

ANALYSIS OF FEMALE SUBALTERNES IN SELECTED NOVELS OF MULK RAJ ANAND ARAVIND ADIGA

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Abstract

*One of the primary Indian authors who addressed the question of social legitimacy about the need for Indian literary works is Aravind Adiga. This test seeks to look into socioeconomic inequality and segregation in Aravind Adiga's *The White Tiger*. The hero of the story, a town lad named Balram Halwai, provides a vivid representation of India's collective struggle in a globalised world in the faintly fascinating novel. The story examines topics of the Hindu faith, status, devotion, debasement, and India by describing Balram's journey first to Delhi, where he works as a driver for a wealthy property manager, and then to Bangalore, where he flees after killing his owner and seizing his money. Balram eventually transcends his status as a confectioner and establishes himself as a successful businessman, running his own cab operation. The story paints a very bad picture of India's populace against those who are of lesser social status. Examined only on works created by Aravind Adiga and Mulk Raj Anand, which are exquisite representations of cultural and human traits in Indian history as well as in contemporary world events and culture. The authors' carefully chosen works are rich with a clear understanding of how people behave and may be used to truly identify moral and character standards. Each of the three selected works addresses how rank or class is defined in the public as well as the fundamental attitudes and behaviors; nevertheless, each work offers insight into a different aspect of class distinction.*

Keywords: *Female Subalternes, Mulk Raj Anand, Aravind Adiga*

1. Introduction

The meaning of the word "inferior" has changed since 1982. The phrase "inferior" is now used broadly to refer to minorities, enslaved women, exiles, provincial subjects, the uneducated, and children whose voices have been muffled. The Subalterns, sometimes known as the mistreated, ignored, or something similar, have been the focus of the Postcolonial researchers' efforts to raise awareness. This awareness will help them go from the periphery to the public's centre.

Subalternity is a topic that is frequently addressed in the Indian Subcontinent, particularly in the Association of India, due to both its stringent and justifiable code of conduct and its maltreatment of those who belong to lower social classes in both traditional and contemporary Indian society. Hinduism was the first source of unapproachability, which gradually faded into the creation of Hindu social hierarchies in India. In most cases, the noble people, like Brahmins, use religion to protect a well defined planned form of society to keep the economically lower-class people under control. Position framework practise for the progressive design is still being determined by one's innate calling. The subaltern condition mostly affects those of lower rank and social status. They recognise that hiding is necessary since they are common victims and lack the resources and political clout to respond to the high society people's unparalleled excellence. They lack the voice to speak out about their situation and present themselves to the public. The concept of inferiority includes everyone who is impoverished or belongs to an underrepresented group, including the untouchables. These underclass people have little chances to modify their course in society, which is valued by the rich and restricts their access to possibilities like education and other opportunities to advance their standing.

Modern analysis frequently asserts that authenticity is not a simple or quick transmission of the real world but rather a combination of displays that give a precise illusion of some 'genuine' environment. (12) David Cabin Authenticity may be found as a component in many types of composing from the century before in these methods and mentalities. Similar to the phrase "Authenticity," which was popularised in theatre throughout the late nineteenth and early twentieth centuries by Henrik Ibsen, Bernard Shaw, and others, it continues to be a staple of cinema and

television. Ibsen's social dramas are frequently strongly associated with authenticity in the production.

The commonplaces of everyday life among the middle and lower classes have been the main focus of authenticity concerns, where character is a result of social factors and climate is a necessary component in the emotional confusions in writing. This approach stems from an examination of reality with regard to normal powers. Authenticity is a writing style that appears to faithfully chronicle or "reflect" a real way of living. The phrase alludes, often confusingly, to both a scholastic approach for itemised portrayal precision and to a more general disposition that opposes romanticising, idealism, and other extreme qualities of feeling for seeing calmly the real concerns of existence. Later essayists believed that authenticity put a lot of emphasis on what was not actually happening in the world. A lot of people, most notably Henry James (07, 1934), turned to a mental authenticity that rigorously examined the intricate processes of the psyche. Despite innovation's valiant attempts to undermine the pragmatic emphasis on outward reality, authenticity persisted as a major trend in twentieth-century fiction, often going by the name of "neo authenticity."

