

The City as an Anthropomorphic Character in Aravind Adiga's Fiction

Saasha Asif & Dr Amra Raza***

ABSTRACT: *This research explores the city as an anthropomorphic and alive character in the fiction of the Indian- Australian writer Aravind Adiga namely The White Tiger (2008) and The Last Man in Tower (2011). In both these texts, the major bulk of the narrative revolves around city life — how it influences individual lives and behaviour. The corruption, crime and squalor mentioned in the two texts all revolve around the social dilemmas faced by every individual who becomes a part of the city life. Utilizing the theory of social facts by the French sociologist Emile Durkheim this research contends to elucidate the social factors predominantly discussed in the two texts, and further delineates on the social natures of the two cities: New Delhi and Mumbai respectively mentioned in the two novels. Both the novels highlight the rising neoliberalism in India due to industrialization and entrepreneurship. The prevalent anthropomorphism in both the texts reflects this rising neoliberalism which is bringing a drastic change in the lives of opportunists such as Balram. In addition, by using the theoretical concepts of “organic analogy” and the “homo duplex” , this paper intends to highlight the dual representation of city life: social and anthropomorphic, and reflects how this dualism highlights issues such as neoliberalism, industrialization, and economic disparity in the metropolitan cities of India.*

Keywords: Social Structure, Aravind Adiga, Emile Durkheim, Social facts, Classical Sociology, Neo-Liberalism, Anthropomorphism, Organic Analogy, Homo Duplex.

* Email: saashaasif9@gmail.com

** Email: amra.english@pu.edu.pk

Aravind Adiga (1974-) is an Indian born Australian writer known for his 2008 Man Booker Prize win for his novel *The White Tiger*¹ (2008). After *The White Tiger* he wrote two more books; a short story collection *Before the Assassinations*² (2008) and a third novel *Last Man in Tower*³ (2011).

In his two novels *The White Tiger* (2008) and *Last Man in Tower* (2011) he plays upon the technique of presenting city life anthropomorphically. *The White Tiger* is a story about an entrepreneur who murders his master and steals his money. In *Last Man in Tower* Vishram Society residents murder Masterji because he is resisting the money offer by a famous builder. The novels are a blatant depiction of the crime and squalor which has become a norm in the cities of Mumbai and New Delhi. By drawing an analogy of the city life with human anatomy and characteristics, Adiga depicts the strong influence of city life on the behaviour and psychology of the urban migrants who are new to the city environment.

These migrants listen to the city talking to them and follow it the way they would follow the directions of the God. This anthropomorphization of the city not only establishes the character of the city as alive but also depicts the powerlessness of the gods which are almost non-existent in the urban surroundings. The world view presented by Adiga is amoral where the gods are fierce looking and dangerous but are non-functional. This establishes that Adiga has depicted the city as the new god unlike Hanuman and other gods mentioned in *The White Tiger* and *Last Man in Tower*. The individual cannot escape the strong influence of society as he is bound to live in contact with his surroundings.

Adiga by representing the city anthropomorphically has presented a hybrid structure of the cities where anthropomorphism is used as a metaphor or literary device, and helps in the creation of a collage between the city and the human world. It further establishes the existence of a dualism prevalent between man's own needs and the society's norms. This research draws upon theories from sociologists as it aims to highlight the dichotomy between man's personal needs and his social belonging. This dichotomy can be explained by using Emile Durkheim's concept of the *Homo duplex*.

According to this concept, man's existence depends on two kinds of needs. First are human in nature as he needs to eat, drink, and breathe which are his primary needs. The second ones are social as he needs to interact, love and live among other people. Both kinds of needs are

necessary for the survival of the individual. Adiga by giving the city life, including objects, buildings and other inanimate things human characteristics, elaborates the dependability and coexistence of man's social and individual needs. Discussing the technique of the anthropomorphic representation of Adiga's cities and by employing deconstruction, this research elucidates the factors which influence human identity in a social environment, and discusses the representation of the city as a social organism.

It is also worth mentioning how both the novels *The White Tiger* and *Last Man in Tower* depict societies that are best examples of the rising Neo-Liberalism in India. *The White Tiger* as explained from the perspective of a person belonging to a poor background captures the laissez faire economic policies of the 19th century in post-modern India. Similarly, *Last Man in Tower* is reflective of the narratives of power empowerment and how the conventional norms of ethics and morality can be twisted to reformulate new pathways for change and progress. However, both the novels at the same time depict how the effects of this liberalism are temporary and surface, and do not reach the downtrodden or the underdogs. As one can see in *Last Man in Tower* though new buildings and skyscrapers are being constructed in Mumbai, hence converting it into New Mumbai, still the people living in the slums at the back have no share in this development. On the other hand, opportunists such as Balram have utilized this change for their benefit.

The Role of Anthropomorphism as a Theoretical Concept in Reshaping the Neoliberal India:

The concept of anthropomorphism has long been a part of literary and theological debates. The Greek gods have been shown as anthropomorphic entities who like humans fell in love, indulged in extra marital affairs, and had children. They not only stand for human virtues such as love, and beauty but also portray human weaknesses. Natural phenomena, in many cases, is depicted as an anthropomorphic identity. Also involved in other disciplines, anthropomorphism has its influences in the fields of film, television, science, story writing, art, sculpture making, social anthropology and mythology. The term was first used in 1753 with the meaning of "attributing human qualities to a deity" and since 1806 "of animals and other things" in the light of human forms and images ("Anthropomorphism" n.p). The term comes from two Greek words, anthrōpos, meaning "human" and morphē, meaning "shape" or "form" (*New World Encyclopaedia* n.p).

The historical tradition of anthropomorphism or the organicist-materialist view dates back to the times of Plato and Hegel who presented the “Organic theory of the state.” Later, the analogies by the theorists such as the Swiss jurist, Johann Caspar Bluntschli further traces the parallelism depicting the state as an organism. This concept has been elaborated by the nineteenth century anthropologist Herbert Spencer who gave the theory of the Social Organism. The concept treats the social body as an organism elaborating that the maintenance of an organization is dependent on the proper health of its organs or governing bodies.

Writers before Adiga have tried to present the setting or location of the novel as a living character. The representation of Edgon Heath in Thomas Hardy’s *Return of the Native* is an example of showing the landscape as one of the characters. However, Hardy has not shown the heath either talking or moving yet its description and presence reveals that the writer considers it as a living character quietly observing its surroundings. If one looks back in history the relationship of the city and the individual can be traced back to antiquity. Socrates in Plato’s book *The Republic* maps out the analogy of the city and the soul to define the functioning of justice in a city. Writers elaborating the purpose of the analogy state, “If Socrates is able to show how a just city is always happier than unjust cities then he can have a model by which to argue that a just person is always happier than an unjust one. He plausibly assumes that there is an interesting, intelligible, and non-accidental relation between the structural features and values of a city and an individual” (“The Analogy of the City and the Soul” n.p). The use of anthropomorphism as a literary device or a metaphor, lends the animate and the inanimate world exchange their features. As a result a hybrid structure is formed of the cities giving them the form of a “homo duplex”, a concept later used in the research, given by the 19th century sociologist Emile Durkheim. This makes the city a site where man’s individual and his social needs come into contact and determine his behaviour.

