

Satire as a Tool of Exposition in Adiga's The White Tigre

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Abstract

Satire, a form of social criticism, often employs humour, exaggeration, mockery, and criticism to highlight societal flaws. Horatian and Juvenalian are the two most prevalent types of satire, which use literary forms like hyperbole, irony, and other strategies to criticise a leader, social norm, or practice. This study examines the satirical tools and techniques used by Aravind Adiga to intensify socio-politico-racial conflicts and discrimination in postmodern India. Adiga's fictions symbolise the hidden penetrations of poverty, corruption, and class discrimination, magnifying the decay of human morality. Religious, political, cultural, and economic adversities are common phenomena in his thoughts. The White Tiger, for example, reveals Balram Halwai's mockery of contemporary India through epistles addressed to the Chinese Prime Minister. This research aims to uncover racial tensions and class conflicts in the context of Aravind Adiga's postmodern satires by thoroughly reviewing scenarios from his major novels, which include multidimensional phenomena. The research highlights the multifaceted racial tensions and their socio-economic diversities, and the masterful satirical techniques of Adiga's works are discovered with postmodern perspectives.

Keywords: Satire, Criticism, Discrimination, Corruption

Introduction

Aravind Adiga's 2008 satire, *The White Tiger*, parodies how economic policies normalise misanthropic self-interest in India. His novels, including *The White Tiger*, use satire to critique society and address racial tension in modern social and political commentary. Adiga uses classical forms like Horatian, Juvenalian, and Menippean satire to expose the injustices, prejudices, and hypocrisies prevalent in contemporary Indian society. These satirical lines enrich Adiga's portrayal of racial tensions, exposing the injustices, prejudices, and hypocrisy pervading contemporary Indian society.

Satire is manifested in various forms, each with its unique approach to critiquing society. Horatian satire uses humour and wit to mock societal flaws, while Juvenalian satire uses sarcasm, irony, and outrage to condemn societal injustices and hypocrisy. Menippean satire presents a complex narrative structure, challenging conventional wisdom through a blend of parody, allegory, and surrealism. This research uses these facts to inspire social reformations in India's socio-political landscape.

Writers of Satires from Classical to Contemporary Age

Satire has been used in literature since the Classical to Postmodern Eras to critique various social, political, and religious topics. Modern authors like William Makepeace Thackeray, Charles Dickens, George Bernard Shaw, Geoffrey Chaucer, Samuel Butler, William Shakespeare, and Jane Austen have used satirical techniques to highlight poverty, corruption, and class discrimination prevalent in postmodern India, including contemporary authors like David Frost and Jaafar Abbas.

Satire, a form of comedy and criticism, originated in ancient Greece and evolved into a serious tragic play, comic, and drama. It was later discovered to be a serious tragedy, comedy, and drama, with some authors using statues or portraits to criticise individuals or groups. Tragic authors were also mocked for their mediocre work.

Aristophanes' *The Frogs* is a well-known Greek satire that exposes the obscene nature of personal and political situations. Despite rarely containing moral satire, satirists like Aristophanes maintained patriotic fervour by criticising Greece's leadership, foreign policy, and military involvement. Archilochus is considered the "first" Greek literary satire.

From 65 BC to the 8th century, Roman satire was developed by Horace and Juvenile. It was deeply rooted in Islamic Medieval literature between the 6th century and the 14th century, with works by Al-Jahiz of Iraq and Zakani of Iran. In the 11th to 12th centuries, satire entered Medieval Europe with Chaucer, who attacked corruption in the church. Elizabethans wrote about courtiers, Puritans, women, travellers, and dishonest tailors. Personal satires by Dryden and Pope reflected privilege, ceremonial artificiality, political rivalry, and controversy.

In the early modern age, from 1494 to 1605, western satires emerged. In the 17th century, satires by Alexander Pope, Jonathan Swift, and Robinson Crusoe created laughter and ridicule based on imaginations and moral actions in aristocratic and fashionable royal societies. Renaissance satirists included Giovanni Boccaccio and François Rabelais, Till Eulenspiegel, Reynard the Fox, Sebastian Brant's *Narrenschiff*, Erasmus's *Moriae Encomium*, Thomas More's *Utopia*, and *Carajicomedia*.

Augustan satires included every class with ironies, humour, exaggerations, and witty statements referencing Greek mythologies. Victorian satires included antifeminist and imperialist ideologies to account for class discrimination and political denunciations. Mark Twain wrote political satire during this time, while George Orwell emerged as the greatest British satirist in the 19th century.

