



RESEARCH ARTICLE



ENDOGENOUS COLONISATION AND IMPURE DEMOCRACY: GLOBALISATION AND ENTREPRENEURSHIP AS SIMULACRUM IN ARAVIND ADIGA'S NOVELS "THE WHITE TIGER" AND "LAST MAN IN TOWER"

Ranju

PhD Research Scholar, Department of Indian Languages & Literary Studies, University of Delhi

Email: ranju.phd2025@mil.du.ac.in

Doi: <https://doi.org/10.54513/JOELL.2025.12316>

ABSTRACT



This paper critically analyses globalisation and entrepreneurship in the novels of "The White Tiger" and "Last Man in Tower" by Aravind Adiga. Both novels represent Adiga's literary criticism of the post-1991 neo liberalisation of India. In his first novel, Adiga presents globalisation in *The White Tiger* as a Janus-faced phenomenon that enriches urban centres while escalating rural deprivation, caste and class-based inequality, and elite control over democratic institutions. "Last Man in Tower" finds Adiga shifting his criticism to Mumbai's middle-class imaginary, where global capitalism, real estate, and consumption aspirations reshape society through "respectability," jealousy, and exclusion.

Article history:

Received on : 25-08-2025

Accepted on : 26-09-2025

Available online: 30-09-2025

Based on the views of Stiglitz, Appadurai, Dreze, Sen, and Nilekani, this study asserts that Adiga's works do not fundamentally oppose globalisation; rather, they highlight the contradictions intrinsic to it. This is because globalisation enables individual mobility to an unusual degree, but it also reinforces social inequalities as much as it transforms caste into class and replaces feudal allegiances with hierarchical systems based on market dynamics. In essence, the two novels indicate not so much an established order as a fragile socio-cultural transition where stories of "India Rising" conceal a captured democracy and an entrepreneurial autocracy.

Keywords: Aravind Adiga, Globalisation, Neoliberalism, Democracy, Indian Fiction, Caste, Class, India.

Author(s) retain the copyright of this article

Copyright© 2025 VEDAPublications

Author(s) agree that this article remains permanently open access under the terms of the Creative Commons Attribution License 4.0 International License

**INTRODUCTION**

Aravind Adiga's "The White Tiger" and "Last Man in Tower" rank among the most perceptive literary examinations of India's post-1991 neoliberal turn, which shows how globalisation not only reconfigures economic systems but also democracy, ethics, and everyday social relationships. *The White Tiger* is a story of Balram Halwai's upward mobility from rural oppression to entrepreneurship in Bangalore, which is a metaphor of captured democracy and structural inequities, while "Last Man in Tower" focuses on the real estate boom in Mumbai and shows how middle-class participation, consumerism, and forceful development policies disrupt communal ties and moral values. Taken together, both novels question the positive rhetoric of "India Rising," showing that the opportunities created by technoscapes and financescapes are not evenly shared and tend to accumulate in a nascent oligarchy of entrepreneurs.

"globalization" and "entrepreneurial culture," celebrated in the post-1991 Indian discourse, serve as simulacra: elegant stories about progress, liberty, and development that obscure connections with colonial extraction, democratic appropriation, and coercion of accumulation. For example, in *The White Tiger*, the "India Rising" tale about shopping malls, outsourcing centers, and self-made entrepreneurs represents a simulacrum masking the "Darkness" of deprivation, electoral manipulation, and enslavement in rural areas. In *Last Man in Tower*, the "Shanghai" tower and the language of respectability and globalization are simulacra obscuring endogenous neocolonialism, gentrification, and violent redevelopment. Therefore, simulacrums of

globalization and entrepreneurial culture involve those self-legitimatory images, stories, and institutions that help to make neoliberal India appear as a free and civilized country, when in fact, it reproduces hierarchies and dependencies through coercion.

