’ (Arvind Adiga, p.251). In comparison between Bangalore and Laxmangarh a similar treatment is seen- ‘It’s just that here, if a man wants to be good, he can be good. In Laxmangarh, he doesn’t even have this choice. That is the difference between this India and that India: the choice’ (Arvind Adiga, p.306).

III. Darkness the Orient and Occident Way

The treatment of darkness in Adiga’s narration has a contrast to the one meted out in the works of Bharati Mukherjee and Jhumpa Lahiri. Adiga’s ‘Darkness’ is the diasporic realization of the apathetic situation in the homeland (orient context). While the one in the works of the Mukherjee and Lahiri is the realization of the diasporic alienation in the foreign land (occident). The metaphorical expressions although are the ones which lend strength of expression in both the cases. Darkness in the orient way is the one wherein the diasporic writings are focused at the funnel of drudge in the Indian settings of affairs. This is usually complimented by the vocabulary of expressions such as- dirty lanes, feces, corruption, chaos, servants, tugs, idiots, half baked people, poverty, despair, destitute and filth to name a few. In comparison the occident way of expression of darkness goes through the saga of uttermost pain theorizing the- Broken Identities, Rootlessness, Uprooted and Re-rooted selves, Identity Crisis, Alienation, Racial despair etc.

A merging of the two with clear depiction of individual identity can be seen in how Mulk Raj Anand (1975) recounts his first impression of England: “I had been struck by the peculiar dignity and self-respect with which the porters, sweepers and other workers bore themselves here against the coolies in India who were always being kicked about and intimidated.... I admired the way in which those who did unpleasant work seemed to recognize the dignity of labour” (*Apology* 59).

IV. Narrative

Imagery in Adiga's narrative of 'The White Tiger' is a dexterous product of Binary Opposition. The imagery launched by Adiga here is fabulous which tends to catch onto the minds of the readers who very subtly are sub-consciously treated with the permeation of ideas. The interpretation is manufactured and achieved through this peculiar way of structuralism. The display of lexical skills through appropriateness of context in imagery constructed viz. White Tiger, Darkness, Rooster Coop, Human Spiders, Uniform, Democracy, Jungle, Chandelier just to name a few. The binary opposition created with- the threat coupled with feeling of non-being has led to smooth sailing progress of the narrative with readers being able to understand well and appreciate (sub-consciously) the murder of Mr. Ashok by Balram.

The text's overall appreciation also holds parity with the five stage theory proposed by Tzvetan Todorov. The structural construct begins with the initial equilibrium (rooster coop) of poor state of people in the darkness, accompanied with the infringed human exploitation of them by the people in the light. It holds on to the second stage (disruption of order) with the murder of Mr. Ashok by Balram (breaking free from the rooster coop). Thirdly, it goes on to the recognition of the disorder by Balram by running away (fearing backlash, yet running away). Fourth step comes in with the attempt to repair the damage by Balram's confession of his victory over the coop. In the fifth and the final step, starts a new equilibrium by being a successful dark man amongst the people in light.

Freytag's triangle of rising and falling action is also viewed as a component with which the Adiga had been able to achieve the finesse of narration. Exposition to the poor condition of people and situation in the darkness, coupled with the strength of rising action delivered through an underdog (Balram) the narration finds climax in the murder of Mr. Ashok (breaking of the rooster coop) followed by the falling action of realization of crime committed by Balram (but with no choice left), finally settling for the denouement that eating was better than being eaten (the jungle law).

Putting it simply, the narrative aspect of the work has been given strength by the structural formulas; of course the icing on the cake has been delivered with the appropriate contextual integrity of the metaphorical elements.

Conclusion

Adiga has portrayed through various events a well described social jungle. Which follows the law of the jungle- 'eat or get eaten up', where big survives on the small and everybody around is carnivorous/predator and those who do not learn the ways of the jungle become the

preys. The struggle is universal and ancient so much so that- '...the history of the world is the history of a ten- thousand-year war of brains between the rich and the poor...The poor win a few battles...but of course the rich have won the war for ten thousand years'. (Arvind Adiga, p.254) Balram in this context stands apart from the community of prey (Darkness). He desires to be the one amongst the victors (Light). He proves the same by hunting Mr. Ashok; his first prey. Hence he graduates to the class of the predators (the people in light), and all the success at once seems to belong to him.

Many such instances of 'Imagery' follow the traits which people in 'Darkness' do:

1. People value uniform
2. Don't have driver cook... they servants.
3. Hitting servants is expected in darkness, as this is what the rulers are respected by servants.

The visual imagery of 'The White Tiger' that Adiga has been able to build at the end of this marvelous work is breath taking. The significance of Balram being the lone of his kind in the 'Darkness' signifies his born quality of being the 'Winner' amongst the crowd of born losers. This suits his later metamorphoses to the 'Rulers'. He has that born quality of rulers but his birth amongst 'Ruled' has put patches of darkness on his personality, completing the image of his being- 'The White Tiger'.

These metaphoric comparisons are not just utilized and left out by Adiga after the completion of the episode at hand, but he has indeed been able to put them in the string together to relate and narrate the incidents for the smooth progression of the story. Importance of different names allocated to the central character as he progresses mark the shift and change in life. Choice of common archetype imagery-Light v/s Darkness is evident throughout in the novel, where the light symbolizes the good and dark the evil. This has been the root cause for keeping the readers attached to the story even when it has been told as a blend of flash back and present. Correlating the two aspects, as well and as naturally as it may come out in one's own life is the best part of the narrative.

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