Much of the criticism done on Adiga’s *The White Tiger* is not progressive, instead focuses on the drawbacks in the authors art of characterization or his exaggerated depiction of reality. M.Q Khan in his article “The White Tiger: A Critique” (2009) focuses on the representation of India using animal imagery, symbols and other pictorial images. Khan after discussing the symbols and the images used in the text quickly shifts towards the negative criticism in the novel. He comments that, “All the rich people, all the entrepreneurs, all the politicians and, of course, all the rulers and ministers are cheats, dishonest, murderer and upstarts as painted

by Adiga. But there are some good persons, good soul and well – meaning rulers who have a good deal of humanity to uphold faith, truth and honesty” (93). This research does not focus on the propaganda that this text has created but focuses on the issues and the problems highlighted in the midst of the story. The many historical and political references within the narrative of the novel portrays that the focus of the writer is not just the depiction of the romantic or fantastical, but sometimes the whimsical can also be used as a technique to glimpse at what is real and important. This research does not focus on whether the representation of India itself is positive or negative, but helps to understand how the employment of anthropomorphism highlights the serious and blatant issues of industrialization, economic disparity and Neoliberalism etc. in the texts.

The White Tiger and *Last Man in Tower* both have depicted a bleak but a true picture of India. The representation of India as a poverty stricken and corrupt state has not settled well with many Indian critics and writers. This is a time when Indians want to project a positive image of India with its rising economy and neoliberalism. However, the projection of such an image by writers such as Adiga destroys the so-called radicalization in India. Prateek Deswal in his article “A Critical Analysis of Aravind Adiga's *The White Tiger*: A Socio-Political Perspective” (2014) tries to defy the image presented by Adiga in *The White Tiger* by establishing a contradictory and a so-called real picture of India. He states, “The key, the way that Adiga is showing does not open the doors to emancipation, but only leads to destruction. The way out of ‘Darkness’ that he is suggesting might be, romantically appealing, but is definitely not practically sustainable” (285). Deswal is more concerned about the image that Adiga presents and not the hidden problems he is highlighting. By presenting a couple of these binary images, Adiga wants to highlight the economic disparity and the growing tussle between the rich and the poor in which the rich always win. Balram murdering his master is not a recluse which Adiga is providing, it is the only way for Balram to become a part of the powerful. It is not because Adiga is proposing violence as an answer to corruption and injustice but it is the only solution remaining when the system fails to address the subaltern and underprivileged.

This theme of urbanization and globalization is also one of the main concerns of the classical 19th century sociologist Emile Durkheim whose “theory of social facts” is used later in this research. Paul Hirsch, Peer C. Fiss and Amanda Hoel- Green in their essay “A Durkheimian Approach to Globalization” (2009) draw upon Durkheim's concept of the

division of societies in his seminal text *The Division of Labor in Society*. Elaborating the differences in societies built on mechanical and organic solidarity they write, “Durkheim’s legacy centers on his analysis and concerns about the societal transformations of his day and their impacts on individual psyches” (224). This highlights that Durkheim’s writings and theoretical concepts, though part of the classical sociology, are still widely applicable to the contemporary sociological issues. This research on literary representation draws on sociological theory as it aims to study the dualism which includes both the disciplines of anthropology and sociology.

In the advent of these transformations and changes, the criticism by Aradhana Sharma in her book *Logics of Empowerment: Development, Gender, and Governance in Neoliberal India* (2008) is worth mentioning. Sharma in her book focuses her attention on the economic and cultural rise in countries and societies such as India with a focus on how in order to be affected by the progressive changes of this neoliberalism one must need a change at an individual level to rise above the status quo and become a part of it. She states this by giving a picture of the post- liberalization in India:

Whereas Indian elites and middle classes have gained from economic liberalization, those on the fringes have suffered its spectacular unevenness and inequalities. While the dominant classes have successfully avoided bureaucratic hurdles along the path of economic growth, the subalterns have had to contend with bureaucratic agencies that might be avoiding them. (Sharma xv)

It is important to note that those that are part of the lower strata of the society can only benefit from the gifts of these brilliant transformations in India if they are economically uplifted, and are part of that hegemony of the elite and the powerful. Anthropomorphism itself resonates that change in which this nuanced image of the society is presented where the duality in the stability and the workings of the village of Laxmangarh and New Delhi can be affectively seen. Further, these power dynamics can be seen in the Vishram Community where those like the Masterji are considered as obstacles in the path of this rising industrialization, and will be crushed as necessary evils. In the face of

these societal transformations, anthropomorphism depicts that molding force which is constantly shaping and reshaping the urban space surrounding the characters in the texts who are being dominated by the social life slowly taking over the individual, and shows how the mind set of an urban migrant newly exposed to the city ambiance is reshaped by the rising social and cultural changes.

Rupal Oza in her book; *The Making of Neoliberal India: Nationalism, Gender, and the Paradoxes of Globalization* (2006) states how the rise of globalization has added new meanings in the concepts of Nationalism, Gender, and Globalization. She elaborates how with the loss of nation-states and the rise of the empire under globalization there also increases a sense of loss of one's identity and place. In order to invigorate the national spirit she uses both genders as narratives which strengthen nationalization in a rising global economy. She quotes Harvey, "...how we individuate ourselves shapes identity. Furthermore, if no one "knows their place" in this shifting collage world, then how can a secure social order be fashioned or sustained?" (qtd. in Oza 5). The characters in Adiga's texts use anthropomorphism to find a sense of place. They try to individuate themselves through anthropomorphism when they need empathy and have a heightened sense of loneliness. The depiction of anthropomorphism helps the characters in familiarizing with their environment which increases their sense of place and belongingness. Masterji and Balram both witness the inanimate world as alive more frequently when their sense of security is compromised or their lives become more solitary.

Sarah Gladly, in her research paper, "Shifting Indian Identities in Aravind Adiga's Work: The March from Individual to Communal Power" discusses about the power dynamics and the role of identity in Adiga's texts. She debates with supportive criticism on how with the rising globalization and industrialization there is a concurrent shift in the power dynamics as she states, "For Adiga, the main sources of authority and power are found in private businesses such as Shah's company. They may also be found in community actions within the traditionally defined "private" or domestic sphere. By aligning these two forces of private business and community actions into a single unit of authority (Shah and the residents as a unified force), Adiga creates a power force of both authority and identity" (31-32). Adiga reinstates power and authority and presents this dichotomy in both his texts. Since he writes urban fiction hence the issues related with urban life primarily economics form a major

part of his discussion. The issue of identity in case of Asian countries such as India is also important since it links one back to the times of colonialism from where all these colonies have regained their freedom and identity. But still in the quest of achieving standards, power and liberalism like the West, Adiga with the aid of anthropomorphism very subtly critiques how there is an equivocal distribution of this economy. This unequal distribution of wealth is the root cause of the rising urban migration and the growth in the crime rates. Where this globalization and liberalism is an improvement in the eyes of entrepreneurs and businessman who thrive in it, people such as Balram's father and the one's living in the slums behind Vishram Society are oblivious of its existence. The change as a result of these improvements is just surface, and this spark attracts the underprivileged which are forced to commit crimes.