In this research paper, it is argued that Adiga's writings illustrate globalisation as a two-faced phenomenon, which polishes the gloss of Indian cities while increasing the opacity of structures in rural areas and the emptiness of urban administration from an ethical point of view. Using key metaphors such as "Darkness vs. Light," "Rooster Coop," and the besieged cooperative tower, Adiga shows how neoliberal globalisation promotes capital flight, legitimizes corruption, and re-establishes colonial hierarchies in terms of entrepreneurial freedom. The analysis of Adiga's books in connection with modern discussions about democracy, entrepreneurial culture, and de-territorialized subjectivities shows that Adiga does not criticise or support globalisation rather criticizes its contradictory nature, because upward social mobility for the audacious minority is achieved at the cost of the oppression of the majority.

THE CONCEPT OF GLOBALISATION IN "THE WHITE TIGER"

In Aravind Adiga's novel "The White Tiger," the author does not portray globalisation as a positive engine of development but as a Janus-faced reality that not only polishes the glossy surface of India's cities but also deepens the structural darkness of the Indian countryside. This shows how globalisation



under the neoliberal paradigm facilitates capital flight, encourages corruption, and perpetuates colonial hierarchies. Adiga has used "The Darkness vs. the Light" as a metaphor to illustrate this double-edged character of globalisation perfectly since the globalised urban centers like Delhi and Bangalore dazzle with shopping malls, call centers, and luxury apartment buildings, in villages famine, poverty, and migration reign: "children move out first, and the animals eat up whatever grows there until there was nothing left for anyone else to feed on." (Adiga 26). In this way, globalisation works as a process of re-colonization by allowing capital accumulation at the expense of India's poor and moving that wealth into "a small, beautiful country in Europe full of white people and black money." (Adiga 98).

Adiga has tried to present the dramatic emergence of the human in rural neglect within the globalised system through portrayals of villagers boarding buses, hanging onto the outside railings of trains, and placing themselves on top of carriages during their journeys from Laxmangarh to places like Gaya, Delhi, and Calcutta. Rural migration from one place to another, within the nation and across nations, is not a form of movement rather a form of desperation born out of the inability of rural economies to provide for subsistence in the world of globalisation. Joseph Stiglitz states, "One of the reasons why globalisation is being attacked is that it appears to undermine traditional values.... Economic development, including that generated by globalisation, will cause urbanisation, undermining traditional rural societies." (247). Stiglitz's observation receives dramatic confirmation in the

way Balram describes village life deteriorating into indebtedness and landlord exploitation.

The most scathing critique in the book concerns how it undermines the myth of postcolonial liberation as an illusion. Through Balram's remark that "only a moron would think that we became free in 1947," (Adiga 22). The novel reveals the continuity of oppression from the rule of Muslims to the colonial oppression of the British and finally through globalisation via global capitalism and its local allies. Adiga says now Caste has become a new form of class structure in the process of globalisation, where "There are two castes nowadays. There are the Men With Big Bellies and the Men With Small Bellies." (Adiga 64). While this new system of stratification created by liberalisation replaces the idea of ritual purity with that of economic superiority, its nature remains the same as before: exclusion and subordination. This reality has been represented in the novel by using the concept of "Rooster Coop" as a metaphor. "In this country, there are a handful of men who have taught the rest of the 99.9 percent of the population how to exist in perpetual servitude," (Adiga 176-177).

Adiga also shows how the process of globalisation, through its privatisation, favours employers over workers by converting everyday interactions into sites of micro-domination. The incident of the lost one-rupee coin, in which Mukesh, a landlord, torments Balram by forcing him to produce one rupee from his pocket, is a perfect example of the tyranny of a privatised economy, in which the rich have unlimited authority over the poor. The idea of "privatisation came not just at the



expense of consumers but at the expense of workers as well," (Stieglitz 56). Even when the rich pay half a million in bribes, they "screw this man over for a single rupee." (Adiga 139). Therefore, the "perpetual servitude" system not only deprives the majority of material prosperity but also deprives them of the opportunity to dream about their lives being better in the future, thus making the "open and decisive break" necessary under the conditions of colonial oppression and famine.