Satires have historically focused on class tensions between middle-class individuals and aristocratic capitalists. In modern and postmodern literature, conflicts between the rich and the poor are the main issues. Satire emerged in India from the 19th to 21st century through works by Tulsi Das, Premchand, and Aravind Adiga. Adiga's writings explore themes of Racism, Marxism, Capitalism, Communism, Entrepreneurism, Existentialism, and Nihilism, with playful satires being his key feature. He aims to deconstruct satire techniques and merge them into postmodern times to showcase his literary genius. The research "Racial Conflict in India Exposed through Satire: An Exploration of Aravind Adiga's Major Novels" denotes class conflicts and Adiga's use of satiric techniques in postmodern tests.

Satire from R.K. Narayan to Adiga

Satire remains a prominent form of criticism in Indian sub-continental literature, particularly among younger generations. Aravind Adiga used the term to describe racial conflicts in India, a country with a long history of racial conflicts. Notable Indian writers, such as R.K. Narayan, Chetan Bhagat, Anita Desai, Ahmed Salman Rushdie, Arundhati Roy, Shashi Tharoor, Rajeev Rakesh Tamhankar, Nysa Dubey, Mandar Kokate, Ravindra Godse, and Aravind Adiga, have excelled in improvising various forms of satires to express their thoughts and address the ongoing issues.

Adiga among Horatian and Menippean Satirists as a Juvenile

Aravind Adiga, a renowned satirist, has significantly influenced contemporary criticism with his cruelty, humour, and mockery. His renown and notoriety increased after receiving the Man Booker Prize for his first book, *The White Tiger*. Adiga is considered the best satirist of contemporary Indian fiction authors due to his realistic, razor-sharp prose. Postcolonial South Asian satiric fiction, influenced by authors like G.V. Desani, Aubrey Menen, Salman Rushdie, and Irwin Allan Sealy, seeks to upend the connection between postcolonial literature and magic realism. Adiga's works combine Menippean and juvenile satire, allowing Indian fiction and other colonial cultures to be openly critical of various cultural and political issues. Adiga's writings are a mixture of Juvenile and Menippean satire by nature.

Racial Conflicts, Corruptions and Class Discriminations

Through his writings, Aravind Adiga tackles social evils like poverty and corruption by focusing on the oppressed, marginalised, and dehumanised segments of society. *The White Tiger* is a novel that follows the story of Balram Halwai, a self-acknowledged entrepreneur who wants to climb the social ladder in India. Balram contends that to

succeed as an entrepreneur, one needs to alter their identity and profession, which is why he changed his names to "Munna," "Balram," "Ashok," and "The White Tiger."

In this novel, Balram argues that breaking social rules is necessary for success in society, which may have led him to kill Mr. Ashok and steal his money. Adiga portrays the real circumstances of present-day India, highlighting class discrimination, caste systems, and other forms of moral disintegration. Adiga uses modern thought to analyze social issues, focusing on societal problems and human races. He employs deterministic approaches, primarily in his debut novel, *The White Tiger*, to develop socially observable facts.

The White Tiger is a novel by Adiga that explores corruption in India, particularly the racial conflict between the poor and the rich. The novel follows the story of Balram Halwai, a substandard young man from an impecunious Indian pastoral area, who becomes the antagonist of social norms and customs in contemporary India. Balram, forced to leave school after his father's death, becomes a child labourer to support his family. The novel portrays India through the perspective of Balram Halwai, who uses his intelligence to climb to the pinnacle of Bangalore's large dealings in businesses. Balram rebels against modern contemporary India by driving for his native wealthiest men and discovering the Rooster Coop, a system of assassinations, exchange for girls, liquor, and constrictions in Indian society. He finds his master's bribery at foreign ministries and participates in their functions in the Rooster Coop. The novel edifies that religious conviction doesn't generate virtue, and money doesn't always solve every predicament. Civility can still be brought to light in a corrupt world, and we can win everything out of our thoughts.

"*The White Tiger*" by Aravind Adiga satirises corruption in Delhi, highlighting the opportunities given by elite societies. The novel explores themes of self-centralism, freedom, and cultural divides in India, as well as the communist ideals of China. Balram, an intelligent and honest character, is portrayed amidst a crowd of thugs and idiots. The line features Horatian satire, with Mr. Ashok, Balram's friend, engaging in anti-social work, reflecting Indian ill cultures. Balram disrupts society by questioning his actions against society.

"*The White Tiger*" by Adiga is a satirical novel that challenges readers to re-evaluate their views on India's status. Critics argue that the murder stories are artificial and inconsistent, but the author believes Balram can succeed as an entrepreneur and rich. Adiga uses literary devices like irony, dark humour, sarcasm, parody, and caricature to highlight social disintegrations in India, including corruption and class inequalities. The novel visualises contemporary society to correct injustice and strengthen capitalists, highlighting the miseries among the poor.