1.1. Background:

A lengthy expository narrative that describes fictional characters and events in a series of stories, often The novella practice, as well as the areas of middle age and early modern feeling, have traceable roots in the class. The final choice, an Italian word used to describe short stories, gave rise to the modern Standard English term in the seventeenth century. The class's additional meaning is often problematic. In order to demonstrate the creative merits of an original, the development of the tale, the storyline, the link to reality, the representation, and the use of language are typically studied. Most of these requirements were familiar with academic discourse in the sixteenth and seventeenth centuries, giving fiction a justification beyond the realm of verifiable history.

2. Literature Review

Laxmikant, Kapgate et al. (2021) Arvind Adiga exposed the deceptive progressive system that has come to define Indian culture as he attempts to make sense of the realities of contemporary India. The goal of the essay is to comprehend the harsh and conflicting realities of India as they are shown, independently, in Arvind Adiga's novels *The White Tiger* and *Last Man Around*. Several Indian English journalists have accurately depicted the inescapable and dismal situation that may be found in India in their writings. Adiga's works, as well as *Ghetto Canine Mogul* by Vikas Swarup, have realistically depicted the flaws in Indian financial institutions. In 2008, it received the Man Booker Prize for its article, *The White Tiger*. Without expressing any bias, a prestigious piece exposed the problems of need and division. The author's characters, tales, and discussions provide the reader a vantage point from which they may empathise with India's two sides. A few films, such *The White Tiger* and *Last Man Standing*, successfully distinguished between sombre depictions of Indian societal demands and the need for escape from oppression, all other things being equal. Adiga's writings sparked a thoughtful and realistic vision of a great India, but they also illustrate the effects of globalisation on the lives of lower-class and everyday people. In his writings, the author realistically portrays the impoverishment and societal betrayals committed by the ruling elite.

Poonam Sharma (2021) Robert J. C. Youthful examines the continued financial transcendence of former conquerors in the third world in his book *Postcolonial: A Verifiable Presentation*. He argues that decolonization in this context ultimately amounts to nothing more than an adjustment of Gramscian common and political social systems since the creation of free nation states is in fact "the vehicle through which global capital activities radical control." Since the collapse of the Soviet Union, when late private enterprise was successful in spreading its monetary models all over the world, a process of reconsidering the term country state has been underway. The usefulness of the phrase "post-colonialis" as a hypothetical development is being questioned because international organisations are increasingly influencing public initiatives. The concept of "country" with a Gandhian philosophy was planned by Mulk Raj Anand, R K Narayan, Raja Rao, G V Desani, and Kamala Markandaya, and it ended up becoming a challenging memory in the

books of the post-segment time frame, such as Khushwant Singh's *Train to Pakistan*, Salman Rushdie's *12 PM's Youngsters*, and Amitav Ghosh's *Shadow Lines*. The goal of this research is to examine the various ways that the country state has been depicted in contemporary literature, as well as the compelling notion behind it. The writer will explore three ways that the Indian country state is depicted in Indian English literature following the 1990s in the current section, with a specific focus on three works disseminated during the most recent thirty years. These themes are depicted in contemporary writing in several ways, including representations of the neo-liberal state and government, the portrayal of human bodies as inhabitants in these works, and the various ways that stark differences in the level of training are displayed.

Ahlawat (2020) Sharp and captivating, *The White Tiger* by Man Booker Prize winner Aravind Adiga tackles unfairness and neediness head-on. A notable Indian-written novel is *The White Tiger*. According to Aravind Adiga, some groups in Indian culture are subject to unfair treatment and deceit. Balram, a young child who journeys from poverty to prosperity, from darkness to light, and from a village teashop employee to a successful Bangalore businessman, is the main character of the movie. The two main topics of this essay are destitution and poor manners. Balram's capacity to endure adversity and the harsh reality is discussed frequently throughout the piece. It is sad to see the plight of those in need while they try to succeed with it. The narrative realistically depicts the lives of everyday labourers and the underprivileged. In *The White Tiger*, a man's quest for opportunity is chronicled. The clever's protagonist, Balram, endures acts of wrongdoing, embarrassment, and neediness. Despite his poor status, he truly put in the effort and had the chance to overcome the social obstacles to become a successful businessman. Adiga provides an accurate and appalling portrayal of modern India with this piece. The narrative reveals the fears of the downtrodden.