The novel "White Tiger" is also an interesting example of the cultural paradoxes of globalisation, where, on the one hand, there is a sense of pride associated with India's increasing global presence, and, on the other hand, there is contempt for blindly following in the footsteps of the West. Balram's cynical statement that "people come from other countries to get married Indian in style" (Adiga 36) is a reflection of cultural commodification as well as a sense of nationalist pride. However, it should be noted that the novel itself mocks the process of 'Americanisation' of India's urban population, where call centres work night shifts to keep pace with time zone changes. PVR Saket is termed "a small bit of America in India" for its beer, disco, and the phenomenon of pickups. Ashok, the son of a wealthy landlord, marries a white woman and prefers to stay in India because servants there are cheaper than in America. This exemplifies how globalisation makes life easier for the elites and harder for the poorer sections.

While criticizing the system, the novel recognizes the affordances offered by globalisation. "My silver Macintosh, my two SUVs, my garages, my mechanics,

and all those paid off policemen" (Adiga 302) represent the affordances of technoscapes and financescapes necessary for the upward social mobility of the audacious people of the society. Balram's prediction, "in twenty years, it will be just us yellow men and brown men at the top of the pyramid" (Adiga 305), reflects cautious optimism about the demographic and technological potential of India and China. However, it should be noted that such optimism is contingent on the recognition that the benefits of globalisation will not be distributed fairly. As Nilekani suggests, "India has far more to gain than lose by embracing globalisation fully." (24). However, according to Adiga, such benefits will be available only for audacious entrepreneurs, while the rest will stay in the Rooster Coop.

Eventually, the novel can be judged from a dual perspective on the globalized world of contemporary India, based on both the achievements and the failures that characterize it today. The "sunshine" of shopping malls, Honda City cars, English magazines, Yahoo, Dell, and Siemens coexist with the "dark clouds" of malnutrition in rural areas, exploitation of servants, and the weakening of democratic institutions. The vivid imagery of the memories of Balram, who "no matter how much you wash your hands after you have massaged a man's foot, the smell of his old, flaky skin will stay on your skin for an entire day," (Adiga 72), is evidence of the fact that technological advances can do nothing about the stain of structural discrimination. Globalisation, as Adiga sees it, is not a purely destructive or liberating phenomenon, but rather a contradictory one that makes the rich richer and the poor poorer.

**THE CONCEPT OF ENTREPRENEURSHIP IN " THE WHITE TIGER"**

In his book "The White Tiger," Aravind Adiga offers a sharp critique of India's entrepreneurial culture, depicting it as both a derivative and a cause of the country's democratic breakdown. The author traces the career paths of self-made entrepreneurs and argues that such a rise cannot occur without corruption, force, and the deliberate deterioration of democratic institutions. In his correspondence to Chinese Premier Wen Jiabao, Balram Halwai argues that India's parliamentary democracy has become an impaired form of governance and an obstacle to the country's development, compared with China's. According to Adiga, this obstacle does not arise from a lack of talent and labour in India but rather from the capture of the democratic process by the economic elite, which turns the vote, the judiciary, and the bureaucracy into means of accumulating their personal resources. The book states that there is no other way to succeed in India in the era of neoliberalism: "the Indian entrepreneur has to be straight and crooked, mocking and believing, sly and sincere, at the same time" (Adiga 9).