Much of the criticism done on *The White Tiger* and *Last Man in Tower* focuses on the study of power dynamics and the role of Identity in his texts. Further, they deal with representative techniques, images and metaphors used in the narrative of the novels. This research however, has recognized a different stylistic device in the writings of the writer which is both unique and informative. Anthropomorphism is not only used as a stylistic device which makes Adiga's writing distinctive, but it is also used as a tool which highlights and critiques the prevalent social concerns in the urban spaces mentioned in the two novels. These social concerns such as Globalization, Industrialization, Economic disparity, Neoliberalism and Hybridity all are infused into one stylistic technique of anthropomorphism. This tool enhances the varied dichotomies present in the economic, political and social systems of India. One can say that it is a collage of all the prevalent issues and concerns of India merged into one. Hence, this research through anthropomorphism highlights all these dichotomies and binaries: Individual; Social, Urban; Rural, Master; Slave, Rich; Poor etc. These dichotomies help the readers spot the differences and inequalities in the lives of the urban migrants and how they cope with their current situations. The social facts primarily help the inhabitants of the cities to shape and mould themselves according to the norms of these urban spaces.

The social facts are an aid which the individual adopts for creating a balance between one's social and private needs. For further research I will draw upon Emile Durkheim's (1858- 1917) theory of social facts in *Rules of Sociological Method* (1982)⁴. He writes in his book while explaining the meaning of social facts, "Thus there are ways of acting, thinking and feeling which possess the remarkable property of existing outside the

consciousness of the individual" (51). In this research the city's external environment acts as a guiding principle for the protagonist. The influence of power, money, public opinion, mob rule and crime all depict the power of the community over the individual. These exist as social facts and determine the social nature of the city. Moreover, they are represented as social concerns in Adiga's texts which constantly alter and change the role of the Individual and the society. This change is fully communicated with the employment of Anthropomorphism. This technique along with zoomorphism, and mechanomorphism have addressed and highlighted the varied issues related to urban environment in a new light.

The critical works viewed above depict the work done on the theme of anthropomorphism in literature, sociology and anthropology. However, this research deals with highlighting the city as an anthropomorphic character elaborating the urban migrant's experience of the city in literary fiction. The essay will prove an addition to the existing canon of research done on urban fiction and metropolitan cities.

The City as an Anthropomorphic Body:

This research deals with the representation of social bodies in Adiga's fiction using human and anthropomorphic details. Moreover, it is an analysis and survey of the varied social issues and norms working underhandedly in the lives of current metropolitan cities. The topic delineates on the concept of anthropomorphism and its social standing in the lives of the characters that witness it.

Anthropomorphism as a concept has influenced various fields of studies including anthropology, religion and psychology. Much like Durkheim's concept of the social facts monitoring the culture of a society influencing an individual's behaviour, anthropomorphism provides meaning to the world outside in the light of human emotions and perceptions. It acts as a reaction force of the mind directed towards the society, and helps the individual in developing a social understanding.

The general definition of the concept is given by Stewart Guthrie whose seminal work deals with the theoretical application of anthropomorphism in the field of religion. Thomas Coleman in his interview asks Guthrie about the general definition of the term anthropomorphism to which he replies, "The standard definition is the attribution of human characteristics to non-human things and events. [...] it includes action that was caused

by a totally impersonal inanimate phenomena, but you attribute human action to it” (n.p)

In a similar fashion, a fictional and fantastical world is existent in the narrative of Adiga which merges the boundaries of reality and fiction, and is dominated by the anthropomorphic highlights of the Hindu religious sentiment along with the anthropomorphic depiction of their gods. Auditory and visual hallucinations are witnessed by the protagonists’, which are literary techniques of dream allegory where a fantastical world is introduced, and is made to unfold as the reader wages further into the text. Further, it is a reassertion of the necessitating existence of the anthropological with the social, and how both these forms influence and affect each other.

Anthropomorphism has been considered a religious topic since ages. In these texts, its use has been taken beyond religious purposes to the introduction of other forms such as zoomorphism and mechanomorphism. Harvey in his book *Feuerbach and the Interpretation of Religion* explains Guthrie’s concept of religion. He writes, “Religion [according to Guthrie] is simply the systematization and generalization of one of the most basic and natural forms of human interpretation perceiving the non- human world as human like” (282). In a similar manner, anthropomorphism has taken up the domineering role in Adiga’s metropolitan cities, acting as a surrogate for the religious gods and goddesses, and further reasserting their lost existence in the post- modern world. The writer by depicting the ordinary, mundane and inanimate city- forms as alive has placed the city at a prominent position in his novels. By depicting the city as a hybrid structure of the social and the anthropological, Adiga has presented the social structures in a new light where it is all powerful, and controls human behaviour through its social facts and institutions.

Highlighting the power of the city, and its substitution for the gods and the goddesses, the slogan from the Hindu spiritual book Bhagavad Gita on Ram Khare’s booth holds importance as it says, “I was never born and I will never die; I do not hurt and cannot be hurt; I am invincible, immortal, indestructible” (LMT 8). These lines further become more significant at the end of the novel depicting the strength of the community over the individual, highlighting the purity of the soul over the corruption of the body. The events of reincarnation and anthropomorphism overwhelm the Hindu religious philosophy depicting the strength and immortality of the mind or soul over the transient nature of the corporeal.

Here the social facts of a society are mental in nature which exercise their power over the individual enacting their strength.

The Use of Animism, Zoomorphism, and Mechanomorphism:

One of the features adopted by Adiga for depicting the city life in addition to anthropomorphism is the religious cult of animism. Durkheim in *The Elementary Forms of Religious Life* elucidates:

The other [cult than naturism] has spiritual beings as its object, spirits, souls, geniuses, demons, divinities properly so-called, animated and conscious agents like man, but distinguished from him, nevertheless, by the nature of their powers and especially by the peculiar characteristic that they do not affect the senses in the same way: ordinarily they are not visible to human eyes. This religion of spirits is called animism. (92)

Though, Durkheim believes that animism cannot be seen or felt by the other senses, the characters of the novels witness visual and auditory assurances which assert the presence of soul and agency within these inanimate beings. In short, they act as vessels of gods' powers and are used as guiding tools which predict the future happenings, and deliver signs accordingly.