D.N.P. Prema Ponmani (2020) The social difficulties that are prevalent in modern India are examined in this article. The original *The White Tiger* portrays modern living in a realistic manner. Along with other things, it draws attention to the plight and mistreatment of India's normal and shattered sections of society. The divisive topics of class, status, and religion that are now dividing

society are mirrored in a relatable narrative. It focuses on the topic and the division that underrepresented parts of society suffer. Important socio-social issues including India's poverty and famine, as well as debasement, viciousness, psychological tyranny, and the plight of the Indian people, are among the topics tackled. The White Tiger tells the tale of Balram, a common citizen who aspires to become a business visionary in the event that it becomes necessary to provide for his family's financial security. He represents society's lower socioeconomic classes. He writes the Chinese Chief, Wen Jiabao, a series of seven letters in which he expresses gratitude. The major theme running through the entire book is the contrast between India's development as a modern, global economy and the country's exceedingly precarious situation for working class citizens. It is a dreadful and accurate depiction of the condition in modern-day India. The message of Arvind Adiga emphasises the desire for a better and more meaningful life among the undervalued individuals. Examining the financial issues of modern India as shown in Adiga's novel *The White Tiger* was the motivation behind this investigation.

Bhojraj Singh (2020) A group of South Asian experts who convened at the College of Sussex in the closing years of the 20th century and formed the Inferior Investigations group found postcolonial and post-majestic municipal institutions to be particularly interesting. It focuses on investigating marginalised groups including dalits, labourers, low-status women, and employees who have never been heard in history and who have been ignored by the dominant culture. India's subalternity was established thanks to Ranjit Guha's initiatives. It makes reference to groups of individuals who are weak and voiceless as well as those that are socially inferior because to their race, class, orientation, ethnicity, or religion. The historical context of the colonised has been viewed differently as a result of subaltern research from the colonizer's point of view. Latin American studies, African studies, social studies, and other topics have served as the launch pad for inferior inquiries throughout the past considerable time since it could be detected wherever the quiet voices are located. Laxmi Narayan Tripathi has brought the underprivileged segment of society to the forefront with *Red Lipstick*, allowing people to express their annoyance, endurance, and struggle. Through the use of emotive aspects in her art, she has demonstrated the societal

mistreatment of transgender people. She is a transsexual extremist who advocates for the equality and opportunities of transgender people from disadvantaged backgrounds.

Saradha (2020) In the modern era, Indian writing in English has grown into a sprawling tree with well established foundations. Within the realm of English writing, it has developed into a distinctive and noteworthy component of writing. This happened as a result of the efforts of several journalists who were aware of their efforts and felt that they deserved recognition. In the area around it, a number of notable writers have emerged, including Kiran Desai, Jhumpa Lahiri, Jaishree Misra, Aravind Adiga, Chetan Bhagat, and Anees Salim, all of whom have made significant contributions to the development of contemporary Indian writing. However, over the past ten years, we have also witnessed the emergence of a variety of cellulose fictions and tram readings by young authors who have successfully branded the Indian youth with their onslaught of writing. These artists not only successfully display a unique and effective turn of events, but they also suitably demonstrate a deeply felt Indian sensibility and another insight, providing crucial interpretations of enduring Indian traits and highlighting our social heritage, making them an occasionally standout among the group. Harsh Qualities places value in the following: After everything is said and done, women writers have committed significantly to both Indian English-language writing and international fiction. As a result, violence against women and children—especially young children—has become an inescapable part of Indian culture's social structure. The male-dominated society that rules in the public sphere excuses the young child's behaviour. Her integrity, individuality, and honesty have all been taken away.