Adiga presents a comprehensive and scathing description of electoral corruption. Balram describes how tea shop owners use the illiterate voters' "inking fingerprints" and sell them to parties like the Great Socialist to ensure that an entire village does not have the right to vote in an election. The comment by Balram's father that "I have seen twelve elections... and someone else has voted for me twelve times," (Adiga 100) shows the acceptance of electoral fraud, while the killing of a rickshaw puller who

refuses to be a proxy voter emphasizes the deadly nature of asserting one's democratic right. Balram says, "It's not easy to get convictions when the judges are judging in Darkness" (Adiga 97). This refers to a situation in which criminal politicians compete in elections while in jail, and judges are manipulated into issuing unpopular judgments. In the above examples, the scholars have defined "Democracy capture" as instances in which structural weaknesses are exploited to gain personal advantage through the opportunities offered.

Adiga says that entrepreneurship in India cannot be separated from corruption, tax evasion, and political favours. For instance, the Storks' family provides large sums of money to politicians and officials to obtain tax exemptions for their mining company, which shows how people believe that paying illegal amounts can often be more cost-effective than complying with legal requirements. Balram also learns this lesson well and later bribes the police to raid his competitor's taxi service in Bangalore, using state intervention rather than innovation to eliminate competition. Business and politics are closely intertwined in the case of the Great Socialist, who stole one billion rupees from "the Darkness" and stored the money in an overseas bank while accepting bribes from landlords like the Storks to grant mining rights. Such deals result in the shift in political balance between different castes and regions, as Nandan Nilekani puts it, "secularism and capitalism are woven of the same thread"(165), and commerce creates links between different social categories that break down the old feudal bonds while forming new ones based on economic power.



However, such a realignment comes at the cost of democratic integrity, since economic power equals political clout, and elections become farces that enable the dominance of a rich plutocracy dressed up as democracy.

Adiga portrays the entrepreneurial culture through a system of inequality that results in adverse social outcomes, as defined by Dreze and Sen, including poorer health outcomes, higher criminality, and a lack of civic cooperation (217). In the novel "White Tiger", it has been depicted that economic inequality is not accidental; it produces serfdom (in the form of Balram's slavery to the family of the Stork), violates even minimal rights (for example, Mukesh's ability to read Balram's letter), and creates entrapments (the Rooster Coop, where the servants spy on each other to keep their masters faithful). The Rooster Coop imagery "a handful of men in this country have trained the remaining 99.9 percent... to live in perpetual servitude" (Adiga 176-177) describes the way in which the economic success of a few can be achieved only through the submission of many. Even Ashok's genuine actions toward Balram are shown to be instruments of control, ensuring loyalty without affording any freedom. Thus, economic activity brings profit to both entrepreneurs and consumers but also increases inequality, creating "antibodies" in the developed segments of the economy that protect the rich and destroy the poor.

According to Adiga, we cannot deny that entrepreneurial spirit brings about a cultural revolution in which economic development becomes the sole indicator of worthiness, thereby ignoring multiculturalism and civic virtue. Balram's story

suffers from the impact made on the nation-state by multinational corporations and oligarchy in such a way that the issue of collective identity, i.e., who we are, becomes permanently unclear. This provides an opportunity for corporatization, as micro-entrepreneurs such as Balram strive to grow into real estate magnates, then owners of school chains, and eventually the Boss of Bangalore, able to influence the police commissioners and destroy his rivals. These aspirations prompt not only advancement but also the re-emergence of feudal and imperial logic within the framework of democracy, including the privatization of service sectors for profit, the capture of government organizations, and the silencing of dissent through bribery or physical violence.

Despite its criticism of the culture of entrepreneurship, the novel "The White Tiger" recognizes its positive elements. The protagonist Balram, rising from village slavery to entrepreneurship in Bangalore, demonstrates how neoliberal openings allow marginalized individuals to overcome caste barriers while entering a new classification system of "Men with Big Bellies and Men with Small Bellies" (Adiga 64). In the same way, the rise of Vijay, a young man from a village, from a low-caste background, who becomes a socialist politician as well as a bribe-taking intermediary for mining landlords. Hoselitz's cultural theory explains this as follows: minority or subaltern groups can serve as "spark-plugs" for entrepreneurial development, thereby changing the nature of the political game across Caste and regional divides. The argument put forth by Nilekani is that India's market economy is "reshaping India's divisions across



religious, caste, and regional lines" (165); these instances show how social capital and trust create effective networks that transcend traditional divides. However, these advantages are fragile as they presuppose moral compromise and foster inequality.