In a similar fashion, according to the concept of reincarnation the human soul has to survive innumerable lives in order to attain perfection. Similarly, in Adiga's novel *Last Man in Tower*, the old calendar serves as a new repository for Masterji's deceased wife Purnima's soul as the narrator elaborates:

He closed his eyes and brought his hands near the gold border of the sari. He breathed in the camphor- tinted air from the shelf. He thought of the time he had not defended her from her brothers in Suratkal. The old calendar began to hit the wall faster, *tap- tap- tap*, and now he was sure Purnima was speaking to him. *Tap- tap- tap*. She did not want to know about the past. (48)

This quote highlights how in addition to being treated as a concept, animism is also a part and parcel in the narrative of the writer's fiction just like the calendar is used to convey the message as if possessed by a spirit. The predominant cynicism motioned towards the Hindu gods and goddesses, and the use of anthropomorphic techniques reinforces the

concept of anthropocentrism, and human supremacy which is no more dependent upon gods anymore. Balram's disrespect towards the gods elaborately defines the concept, "I punched the fluffy black ogre a dozen times. I looked at the magnetic stickers of goddess Kali with her skulls and her long red tongue – I stuck my tongue out at the old witch. I yawned" (TWT 156). The blunt sarcasm and criticism directed against the gods also reveals the need for a more prominent proof of the gods' presence and response. The narrator in *Last Man in Tower* Mr Shah of the real estate claims to have made the human body better functioning than the creator Himself. He states, "If I had designed the human body, I'd have done a much better job, Rosie. The materials used are not the best. Corners have been cut. The structure collapses too soon" (53). This draws an analogy between man and God where man's and God's image is compared. The representation of human morphology in the guise of animal images is declarative of an all-encompassing human perception which overwhelms the surrounding structures, and molds them in its own reflection.

Along with animism, zoomorphism is another technique adopted by the writer which is the attribution of animal forms to the external environment. As the third person authorial voice in the novel highlights, "Painted amber like the wall, and speckled with dirt, the stem of the tree bulges from the masonry like a camouflaged leopard; it lends an air of solidity and reliability to Ram Khare's booth that it perhaps does not deserve" (LMT 9). The amber like color of the tree highlights its similarity to a leopard. The bulging image of the tree is forever captured in the form of a moving and jumping leopard delivering agency and mobility to the tree which is not its characteristic, and further making it prominent in the reader's eyes. Avis in his article after elaborating all these *-isms* highlights the reason for animism. He writes, "[...] animism should instead be understood as a series of nested relationships within the surrounding environment" (60). As anthropomorphism has also been circulated as a cognitive theory much of its theoretical explanation borders the fact that it provides stability and familiarity between the individual and the outside world. This further can be elaborated by the fact that the characters in the novels use this technique especially when they are alone, and meditating.

Another technique mechanomorphism is the attribution of mechanical features to inanimate or animate creatures. This is also an important literary device used in the narrative of the novels. As Balram describes the yellow crane, "It *was* a monster, sitting at the top of the pit with huge metal jaws alternately gorging and disgorging immense

quantities of mud. Like creatures that had to obey it, men with troughs of mud on their heads walked in circles around the machine; they did not look much bigger than mice" (TWT 158). This excerpt is one of the examples where all the three *-isms* namely animism, mechanomorphism, and zoomorphism are used. The yellow crane is given animistic features sitting and eating like an alive monster. Whereas, the workmen are represented as machines monotonously working as automatons. Further, the word 'creatures' also enhances the inanimate and mechanical features attributed to them which highlight their numbness and vanishing humanity. Further, they are given the morphology of mice which are derogatory creatures signifying the petty value human beings have reached due to social inequality.

Avis in his article highlights the reasons for using zoomorphism and mechanomorphism. He mentions that zoomorphism is used for depicting amorality and mechanomorphism for depicting coldness of the machine world (qtd. in Avis 59). It further signifies that basic human characteristics such as honesty, sincerity, empathy are vanishing from the human world. Hence, humans have started resembling the inanimate due to their growing apathy, and becoming a part of the inanimate world.

Durkheim's Organic Analogy and the Homo Duplex:

The anthropomorphic details further highlight the organic analogy between human body and social structures just as Durkheim mentions in his writings. Professor Thompson mentions in his book *Emile Durkheim* stating how by this technique Durkheim has infused dual states and disciplines forming intermediary positions as he highlights:

It is now possible to see how the fixed and the fluid, structure and process (processes of thinking and acting in society), can be fused into one. The various layers of the social organism like the internal milieu of the biological organism, are governed by certain basic codes. It is in this way that the internal milieu of the society is also internalized by the individual. (96)

Thus, Durkheim uses this analogy to draw similarities between biological and social structures, associating the same unity among organs and functions as in an individual. Adiga on the other hand, plays on this technique to present anthropomorphism as another social fact of the societies portrayed in his novels, which the characters employ to see the city through their eyes and perspectives.

This mode of representation is also used to convey hidden meanings, signifying the hold social factors have over individual acts of thinking, and the hybrid structure formed due to the infused states of social and human factors which guide the individual throughout his life.

The crux of this model is the inseparable natures of sociology and anthropology. Hence, he created a model which created an intermediary status of the two disciplines highlighting their symbiosis, and yet maintaining their uniqueness. Similarly, Adiga while using anthropomorphism as a religious practice or a literary device enforces the deep down effect of social surroundings over individual thinking, and behaviour. Balram mentions this influence of his village which he calls the Darkness. He narrates, “[...] the Great Socialist started off as a good man. He had come to clean things up, but the Mother Ganga had sucked him in” (TWT 97). Further, along with the Darkness, the narrator is similarly concerned with the environment of the city as one of the drivers talks about Balram, ““He’s raw from the village, still pure. Let city life corrupt him first”” (TWT 147). The Darkness has its own addictions which involves taking care of one’s family, and providing for them which proves hazardous for the individual’s health. Similarly, the city ironically called as the city of lights has its own attractions which are attractive and illuminating but have their own darkening consequences on one’s morality and character.

As far as neoliberalism is concerned what Adiga has shown matches the exact argument which the critics present when it comes to rising globalization and economy in India. It is an empowerment which the poor sector has no idea of. Where education is the only skill that the bourgeoisie have, the rich have their money and connections, the poor have nothing. It is only after a process of long struggle and effort and after the provision of education that the poor can be a part of it. This is similar to what Aradhana Sharma highlights in her book. As she states that even after the developmental scheme of the women and children in the rural areas, the women could not turn the skills of vegetable picking and midwifery into money earning tasks (30). This is only because everyone wants to improve their lives in a night like Balram did, but no one wants to struggle for it so that the change can actually affect others as well. As Sharma quotes the words of the MS of the Development of Women and Children in Rural Areas (DWCRA), “It is responsibility to do the work” (qtd. in 31).