The Symbolisms of 'Rooster Coop' and 'The White Tiger'

The story of 'Rooster Coop' and 'The White Tiger' is a powerful metaphor for the Indian economic system. Roosters are innocent animals slaughtered repeatedly, while 'The White Tiger' is a dangerous animal captured in an iron jail. Balram, the symbol of 'The White Tiger', rebels against society to achieve success, murdering his master and stealing his money. This story highlights the political, social, and economic injustice in India, as criminals like Balram are present in every society without morality to learn from. Balram's life serves as a stark contrast between the poor and the wealthy, highlighting the societal injustices faced by the poor and the criminals.

Adiga's 'rooster coop' is a metaphor for the societal divide in India, where the rich are butchers and the poor are the prey. The poor are deprived and unwilling to disobey their wealthy masters, trapped in a rooster coop. This line leans towards Juvenalian satire, characterised by harsh criticism and indignation. The powerful elite controlling and exploiting the majority of the population reflects deep-seated anger and condemnation of societal injustice. Balram, blackmailed and mentally tortured by his masters, thinks of himself trapped in the 'Rooster Coop', aligning more with Menippean satire, which often blends humour with philosophical or intellectual critique. The 'Rooster Coop' serves as a deeper commentary on the human condition and societal constraints.

Satires in the Form of Irony

The satire genre uses irony to expose the naked thoughts of people, particularly for a girl. In the story of Balram and Mr. Ashok, a master and servant are caught for their lustful outlooks while driving, leading to ridicule and

laughter. Adiga exposes this satire as a heterosexual matter, as the two bodies are sealed in a sealed car, causing laughter and self-insulting for man-to-man sex desire. Another example is Balram, a corrupted man who writes a letter to the Chinese Premier about his secret murder, claiming to be proud of killing his master for money and being a big man in Indian society. This is not a moral approach, as dishonest drivers in Delhi may think to kill their masters' throats and rape girls if given the chance. However, these dishonest drivers can lead good lives if they are honest and follow the right paths in life.

Adiga's novel, *Rooster Coop*, employs dark humour to critique the immorality of the rich and poor. He criticises administrative officers who feed black money into their mouths, comparing them to weak animals in a forest. Adiga also compares the misery of the poor to "monkeys" chewing Betel nuts and making places dirty. He also compares females to captivated poor birds, like parrots in a cage. Despite the harsh portrayal of the poor, Adiga's novel provides a sadistic portrayal of the savagery of the poor.

"No. It's because 99.9 percent of us are caught in the Rooster coop just like those poor guys in the poultry market. The Rooster Coop doesn't always work with miniscule sums of money.... Masters trust their servants with diamonds in this country!... handful of men in this country have trained the remaining 99.9 per cent – as strong, as talented, as intelligent in every way – to exist in perpetual servitude... can a man break out of the coop? ...the Indian family, is the reason we are trapped and tied to the coop....only a man who is prepared to see his family destroyed – hunted, beaten, and burned alive by masters – can break out of the coop. That would take no normal human being, but a freak, a pervert of nature" (TWT 175).

The Cold War has been a long-standing conflict between the poor and rich, with powerful nations like capitalists, socialists, and communists constantly clashing for social freedoms. The gap between the two is widening, with some Indians resorting to bribery and crime to achieve their goals. Balram, in a letter to the Chinese premier, emphasized that history knows that the bad person is ill-treated. The *White Tiger* portrays India's government as corrupt and incapable of providing adequate services to the poor, particularly the poor children in nursing homes. The story exposes the government's failure to address the needs of the people and societal issues prevalent in the country, highlighting the persistent issues faced by the poor and the societal issues prevalent in the country.

The poor often become burdens for society and corruption, leading to their suppression or oppression. They could be good individuals if given proper opportunities. However, they often become big people, working under entrepreneurs and sarcastically, becoming masters of the poor. They often think about the lost pathos of life and are suppressed or oppressed, highlighting the need for eradication and societal change.

"Once I was a driver to a master, but now I am a master of drivers. I don't treat them like servants – I don't slap, or bully, or mock anyone. I don't insult any of them by calling them my 'family', either" (TWT 302).

Corruption in India's social service institutions, such as hospitals, schools, and temples, leads to misery for the poor. Political parties promise support before elections but often fail to fulfil their promises. The author uses irony to expose corrupt leaders who fail to address social needs and exclude the poor from superior areas, highlighting the corruption prevalent in these institutions.