Economic exchanges produce profits for entrepreneurs, and consumers simultaneously produce inequality. Crucial political and cultural consequences may lead to a socio-cultural revolution. Balram became antagonistic at a point through an act of paying off to the mother of a boy who was murdered by his driver, demonstrating how entrepreneurial culture manages disruption through the process of silencing marginal communities; however, this process of silencing is precarious. As Nehru also says, power in great nations (or in domestic oligarchies) runs the risk of leading to catastrophic conflict, and following the great disaster of a world war, democracy survives only when power is not too unequally divided. Adiga's vision of India, the story of "India Rising," is a myth covering up the reality of captured democracy, entrenched inequality, and entrepreneurial autocracy.

THE CONCEPT OF GLOBALISATION IN "LAST MAN IN TOWER"

The novel "Last Man in Tower" by Aravind Adiga presents globalisation as a concrete ethical crisis for the middle-class imagination in Mumbai rather than as a macro-economic phenomenon. Here, the hope of global connectivity leading to shared prosperity meets the threat of gentrification and loss of communal trust. The key struggle in the novel is that of Masterji, who is the protagonist and a retired

schoolteacher. He fights the real estate businessman Dharmen Shah, and this struggle serves as a metaphor for India's transition after liberalization from a postcolonial ethic of restraint and dignity to a new colonialism.

Adiga places the story within Vishram Society, a cooperative housing colony that is developing swiftly on the outskirts of Mumbai. On the one hand, the multi-ethnic people seem to represent a positive aspect of globalization in the world city. On the other hand, it becomes clear that this "integrating element" harbors a dark side of itself, since not only the interconnection that sustains the cosmopolitan community becomes possible, but also the penetration of global capital, international architects, and luxury real estate models that value the land beyond the moral economy of the local inhabitants becomes possible as well. Shah's "Shanghai" project is a cultural hybridization in the context of globalization, representing a super-luxury tower designed by a Hong Kong-based architect, blending Rajput, Gothic, and Art Deco styles. Yet in the novel, it is just a simulacrum of progress that hides behind itself the process of dispossession. The price proposed to the residents of Tower is extremely high, precisely because of the effects of globalisation, which increases the financial value of peripheral land near centers such as the Bandra Kurla Complex and Dharavi.

The novel's ethics can be found in how globalisation transforms social relations organized around Caste, religion, and neighborhood respectability. As Adiga remarks, in Bombay these traditional categories have disappeared and been



replaced with the category of "respectability" defined in terms of closeness to consumption, clothing, and global aesthetics, and among "similar people." It explains why the secretary of Tower immediately recognizes a dark-skinned and well-pressed man wearing "Oxford-style" shirt and supposes his belonging to a "solid field like Drug & Chem," while at the same time worrying about the supremacy of the Chinese market, the ability of jihadis to move freely around the world, and illegal immigration which represent the ambivalence of a developing country being addressed by global capital. After Masterji refuses Shah's offer, the community does not care about his decision but socially excludes him, treating him "like an untouchable" and refusing to interact with him. The exclusion symbolizes the strategies used by global governance to control dissident nations through economic isolation, reputational sanctions, and the mobilization of local intermediaries. From this perspective, Mr. Puri's advice to Mrs. Rego (residents of the Vishram Cooperative Society), that "When small people like us compromise, it is the same as when big people refuse to compromise.