In the midst of these important social concerns, Adiga has employed anthropomorphism as a technique which is associated with the ability to see the underlying truth or the latent meaning behind everyday things, and events. The more the characters reach the level of maturity the more they become solitary as if they are finally aware of the powerful persona of the city, and its influence over their lives. In the chapter *The Sixth Morning* Balram along with a new dawn witnesses a new change in himself and New Delhi. The whole chapter is heavily infused with anthropomorphic imagery, so much so, that Balram starts talking to the city itself. He narrates, “My heart was bitter that night. The city knew this –and under the dim orange glow cast everywhere by the weak street lamps, she was bitter. *Speak to me of civil war*, I told Delhi. *I will*, she said” (TWT 220). The further mentioning in the text regarding prophets, war, holy books and the end of the world with the dim orange glow is symbolic of the light of God which illuminates the sinner’s path, and takes him away from the darkness of sin. However, the symbolism mentioned here is ironic as Balram further recedes back into darkness even after coming to the city of lights, and kills his master in the coming chapters. Since, nobody else is witnessing this except Balram, it appears that Balram is having an ‘out of body experience’ in which he is floating here and there, evaluating and commenting on his surroundings.

Anthropomorphic and zoomorphic depictions not just attribute human morphology to social structures, but also exchange the features of city life with the individual. As Masterji draws the similarity between the mongrel beast and the politician, “Perhaps this mongrel beast looked like one of those, half politician and half criminal, who ruled the city, vile and necessary” (LMT 28). Just as the mongrel beast is fatal to the domestic livestock the corrupt politician is injurious to the health of the common man, and his inhumanness is shown by his resemblance with a beast. These small everyday associations highlight the moral degradation of the society, and its infrastructure by linking it with the raw energy of a beast, using zoomorphism as a technique of political satire.

Guthrie in his book *Faces in the Clouds* highlights the reasons for human tendency to anthropomorphize things as he writes, “Rather, programs must possess equivalents of mental representations, to which they fit data. These representations correspond to what Richard Gregory calls “hypotheses”, what Ernst Gombrich calls “guesses”, what Ulrich Neisser calls “anticipatory schemas”, and what Donald Griffin calls “searching images” (qtd. In⁵ Guthrie 98). All these statements represent an

ability and tendency towards curiosity, and formulating ways to satisfy it. Anthropomorphism can be termed as such an ability which shapes and moulds the accepted norms of thinking, and takes them to a new dimension. It is a religious, social, cultural and political concept which highlights all the social concerns of the Indian society.

Oza in her book also names sites which she claims are spaces where opposing and contradictory narratives blend and mix in together for the stability of globalization. In one of her examples she explains as follows, “If one sees in the sites of television and the pageant contradictory impulses of the state in its attempts to mediate its borders, then the discourses on the nuclear blasts can be seen as attempts to define a masculine heterosexual nation as capable of protecting and reasserting its geopolitical boundaries” (19). The narratives and archetypes that globalization opposes are supported by other institutions in the name of nationalism. Balram is seen as an individual of the poor class who seems to be fighting the rigid hierarchy of the rich and the poor. He is an entrepreneur not just because he shows resistance towards the status quo, but he is unique hence called as the white tiger because he follows the old methods of corruption and injustice and becomes a part of that same status quo himself which apparently he seems to be resisting. Hence, Adiga elaborates the inherent paradoxes and dualism prevailing in the political system of the neo-liberal India where the local and the global have exchanged their features making the state as null and void in the midst. This homogeneity of heterogeneous ideas and concepts can be perfectly depicted with the use of anthropomorphism.

Anthropomorphism as a Stylistic Device:

Firstly, it is important here to mention the varied ways through which this technique is used in Adiga’s texts. Firstly, he uses this technique as a simile using like and as to elaborate association between human and non-human entities. As the narrator describes, “Each year in September Purnima had paid for a man from the slums to scrub and whitewash them [the stains]. This year, unscrubbed, the stains were spreading like ghostly evidence of her absence” (LMT 19). The stains, calendar, and almirah all which belonged to Purnima are heavily infused with the remains of Purnima’s soul attributing life to them. Similarly, the stains not only become animated with Purnima’s existence but also present a gothic picture of the building highlighting supernatural and ghostly manifestations. Even Guthrie in his book *Faces in Clouds* elucidates the

processes for human perception as he states, "Computer programs and complex organisms alike, that is, see the world by scanning fragmentary evidence with schemata and thus "hallucinating" some whole upon sketchy data about parts" (100). The human mind works in a way in which it always sees more than the actual picture, imagining and creating the rest on its own. Thus, the spreading of the stains is described by the use of the word growth applied for a living creature demonstrating the supernatural activity inside the building.

In another of the chapters anthropomorphism is used as a caricature where inanimate things are given the ability to talk and answer. As the narrator describes, "What is Bombay? From the thirteenth floor, a window answers: banyan, maidan, stone, tile, tower, dome, sea, hawk, *amaltas* in bloom, smog on the horizon, gothic phantasmagoria (Victoria Terminus and the Municipal Building) emerging from the smog" (LMT 32). Phantasmagoria is a form of theatre where macabre objects are presented using a lantern against screens, smoke etc. Here again Bombay is depicted as a supernatural and gothic place where buildings are surrounded by smoke and fog giving it a scary appearance. It further reveals the unidentifiable nature of Bombay which is metaphorically represented as hidden under smoke screens. The anthropomorphic representation of the talking window is an animistic representation of a person telling about the city which he inhabits. Thus, the window stands for the collective representation of the people of Bombay who define it using a sequence of words belonging to varied semantic fields which highlight the cumbersome and elusive nature of Bombay.

Similarly, explaining Durkheim's contribution to sociology, Thompson mentions the reasons for Durkheim's theory of the social whole, "Instead of stopping at the exclusive consideration of events that lie at the surface of social life, there has arisen the need for studying the less obvious points at the base of it—internal causes and impersonal hidden forces that move individuals and collectivities" (qtd. in Thompson 40). The narrator while describing Masterji's sentiments for his dead daughter Sandhya states, "In the market by the station, mango- sellers waited for the returning commuters: ripe and bursting, each mango was like a heartfelt apology from the city for the state of its trains. Masterji smelled the mangoes and accepted the apology" (LMT 31). By employing the anthropomorphic technique, the inner anxiety of Masterji's heart is also revealed which craves, after being lonely, for the company of another. It is important to note that the protagonists and characters mentioned in

Adiga's texts which involuntarily apply anthropomorphic definitions to their surroundings, are either alone like Masterji whose family is dead or are urban migrants like Balram who is away from his family. Thus, in interpreting their social environment the characters also reveal their inner conflict and turmoil whether it is related to one's wrath against the cities' trains due to which Sandhya died or the dilemmas of urban migration where winning one's freedom also means being alone in the city.

It is because of this loneliness and strangeness that Mrs Pinto is afraid to leave the building in Vishram Society. The narrator states, "The children were far away, but they had Vishram all around them, warm, human, familiar; it was the protective keratin they had secreted from the hardships of their lives" (LMT 57). The Vishram building is anthropomorphized as it has taken the place of the Pinto's children. It has become warm and familiar just like it is part of the family. On the other hand, it is also more human and warm instead of the children who did not care for the loneliness of their parents and went to earn money. Thus, their apathy is transferred into the humanness of the Vishram building which is always there for the Pintos providing them with a sense of protection. Even the protective keratin which supposedly are one's children after one reaches old age has been changed with the company and longing of one's attachment with his dwelling. The technique of anthropomorphism and other *-isms* especially mechanomorphism and zoomorphism are associated with the era of modernism, and its baggage among which the most important is the loss of identity, and loneliness. The protagonists of Adiga's texts have a heightened passion for separating themselves from the mob for the maintenance of their individuality. However, Adiga in both the texts have aimed at achieving different results for this desire of freedom. Where Balram in *The White Tiger* rises from being the son of a rickshaw puller to a successful entrepreneur, Masterji is murdered by his community for restraining a builder's offer which requires the whole Vishram Society to vacate their houses.