3. The Novels of Mulk Raj Anand

Mulk Raj Anand, a writer who is committed to advancing society, has produced a fair body of work. Mulk Raj Anand (1905–2004) is arguably the finest Indian writer who wrote in English. Indian writing recalling that for English radiated before Munshi Premchand's (in Hindi) method and the triplet in Indian Writing in English in simple creative mind India was therefore perceived by Europeans as a region with forests, performances, and snakes. Indian writing was historically

and emotionally invested before these litterateurs. It was too removed from people living in the Indian culture and the actual world.

He has written more than twelve novels, 70 short stories, and a sizable number of expositions and essays on a variety of topics. His novels may be divided into two categories, specifically friendly and personal literature. He focused on the pains, helplessness, and terror of the poor due to the treatment of them in Indian culture's discouraged class. His typical topics include strict lip service, an archaic framework, East-West experience, the position of women in society, concepts, impoverishment, appetite, and deceit.

4. The Novels of Aravind Adiga

Aravind Adiga was born in Madras, now known as Chennai, in 1974, and spent his formative years in the southern Indian city of Mangalore. He received his education at Magdalen School in Oxford and Columbia College in New York. He has published essays in publications including the New Yorker, Sunday Times, Monetary Times, and Hours of India. The White Tiger, his most well-known book, took home the 2008 Man Booker Prize for Fiction. 2011 will see the release of his brand-new book, Last Man in Pinnacle.

The White Tiger: It is critical that our administration has the political will to combat debasement at all levels and take the necessary steps to combat the poverty of its overflowing millions with increased interest in fundamental education, clinical attention, and fostering. The novel is an excellent sociological critique of the gap between the affluent and the poor in India.

Adiga has successfully highlighted the plight of the underclass in the book and revived the idea that their contribution to India's growth is vital. He makes a strong case for an irreverent society in his socialist declaration.

5. METHOD

This study used a subjective research strategy. The White Tiger by Aravind Adiga was the source of the crucial material, while books and articles from diaries provided the further data. The two parts of this investigation were separated into information collection and information analysis. The author closely read the book while compiling the data, paying particular attention to data on the

female characters. In order to organise the data, the author examined each woman's personality to determine her place in the family before connecting her circumstance to Indian socio-social traits. In order to strengthen the inquiry, the author examined the female characters using Chandra Mohanty and Luce Kigaray's theories on women's rights.

Mohanty focuses on five specific ways that "lady" as a classification of examination is involved western women's activist talk on women in the third world to construct "third-world ladies" as a homogeneous and financial frameworks Q006:a0 in her article titled "I-Ind.er Western Eyes: Women's activist Grant and Provincial Talks." They include women who are victims of male violence, married women who are victims of frontier processes, worn-out and rigid social structures, and interactions between women and advancement. She analyses diverse creators' messages to determine how the third world women are portrayed. She claims that as a result, "a homogenous of the abuse of females as a gathering is expected, which thusly develops the image of a "typical third-world woman." Due to her feminine orientation (i.e., being physically required) and her status as a "third-world" person, this typical third-world lady generally lives a shorter life (read: oblivious poor, uninformed, custom bound, strict, tamed, family-situated, victirnized, and different qualities).

In her writings, irigaray makes the claim that "in male-centric cultures, quite a lot of women's oppression happens as mental repression sanctioned with the use of language. As a result, women exist in a society where virtually every significant concept has been expressed using language that is male-centric. Therefore, although they might not realise it, women don't talk as active creators of their own thoughts. Instead, they subtly mimic just uttered thoughts.

6. RESULT AND DISCUSSION

6.1. Deconstructing the Image of Lower Caste Women

The image of Kusum is that of an elderly person from a low-status family. Since they encounter the imbalance linked to education, wellness, and sensible matters, women from lower station in India are associated with misinformed, impoverished, and ignorant women. According to

Mohanty, women from developing countries are "often positioned as proven survivors of certain social and economic contexts." Due of her lesser status, Kusum might be seen in this circumstance as a victim of the social and financial system. Additionally, because of their low status in Indian culture related to their orientation and position, they suffer from an imbalance of the social and socio-practical framework in India.