Adiga has tried to show how consumers of globalized culture even enter personal domains, resulting in deterritorialization, as defined by Arjun Appadurai: the disruption of common spatial and moral codes within the family. Masterji's son identifies with him the retardation of the nation, where nonconformity means backwardness and predicts the future social marginality of his father, thus reflecting internalized ideas of a global script in which progress means submission. The growing

materialism of the inhabitants, illustrated by the pride of Ibrahim Kudwa (cybercafe owner) in his recently purchased Bajaj motorcycle, indicates the emergence of financescapes and mediascapes that fuel the desire for global products and ways of life. The culture of consumption brings not just material richness but also the restructuring of social stratification into groups of winners and losers, resulting in a new form of exclusion that encompasses not only unsatisfied basic necessities but also the inability to participate in the spectacle of global modernity. Thus, in this context, Masterji's traditional ecological view sounds out of date, and his tragic death when he was thrown off the terrace by his neighbors becomes an obvious critique of globalisation's punishment for resistance.

Shah is identified as an indigenous neocolonizer: an agent who embraces and acts according to the ideology of global capital by converting illegal wealth obtained through the smuggling of watches and alarm clocks from Dubai and Pakistan into legal construction capital. His rise as a smuggler, developer, and later a semi-bureaucratic power broker reflects the post-1991 growth of real estate empires through liberalization. In effect, the inhabitants act as colonized subjects who exploit one another in pursuit of status in the new order, lured by the prospect of windfalls. This illustrates how democratic traditions are fragile under neoliberal urbanism, since India's democracy, while strong, does not necessarily protect the weak from predatory development that "infuriatingly" creates room for private power to fill governance voids. According to Daniel Cohen, globalisation jeopardises the Earth's



cultural and ecological balance, and Adiga's portrayal of Mumbai is a classic example.

THE CONCEPT OF ENTREPRENEURSHIP IN "LAST MAN IN TOWER"

Aravind Adiga's "Last Man in Tower" takes its criticism of globalisation a step further by presenting a more explicit condemnation of the emerging culture of entrepreneurship in India. The culture of entrepreneurship presented in the novel is a value system based on taking risks, engaging in corruption, and resorting to coercion at the expense of democratic values and humanistic ethics. Dharmen Shah, owner of the Confidence Group and the villain of the story, embodies the ideal entrepreneur of this culture. This self-made entrepreneur starts his business career with smuggling and slum clearance and ends up building luxurious high-rises through bribery, patronage, and violence. Adiga illustrates how the entrepreneurial culture in post-liberalization Mumbai not only serves the city's economic interests but also shapes social relationships and creates imperial structures in the world's largest democracy.

The entrepreneurial spirit that Adiga depicts is inherently competitive, operating on the logic of a zero-sum game, wherein developers compete to turn swamplands, slums, and outdated cooperatives into commercial areas and luxurious skyscrapers in proximity to the Bandra Kurla Complex. Shah's jealousy of his rival J. J. Chacko ("How can I take a holiday when J. J. Chacko doesn't?") (Adiga 64) demonstrates the unrelenting drive that lies at the heart of this culture, where leisure time is considered a sign of weakness and development a matter of

necessity for survival. It also leads to environmental damage, since ecocide and air pollution result from builders' ignorance of the environmental impact they ignore to ensure profits, resulting in a city. Adiga says, "The one thing money can't buy here is clean air" (Adiga 53). The physical aspect of that damage is embodied in Shah's deteriorating health, which symbolizes how the search for financial gain eventually destroys even the biological conditions necessary for life. The novel reflects Gurcharan Das' prediction about the "competitive economy" of the 1990s, whose creatures "are no longer embarrassed about wanting to be rich."

The role of corruption in this narrative is not that of a deviation but of an infrastructure. Shah rises to power through bribery, offering envelopes to police "for some chai and cold drinks" (Adiga 59); financing political candidates; forming ties with bureaucrats; and ignoring the destruction of property and violations of environmental rules. His statement: "If I had to kiss the politician's arse, I did it; if I had to give that one bag of money for his elections, so be it. I climbed. Like a lizard I went up walls that were not mine to go up" (Adiga 87), reflects the ethic of entrepreneurship in the neoliberal urban setting. In the speech to Masterji, the lawyer reveals the systematic nature of the corruption: "Politicians and police are in their pay, Old men must stick together in this new world" (Adiga 284). This portrays entrepreneurs like Shah as part of a state-mafia alliance that transforms public power into personal gain.