The heightened affinity with one's surroundings is revealed in the passage where Masterji and his deceased daughter Sandhya is talking. The narrator describes:

Father and daughter, in the old days, had often stopped in the garden to look at the webs and talk of the differences between men and spiders. He remembered one difference they had agreed on. A spider's mind is outside him; every new thought shoots off at once in a strand of silk. A man's

mind is inside. You never know what he's thinking. Another difference, a spider can live without family, all alone, in the web he makes. (LMT 62)

The analogy stresses on the affinity of human beings with their community, and reflects on man's dependency on his social surroundings. However, Thompson claims Durkheim's concepts as focusing on dualism as he states, "Durkheim's view of human nature was that it contained a dualism. Every individual had egoistic and altruistic tendencies, and the existence of society depended on the maintenance of a certain degree of altruism" (57). Durkheim has applied psychological terminology to define the individual's social behaviour.

Explaining the same kind of autonomy Oza in her book while quoting the definition of globalization states that globalization can actually be termed as compression in space, because distance is not just the only measuring tool for the measurement of distances (3). Though globalization has brought the world closer and turned it into a global village, yet this connection has only been restricted at the cyber level. People have failed to be really close to each other. Where Neoliberalism, entrepreneurship and globalization have modernized our indigenous and local life styles, at the same time, they have taken that sense of peace and homeliness that a man craves because of his social nature. In order to communicate this need Adiga has employed characters which are living solitary lives who see the external environment with a little affinity. They tend to humanize their environment using anthropomorphism so that they can satisfy their needs of communication and socialization which has diminished due to rising industrialization.

Likewise, Adiga's use of the anthropomorphic imagery in his novels replicates the inner conflict of the individual's mind, and reproduces it in the form of Durkheim's organic analogy which is a reflection of the inner on the outer. That is the influence of the social in the makings of the individual. This inside and outside metaphor is also played within the texts which highlights the dichotomy and the mutualism of the social and the individual, and the inner and the outer. As Balram states:

We were like two separate cities – inside and outside the dark egg. I knew I was in the right city. But my father, if he were alive, would be sitting on that pavement, cooking some rice gruel for dinner, and getting ready to lie down

and sleep under a street lamp, and I couldn't stop thinking of that and recognizing his features in some beggar out there. So I was in some way out of the car too, even while I was driving it. (TWT 138)

This inside- outside metaphor elaborates the economic disparity and social inequality within the city which has produced a rift within the city's infrastructure, dividing it into two halves. The dark egg used as a metaphor for the car further strengthens this dichotomy where the rich class sitting inside the hard shell of the car, rich and delicate simulate the soft yolk of the egg. Whereas, the hard shell of the egg much like the hard exterior of the car protects the rich, providing a defense from the outside contamination and harsher realities of life. Balram sees himself as one with the people outside the car, empathizing with their condition and finding his father's resemblance in some beggar. This reflects the dualism between the social and the individual factors, further elucidated by the organic analogy of the dark egg, associating an inanimate car with an embryo which signifies life. Further, it reveals Durkheim's concept of the social facts which also rely on the dichotomy between the individual and the social considering them mental in nature, and yet external to the individual.

The use of the organic analogy by Durkheim is a mode of transaction between the here and there which elaborates two existences which are separate, and yet are necessary for each other. In doing so, the individual by adopting an external view can also develop a participatory approach to synchronize with his surroundings, and to further modify his own being as he is not separate from his environment, but rather a product of it. Similarly, the anthropomorphization of the city surroundings is also an approach towards understanding society as its product which according to Durkheim's functionalist approach has the same unity within its institutions as the organs have within the body.

Another way in which Adiga has employed the literary device of anthropomorphism is by using organ symmetry and their functioning within the social structures. The concept can be traced back to Herbert Spencer's concept of the "social organism", and the "Organic Theory of the State" by Hegel and Plato which establish the unity of the state and its individual functioning with the general functioning of a biological organism. In explaining this concept Bluntschli, the Swiss Jurist in his book *The Theory of the State* traces the replica of a man's body in the nation. He writes:

To him [the philosopher] the state is a human organism, a human person; but if so, the human spirit which lives in it must also have a human body, for spirit and body belong to one another, and between them make up the person. In a body which is not organized and human the spirit of man cannot truly live. The body politic must therefore imitate the body natural of man. (30-31)

This is a practice which elaborates the interdependency of the individual and society, highlighting their intimate and symbiotic relationship. Similarly, anthropomorphism deals and explains the underlying dual relationship which is very well signified by the use of Durkheim's organic analogy. As the narrator elaborates Mrs Pinto's relationship with her surroundings, "When her eyesight had begun to dim, over a decade ago, Mrs Pinto had kept a strict count of steps (even retracing her path when she lost the count), but that was no longer necessary. The walls had sprouted eyes for her" (LMT 57). The sprouting of eyes not only elaborates the organic analogy used, but also signifies the forever present and alive character of the building represented as a microcosm of the city. The sprouting of eyes in the walls is significant of how environment and surroundings do not serve as peripheral backdrops or settings for Adiga, rather they serve as silent protagonists waiting for their turn to speak and interact. It also hints at the close-knitted community of Vishram which just like the prowling cat is surreptitiously aware of each individual's prospects, and keeps an eye on them.

Walter M. Simon while explaining Herbert Spencer's "Social Darwinism" and his biological analogy writes:

Basically, of course, his conception of the "social organism" depended on the continuity of all phenomena, on the universality of the evolutionary process; and, more specifically, on the similarity of the relationships prevailing between a man and his constituent biological elements on the one hand, and between society and its constituent elements – human beings – on the other. (295)

Durkheim's organic analogy traces the same historical tradition where the unity within industrial societies is established like the coherent functioning of a biological organism. These theorists consider society as not something which is static or inanimate but rather a growing, changing and developing structure. Thus, they do not treat society as something rigid rather consider it as taking part in the larger process of evolution. As the narrator

elaborates the cosmic world of the city, “Within the Milky Way of the city, you can sometimes recognize an autonomous solar system: like these men playing their card games in near silence on this dim landing, breaking only to eat lunch or replace the wick of the oil lamp” (LMT 156). This statement clearly reveals Adiga’s conception behind both using biological terminology for the city, and associating the Milky Way with the ephemeral world which are two spatially different places. The writer’s main concern is to highlight the universality of the city environment whose concerns are so wide that they encompass the whole cosmos within them. Further, it highlights the monistic concept which traces the roots of all matter towards the same origin regardless of their different natures. It reveals the universe as an organism where each individual plays its role in the bigger scheme of things. The authorial voice presents the bigger picture in front of the readers, whose omnipotent existence presents a bird’s eye view of each cell within the body of the city as a social organism.