"LOHIA UNIVERSAL FREE HOSPITAL PROUDLY INAUGURATED BY THE GREAT SOCIALIST A HOLY PROOF THAT HE KEEPS HIS PROMISES" (TWT 48).

India, despite lacking basic infrastructure, has numerous entrepreneurs who set up outsourcing companies that resemble America. This irony highlights the power dynamics and exploitation involved in these practices. Balram, an Indian entrepreneur, takes pride in his profession despite the nation's insufficient infrastructure. The line contains elements of *Juvenilia* satire, as it critiques the outsourcing practices of corporations and their impact on American society. Many people die due to a lack of good treatments and poor hospital conditions. Balram's father is an example of this, dying due to the lack of doctors and the dirty environment.

"There were three black goats sitting on the steps to the large, faded white building; the stench of goat faces wafted out from the open door. The glass in the most of the window was broken; a cat was staring out at us from one cracked window" (TWT 48).

The fiction explores corruption within society, focusing on higher-class corrupted men, politicians, and robbery. Balram argues that fake vote banks and political parties allow this, highlighting the potential for corruption in India. The great socialist parties assert that everything is possible, regardless of fake or real votes.

“Fake voting in India is a common thing: “The elections? All wrapped up. It’s a landslide. Minister said so this morning. Election, my friend, can be managed in India; it’s not like America” (TWT 181).

After this kind of election, the poor working class faces severe suppression and economic hardships, facing harsh conditions like heat and rain. Despite government budgets for poverty development, they remain in their current positions, unable to improve their physical or mental health. The upper class enjoys their sorrow while the poor struggle for survival.

Satires in the Form of Sarcasms

Sarcasm refers to the use of language to hurt or ridicule others, often using animal names to characterize bad personalities in society. In the story "The White Tiger," Adiga compared six exploiting landlords and exploiters to Wild Boar, Mongoose, Stork, Raven, Buffalo, and Bull. He also mentioned other animal names like Lizards, Cockroaches, and Rosters. The White Tiger is chosen for character Balram, who feels dangerous and alone in the rooster coop, symbolizing human society and illiteracy. Balram, who comes from the Darkness, wants to be free from the rooster coop and escape the darkness.

“The journey from Darkness to the Light is not smooth ... only a WhiteTiger can do this” (TWT 250).

Adiga introduces several sarcastic and satirical characters in the story, including the Buffalo, a rickshaw-owning landlord, who is known for kidnapping and assassinating his son by the Naxals. Balram introduces the Raven, a brutal landlord who demands charges from goatherds who cannot pay land fees. Mukesh, the brother of Mr. Ashok, is a landowner among the five animalistic persons in Laxmangarh. Adiga finds the Mongoose to be worse than Ashok due to his unlawful family commerce and his American way of life in India. Thakur Ramdev, the top landholder in Laxmangarh, is a fat man with a large mustache who runs a business and amassing taxes from boatmen and fishermen. He sends bribes to bureaucrats to circumvent taxes and take coal away from government mines.

Adiga satirizes police responsibility, stating that most police are dishonest and do many things dishonestly. Balram, disguised as Balarm, controls the dishonest police officers with his hush money, which he uses to control the dishonest police officers. Balram finds a poster attached to Bangalore, narrating a picture of him called "Wanted," and chuckles at it, thinking he can be a murderer but not as much of a criminal as the police.

Adiga, a humanist, criticizes the corrupt Indian police system for causing misery and danger to the deprived. Balram, a thinker, believes corrupt government and non-government institutions have made people corrupt. Balram's brother demands justice and keeps police officers in his pocket, committing illegal acts in exchange for money. Balram's actions demonstrate the corrupt nature of the Indian police system, highlighting the need for change and justice.

“A man on a bicycle getting killed-the police don't even have to register the case.A man on a motorbike getting killed-they would have to register that. A man in acar getting killed-they would have thrown me in jail.

The assistant commissioner slapped his belly. "I've got every pressman in this town in here” (TWT 308).

Balram satirises individuals who seek bribes and commit crimes, highlighting their prevalence in Indian society. While money may seem to be the go-getter of everything, it can do everything in the obscurity of society. These greedy individuals, who only see coins or rupees as a means to gain wealth, can commit crimes whenever they find a chance. Balram reveals this phenomenon while driving through a minister's residence.

“The gatekeeper stared at me as I drove in. I saw rupee notes shining in his eyes” (TWT 222).