Violence is the next recourse when both persuasion and bribery fail, with entrepreneurs using



intermediaries such as Shanmugham, Ajwani, and urban slum dwellers to enforce the culture's will. Coercive techniques listed in the novel, which include the breaking of chairs in front of the window of the reluctant tenant with bare hands by youths; the presence of a spy against the building of the recalcitrant tenant; "Either the knife or the cheque"; and an incident where a youth falls down the stairs until he signs the documents from a hospital bed. These are not isolated instances of hooliganism but rather common methods used by entrepreneurs during redevelopment schemes in places like Chembur, Sion, Andheri, and others. This shows how violence forms part of the entrepreneurial culture. The ultimate act of violence, the murder of Masterji by his neighbors on Shah's bidding, is the logical result of the process of viewing human life as an obstacle to wealth creation.

In addition, Adiga proves that the spirit of entrepreneurship creates consumerism, in which desire shifts towards achieving luxury through status symbols and a luxurious way of living. This creates a chain of envy that ties the community together while also tearing it apart due to a lack of solidarity. Envy in Mrs. Puri, who secretly envies Kudwa's happy family; in Kudwa, who envies Ajwani's Toyota Qualis; and in Ajwani, who envies someone else, represents a kind of psychological economy where happiness always seems close but out of reach all the same. Shah manipulates people's envy by using small things like sweets, food packages, and birthday party invitations to create dependence and exploit their weaknesses, making them work for him.

The entrepreneurship-oriented culture presented in the novel "Last Man in Tower" gives rise to emerging subjectivities concerning migration, identity fluctuations, and moral disengagement. The journey of Shah, his departure from his birthplace as the son of the second wife, his being a delivery man, ownership and departure from a small store, reflects the process of entrepreneurship-oriented exodus from the restrictions of the rural and familial life to the urban anonymity where Caste becomes less important while class is rigidified. In urban spaces, Shah states that "Here a man is free," as he is liberated not only from the society of the village but also from the constraints of morality, and can take risks and commit morally questionable actions in the name of survival and recognition. Such an inner transformation, which is deterritorialised, flexible, and economically oriented, enables Shah to renounce traditional morals and embrace his new identity as an affluent person, thereby challenging the upper castes' monopoly in society while creating new forms of class-based discrimination. However, such a freedom has its price; the culture that undermines the caste system alienates dissidents like Masterji, who refuse to be involved in it.

Firstly, the fundamental caution this novel offers concerns democracy itself. With wealth becoming increasingly concentrated in the hands of an ever-decreasing pool of actors through entrepreneurial culture, corporations can act as neo-feudal organizations, engage in elections, capture institutions, and undermine socialism's commitment to equity. The call by Amartya Sen for "intellectual inquiry... to identify actions and policies that are not



evidently injurious but which have that effect" (276) fits well with Adiga's task of showing how apparently progressive policies lead to socially injurious consequences.

CONCLUSION

Both novels, "The White Tiger" and "Last Man in Tower", provide a literary analysis of India's current neoliberal era, in which globalisation does not appear as a neutral driver of development but as a form of recolonization that reorganizes space, subjectivities, and power relations. In the novel "The White Tiger," the urban-rural gap is not limited to geography. However, it represents an ethical and political division: the "Light," consisting of malls, call centers, and SUVs, depends on the "Darkness" of the debt-ridden villages, landlord oppression, and democracy tainted by electoral manipulation, bribery, and corruption. For Balram to make his way up in life, he needs to adopt and use the system's corruption and violence, thus proving that "freedom" achieved after 1947 did not liberate the people but enslaved them economically.