Anthropomorphism as a stylistic technique not only depicts the internal psychology of the characters, but it is also used as a ploy to represent the ever- bustling cities that is Mumbai and Delhi used as spatial settings in the texts. The changing and evolutionary nature of the cities due to Globalization, Neoliberalism and Revenue Generation can very evidently be seen in the new names of the cities: New Mumbai and New Delhi. This change and evolution is depicted by the writer through his exclusive use of anthropomorphic details which communicate every turn of event subtly. When the builder presented the deal in front of Masterji for selling his house, the waves of the sea resembled to a bull that was crashing with the walls of the house. Hence, whenever social concerns be it corruption, squalor, economic disparity, rise of private businesses and urbanization are discussed anthropomorphic, and zoomorphic images become pervasive in the texts which reflect this change and evolution.

In addition to the use of anthropomorphism as an analogy it also depicted as a form of magical realism. Due to the multidimensional and complex nature of the cities depicted in Adiga’s texts, the realistic setting of the novel often gets heavily infused with fantastical, dream framework, and surreal imagery. As Balram mentions:

I stood to the side, as it passed me, I saw that this cart was full of the faces of the dead buffaloes; faces, I say – but I should say skulls, stripped even of the skin, except the little black bit of skin at the tip of the nose from which the

nostril hairs still stuck out, like last bits of the personality of the dead buffalo. The rest of the faces were gone. Even the eyes had been gouged out. (TWT 256)

Further, Balram sees one of the dead buffaloes talking to him, shaming him over what the landlords might be doing to his family. He confesses that it seems like a dream to him. The talking buffalo is an unconscious reflection of Balram's fears and guilt that he had preferred his selfish desires over the interests of his family. Later, he even sees the faces of his family in the faces of the dead buffaloes. The whole scene is a reflection of Balram's inner indignation at what he has done to his family. Plus, it is a pictorial representation of the duality of Balram's personality who is torn between his own egoism and desire to live like a free individual inculcated within him after an exposure to the city environment, and the aspirations to fulfill his duty as a son and share the burdens of his brother. The last bits of the hair still defiant signify the remaining consciousness which Balram has, in order to make him realize his mistake. Further, anthropomorphism incorporated with magical realism is a technique which spots the macabre and dark realities of life, and creates a blending of the fictional and the real world leading to self- discovery and criticism.

The anthropomorphic depiction of the city is depicted in two different ways in both the texts. In *The White Tiger* the character seems to be indulged in a deep conversation with the Chinese Ambassador in an open letter. The whole novel is an intense soliloquy where all the description is given by the protagonist. The characterization or presentation is indirect as the authorial view point is hidden or masked by the omniscient narration of Balram. However, in *Last Man in Tower* the characterization is direct where the writer in third person describes the environment or aura of the city and its habitants vividly. The city of New Delhi and Mumbai are both represented as foils to the main characters. In many instances the city environment is shown as an unconscious projection of the characters' inward psychological trauma and conflict. With the detailed analysis of the cities, the reader gets an inside view of the characters' dilemma, and a detailed analysis of the building struggle between his altruistic and egoistic desires. The logo of the novel *The White Tiger* symbolizes the pervading dichotomy and tug of war between the altruistic and egoistical tendencies within an individual. At one end, the rooster signifies the rooster coop mentioned in the text which stands for the supremacy of the society over the individual. Whereas, on the other side, *The White Tiger* is a demonstration of the individualistic and egoistical desires within the individual. Hence, the cover page signifies the

ongoing war between the individual and the society, both fighting for survival and dominance. The persistent use of animal imagery within the text also symbolizes the theme of survival predominant within the narrative. Similarly, in *Last Man in Tower* the logo represents a building in which only one man remains in the apartment which signifies the rigid attitude of Masterji who alone is not strong enough to fight back the community as he is crushed by it in the end. The title also signifies the outcome of static attitudes and mannerisms which are consequently wiped out by social currents and evolution.

All of these characteristics are part of Emile Durkheim's philosophy who's every theory including the theory of social facts, organic analogy and the concept of the homo duplex relies on the union of the social and the collective. According to this view, he has been claimed as a materialist- organicist highlighting the philosophy of organicism which is a way of seeing the external world as an organic whole. This further highlights upon the theme of microcosm versus the macrocosm where even the smallest particle of the world simulates the whole in its structure and function attributing life even to the smallest particle.

The technique of anthropomorphism also appears in the novel as a form of spiritualism, animism and zoomorphism where either inanimate beings become alive depicting the presence of souls within them, and making the environment appear more conscious and prominent. Similarly, Adiga's texts use recurring animal imagery and motifs within the narrative which signifies the building competition for survival and predominance of jungle law as his texts signify the tussle between the society and the individual. As Masterji describes the smell from Mr Shah's mouth, "Masterji smelled something bad from the man's mouth, and thought of the green- covered cage at the zoo [...] He understood now. It was the smell of his own cowardice, blown back at him from this creature's mouth" (LMT 125). The zoomorphic simulation depicts and enhances Shah's immorality and Masterji's cowardice of never being able to take the money that Shah is offering him. It also indicates the jungle like environment of the city ruled by raw energy and instinct. This also plays a paradox where the narrator calls the villages as the darkness against the city's lights and glamour, but infact the city has its own darkness and evil. The humans in the city environment turn into creatures or beasts when their motives are concerned, and their mouths smell of bad breath just like a beast which is wild and uncultured, and just knows how to kill.

As Guthrie quotes in *Faces in the Clouds* Nietzsche's theory of the idea of anthropocentricism. Guthrie states, "[It is] attributing to things and events only those characteristics relevant to human needs and interests. This is better called anthropocentrism" (81). As Mrs Pinto anthropomorphizes the walls of Vishram Society attributing them with eyes, and Masterji anthropomorphizes the train as he states, "Like an abdominal muscle the human mass in the train contracted" (LMT 30). Like the concept of spiritualism the train is a site and repository of the memories of Masterji's deceased daughter Sandhya, and is still alive with the spirit of Sandhya. In the texts the characters mostly personify those objects or parts of the city which are linked to their personal lives in one way or the other. In the novel, the anthropomorphic depictions of the calendar and the almirah as animate objects are the memories of Masterji's wife because they serve as her surrogate. The animistic spirits seem to guide characters in moments of distress. As soon as Masterji fainted he could see the spirit of the ocean talking to him saying:

Look down, a voice said. Look at me. Masterji turned to his left and saw the swirls in the ocean, the foam that was hitting the wall along the shore of Bombay. The foam thickened. The ocean rammed into the wall of Breach Candy like a bull. *Look at me, Masterji.* The bull came in again and rammed into the wall of the city and back he went to gather his strength. *Look at me.* The oceans were full of glucose. (LMT 125)

The hitting of the bull signifies the aliveness and vitality of the ocean trying to bring its presence felt like an alive bull hitting the shore as if it is full of energy. The writer calls the ocean full of glucose signifying that it is the blood gushing inside the veins of Masterji listening to Shah's offer. The ocean acts out Masterji's current predicament in the above mentioned excerpt. It is an animistic technique where the ocean an inanimate being is given voice. Thus, in order to deal with multiple concepts the writer adopts varied techniques. As in this excerpt he adopts a combination of the technique of animism, anthropomorphism, and caricature to replicate Masterji's predicament who suffers under the burden of the social facts forced upon him by the society. Here, the social fact requires him to show an altruistic spirit and sacrifice his desires for the needs of the community.