According to Mohanty, for a significant amount of time, the typical women from the Third World have been shaped as survivors of their unique social and economic framework. This development has led to the widespread perception that these women are weak in comparison to the powerful (read: male) groups. Adiga, however, had a strong desire to counter the opening section of this book's portrayal of weak Indian women, particularly those from lower social classes.

From Balram's perspective, readers are familiar with his grandmother Kusum, who has the power to dominate any member of the family, male or female. She "had grinned her way into control of the family; every kid and girl in-regulation existed in anxiety toward her," according to Balram. She is able to manage her family's behaviour and finances thanks to her influence, making them typically frightened of her.

She is indicated to have absolute control in the household despite the fact that she is a woman. It is very astounding considering how man-centric Indian families are, where the male head of the household holds all control. Furthermore, Kuiper stated that the senior male in the family, whether he be the father, grandfather, or uncle, "normally is the perceived family head and his better half is the individual who manages the errands relegated to female relatives." This is another example of how the senior male in the family wields power within the family. Men have positions that are higher than women, and a family head's better half just adds to the following female relatives involved in running the family. In this book, Adiga presents a fierce woman who is more powerful than other members of the family. She is in charge of all the family's male members, including Balram's father Vikram Halwai, Balram's brother Kishan, and Balram himself. Despite her best efforts, Vikram cannot do anything because he is the family's oldest male. He claims, "I could

tolerate the city, but I couldn't tolerate the females in my home." His statement implies that he is powerless to stop the persecution of not just one, but several women inside the family, of whom Kusum is the most exceptional.

This book depicts the societal value that mistreats Indian women. Settlement in Indian culture, particularly in Hindu marriage, can also be related to a familial condition in addition to being a matter of a gift from the lady's father to the man of the hour. According to Kuiper, "endowments demanded by grooms and their families have grown quite opulent, and some families seem to consider them as a measure of betterment." This education, then, puts a woman, especially one from a poor household, in a disadvantageous position because her family must provide a sizable sum of money in order to buy major items as endowments, such as money, diamonds, bicycles, and so forth. If not, she won't marry a man who would bring dishonour to her family. Each of the unlucky families must give the property managers a lot of credit for providing such items while being unable to pay the advance. Indian women are thus victims of their own societal structure, particularly those from lower socioeconomic classes.

6.2. Being Assertive and Decisive Woman

Pinky Lady, Ashok's better half, is presented as a modern-day Indian woman who has spent a considerable amount of time in America. After she and Ashok were married, they spent some time in India visiting Ashok's family before heading back to New York. She is depicted as a clever woman who is focusing on America. In his depiction of her beauty, Balram compares her to an Indian goddess: "Right now, another face appears alongside his in memory's mirror. His significant other is Pioky Lady. At the same way as the goddess's portrait in the Birla Hindu Sanctuary in New Delhi is as beautiful as the god to whom she appears to be wed,

As an ideal pair, Balram compared Ashok and Pinky Madanu to Slam and Sita. While still living with her better half's family in Dhanbad, Pinky Lady was able to get along with Ashok's family. She is depicted as a woman who experiences fits. She loves to spend the entire day alone in her room and never has a conversation with her better half's family. She typically wears dark glasses

while she plays badminton. Despite the fact that she is a woman, she nevertheless behaves like other professionals do in this story, which includes verbally abusing Balram. When she realises that Balram's stance does not fully satisfy her, she insults him by using terms like hick and useless. She can talk in English with ease because she has lived in America for a considerable amount of time.

7. Conclusion

Examined only on works created by Aravind Adiga and Mulk Raj Anand, which are outstanding illustrations of cultural and human aspects in both Indian history and contemporary world events. *The White Tiger* by Aravind Adiga demonstrates how monetary differences are created in India and how people are divided based on financial strength. The argument to abolish the position framework is the centre of Mulk Raj Anand's "Unapproachable," which also focuses on the well-known problems with Indian culture—unapproachability and station disparity. The previous two pieces discussed India and its way of life. Wright's research nevertheless sheds light on racial segregation in America. These three books provide a clear understanding of cultural and human aspects by presenting various forms of discrimination based on money, status, and race. This research might prove to be incredibly helpful in developing a thorough understanding of how people behave.

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