Balram's derogatory attitude towards religion is evident in his dismissive approach to the religious system. Adiga's novel explores the decline of religious values, rituals, and sacredness in the country. He mocks conventional rituals, questions the foundations of religious performances, and hits at the venerated custom of starting a film. Balram also sardonically criticizes the venerated custom of starting a film, which is no longer watched in principle.

Satire on Religion

The text discusses the manipulation of indigenous people in the Darkness through religious ideologies, as totalitarian leaders maintain their religious beliefs despite their knowledge of their poor conditions. The poor, aware of their situation, are trapped in democracy for social welfare, attending elections and being predisposed to religious dogmas. In this fiction, a canvasser of social leaders attempts to convince the people to shout like-minded slogans, highlighting the oppressive nature of democracy and the need for social change.

“GOVERNMENT WORK IS GOD'S WORK” (TWT 297).

The above line parodies political and religious attempts to control the impoverished by influencing their leadership and voting behavior. Adiga argues that wicked practices corrupt proper law and can sometimes become negative due to blind faith in gods or goddesses. The impoverished are often depicted as an all-powerful God, while wealthier legislators view him as inconsequential.

“Respect for the law is the first command of the gods. I let the fortune-telling chitfall on the floor and I laughed” (TWT 248).

Balram satirized law enforcement's ridicule and portrayed Buddha as a wise human striving to awaken insincere hearts. He believed Buddha aimed to justify humanity for a peaceful society and be a moral human, not an angel or god. This may be a satire of Adiga's advice to disinfect thoughts and remedy others' hearts. Adiga might have criticized Buddha's actions.

“It was a story of the Buddha. One day a cunning Brahmin, trying to trick the Buddha, asked him, “Master, do you consider yourself a man or a god?”

The Buddha smiled and said, “Neither. I am just one who has woken up while the rest of you are still sleeping” (TWT 315).

The writer's nihilistic view of the almighty Creator is evident in his satire of the rich's prayers, believing that the Creator is greedy and may not acknowledge the prayers of the poor. Balram, a contented man from a deprived society, believes that the prayers of the poor are insignificant and that the Creator supports the rich due to their good manners.

Adiga's novel uses satire to portray the illegal hobnobbing of doctors and politicians, particularly through the character Balram. He caricatures the Great Socialists and the corrupt doctors and political leaders, highlighting their dishonesty and the lack of good medical treatment for poor people. Doctors are described as treacherously deceitful in government and private hospitals, with social leaders collecting money and trapping them in inhumanity. Adiga's portrayal of corruption in public service is the sarcastic portrayal of the corruption in public service.

Political Satire

According to Adiga, some assassinations call for a large firearm, and the murders go on from one generation to the next. He ridicules world leaders and their heinous deeds since they are held in high regard by a wide spectrum of people and can only be addressed by committing grave crimes.. Certain murders can happen directly or indirectly. So, very sardonically, he tries to suggest Mr. Premier-

“But isn't it likely that everyone who counts in this world, including our prime minister (including you, Mr. Jiabao), has killed someone or other on their way to the top? Kill enough people and they will put up bronze statues to you near Parliament House in Delhi -but that is glory, and not what I am after. All I wanted was the chance to be a man and for that, one murder was enough” (TWT 318).

Balram, a disillusioned individual, is a cruel satirist who opposes the deceitful rich and their cruelty towards the working-class. He decides to kill or be killed two provinces of the poor, highlighting his dishonesty-

“And only two destinies: eat-or get eaten up” (TWT 64).

So, he is considered a fallen man by the rich society. The rich regard the poor like him as worthless than a dog. The dogs are very trustworthy to their masters and so is Balram here. Dolefully, he satirizes himself through the speeches of a Nepali-

"Do you like dogs, village boy?" he asked with a big smile.

"Don't pull the chain so hard! They're worth more than you are!" (TWT78).

Conclusion

Adiga's satirical techniques are postmodern, as he blends various satirical practices into his writings. He uses Hindu mythology, literary resemblances, and contemporary social issues to critique social vices and correct morality in postcolonial India. Adiga's approach is holistic, using various forms of speech and verbal tools to critique social bonding, personal relations, class distinction, and political exploitations.

His satirical expositions are portrayed in various forms of literature, highlighting social defects and vices in society. Adiga's insight into expounding societal flaws and vices is evident in his ability to rectify deviations from human morality and integrity. The aim of using satire is to open doors for corrections of social foibles, and Adiga successfully presents all forms of these flaws through bittersweet satirical expositions.

In conclusion, Adiga's satirical techniques are a unique blend of postmodern and traditional satire techniques, aiming to correct social vices and promote morality in postcolonial India. His use of satirical devices and his ability to critique societal flaws make him a prolific writer in this field.

Work Citation

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