Glady in her paper contends the same idea when she gives reference of Masterji. She states:

He continues to believe that he can separate his private from his public life, however quotidian it may be, and separate this life from his neighbors, failing to understand that they all belong to the same identity and must share a common fate. In doing so, he does not recognize Indian collective identity within the walls of his building even though he becomes subject to its consequences. (36)

Glady believes that Masterji is confused between his British Identity, as he wants to maintain personal autonomy, and his Indian Identity. Masterji just like Balram is an alien to the changing norms and customs of the society. However, Balram is a foil to Masterji's character because unlike Masterji he later becomes a successful entrepreneur, whereas, Masterji suffers damage due to his obstinacy and rigid attitude. One can say that Adiga offers an extensive study of social and human psychology and their interrelatedness. We as readers witness two stories as participants. Both stories involve violence which is another evolutionary change brought about due to growing urbanization and economic inequality. Adiga does not present a clear-cut conclusion of this dichotomy however the conclusions of the two novels indicate that ambition and power has changed the standards of morality and justice. It is only the rich and the powerful that can benefit from justice. This clearly explains why the murder of Masterji stays unnoticed, and Balram even after killing his own owner could roam around free after becoming a rich man. However, when it comes to the tussle between the Individual and the society, it is the collective that has a strong chance of success.

Durkheim while elaborating the authority of the community over the individual in his book *On Morality and Society* writes, "For it is exceedingly clear that all communal life is impossible without the existence of interests superior to those of the individual" (44). However, in both Adiga's texts different societies are represented. In *The White Tiger* Balram gives preference to his own desires and as a result becomes a part of the rich and the powerful. He claims himself to be in the city of light now as he states, "But I had to do something different; don't you see? I can't live the way the Wild Boar and the Buffalo and the Raven lived, and probably still live, back in Laxmangarh. I am in the Light now" (TWT 313). New Delhi has claimed Balram and it is a place which thrives on crime and squalor. Whereas, in *Last Man in Tower* Vishram Society

members represent a close-knit society which thrives on the power of the community. Hence, the murder of one man for the benefit of the community does not disrupt the society.

As a result of these dual standards of justice, it is important to note the definition of power in such heterogeneous places. Sharma in her book revisits the meaning of empowerment. She defines empowerment as a strategy, "...to act upon others by getting them to act in their own interest" (qtd. in Sharma 29). She defines it as a strategy of the state and political institutions which give others a choice to act according to their will by getting them to follow the rules and norms of the state. This, hence, presents in front of them a facade of choices when in reality there is none. With the rise in Industrialization, the residents of Vishram Society believe that they killed Masterji following their desires and interests. However, it is in the interest of the builders and the money makers who claim that their motives are the same as those of the people. The glamour and charm of the rising New Mumbai has a backdrop of the slums at the back which is a blatant depiction of the failure of this globalization, and its true absence in the lives of the poor.

In addition to all the literary ways in which anthropomorphism is applied it also gives a hallucinatory, and surreal touch to the city environment. The narrative incorporates dream imagery, and oneiric phrases which are a part of the main narrative, and gives an unreal picture of the realistic world. Further, it is a subconscious projection of the city life from the perspectives of the inhabitants who have witnessed the raw energy and the injustice which it is capable of exercising. The narrator describes, "In the sunset, his hair – a gorgon's head of brown curls – shone like bronze, and his eyes glowed" (BA 107). The gorgon monster incorporated within the text presents the narrative with a dream framework, and gothic appeal. Though, the man is considered mad whilst considered by some as holy, the dark evocation of the serpent headed monster with the appeal of the sunlight further makes the curls shine in the evening light as if the skin of the serpent is shining. Adiga's goal here is not just to blend in the dark images of the monster but to depict the inside nature of the horror and cruelty the protagonists have seen while living in the ruthless environment of the city. It is through these images and the anthropomorphic depictions that the writer presents the character of the city which not just sits there as a spectator, but is very much involved in the happenings taking place around it.

The writer has used organic analogy which is not just a form of anthropomorphization but also simulates the structure and function of Durkheim's homo duplex formed as a result of the individual and the collective 'I'. The *History of Anthropological Theory* describes Emile Durkheim's theoretical view point regarding organic analogy as, "Biological organisms have both structures and functions. The scientific study of organic structure is morphology, while the scientific study of organic function is physiology. According to organic analogy, the scientific study of societies should include social morphology and social physiology" (91). Adiga replicates the physiology and morphology of the concrete structures in the crowds of the people in his short story *The Sultan's Battery*, "They came. Standing in pairs or alone, the crowd of young men had now taken on the look of a human Stonehenge; some with their hands folded on a friend's shoulder; some standing alone; and a few crouched by the ground, like fallen boulders" (n.p). The writer draws attention towards the structure of the Stonehenge as the people are immense that they have started resembling the tall structure of the Stonehenge in morphology, building a stone wall of their own. Whereas, the remaining people who have no interest in participating or who might be handicapped sit around the crowd like useless stones resembling them in their function. Hence, the writer by using the organic analogy draws comparisons both ways that is morphologically and physiologically.

The world- view presented by Adiga is unique and very informative where anthropomorphic allusions are linked with everyday items and inanimate things. One of the aims which Adiga has achieved is to present the setting of the novel as one of the characters, and not just limit it as a backdrop. The setting certainly gains much importance and significance if it is shown as an alive organism, watching like an animate being and having a conscience. The city structure is not just presented as a place of dwelling but here it is depicted as evolutionary and ever changing as it is shown as having the power and desire to mould and shape people's lives. The social facts which define the rules within its premises are law governing and enforcing agencies which are responsible for curbing subjectivism and egoism in return giving rise to altruism and social solidarity. However, both these altruistic and egoistical techniques work together and compromise for the promotion of globalization, liberalism and empowerment in the cities of Mumbai and New Delhi which remold these urban spaces to present the paradoxical and ever-changing image of the rising new India.

Notes

1. The abbreviation for *The White Tiger* is TWT.
2. The abbreviation for *Between the Assassinations* is BA.
3. The abbreviation for *Last Man in Tower* is LMT.
4. Originally published in 1895
5. When quoting a reference which is not originally from the source.

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