The very same principle applies to middle-class society as well, where global norms of respectability and the chance of sudden windfall earnings turn neighbours into accomplices in dispossession. The story of Shah, who rose from a smuggler to a developer, exemplifies the kind of neo-colonialism that has flourished through bribes, political patronage, and the coercion of redevelopment. However, Masterji's refusal and death can be seen as an example of the ethical dilemma faced by a society

that encourages deviation from the global story of development.

The novels suggest that there is something inherently ambiguous about India's rise in the context of globalisation, whereby it not only creates wealth and novel subjectivities for a few but also serves to normalize inequality, the decline of democracy, and a willingness to compromise morality among the masses. The novels by Adiga, therefore, call for a dual perspective: an examination of the powers of the technoscapes and financescapes, as well as an acknowledgment of the structural injustice inherent in them.

WORK CITED

- Adiga, Aravind. *Last Man in Tower*. HarperCollins Publishers, 2011.
- Adiga, Arvind. *The White Tiger*. HarperCollins Publishers, 2008.
- Appadurai, Arjun. "Disjuncture and Difference in the Global Cultural Economy." *Modernity at Large: Cultural Dimensions of Globalisation*, U of Minnesota P, 1996, pp. 27–47.
- Bauman, Zygmunt. *Globalisation: The Human Consequences*. Columbia UP, 1998.
- "Corruption Plots: Stories, Ethics, and Publics of the Late Capitalist City." Cornell UP, 2023,
- Das, Gurcharan. *India Unbound: From Independence to the Global Information Age*. Anchor Books, 2002.
- "Dreze, Jean, and Amartya Sen. *An Uncertain Glory: India and Its Contradictions*. Princeton UP, 2013.
- During Simon, editor. *The Cultural Studies Reader*. 3rd ed., Routledge, 2007.
- Fanon, Frantz. *The Wretched of the Earth*. Translated by Constance Farrington, Grove Press, 1963.
- "Globalisation and Redevelopment: The Crux of Aravind Adiga's Last Man in Tower." *Redalyc*, 2024.



Held, David, et al. *Global Transformations: Politics, Economics and Culture*. Stanford UP, 1999. Pages 484, 495

"Indian Democracy in Aravind Adiga's White Tiger." *Language in India*, 2019.

"A Materialistic Study of Aravind Adiga's Last Man in Tower." *International Journal of Research and Analytical Reviews*, 2019, ijrar.org/papers/IJRAR19J4942.pdf.

"Masterji's Resistance in Aravind Adiga's Last Man in Tower: An Embodiment of the Struggle of the Marginalized Class." *Redalyc*, 2024, www.redalyc.org/journal/7038/703873513011/html/.

"Matrix of Power Politics in Novels of Aravind Adiga." BSSS Publications, 2024.

Nilekani, Nandan. *Imagining India: The Idea of a Renewed Nation*. Penguin Books, 2009. pp. 24 and 165

Sen, Amartya. *Development as Freedom*. Oxford UP, 1999.

Stiglitz, Joseph E. *Globalisation and Its Discontents*. W. W. Norton, 2002. pp. 56 and 247

"STYLISTIC DEVICES USED IN ARAVIND ADIGA'S THE WHITE TIGER." *Journal of English Language and Literature*, 2016, joell.in/wp-content/uploads/2016/04/STYLISTIC-DEVICES-USED.pdf.

"Aravind Adiga's The White Tiger: Voice of the Downtrodden, their..." *The Criterion*, vol. 9, no. 2, 2018, the-criterion.com/V9/n2/IN05.pdf.

"Aravind Adiga's The White Tiger and The Democracy of India." *JETIR*, 2023, jetir.org/papers/JETIR2303706.pdf.

"Structural Violence in Aravind Adiga's The White Tiger." *Literary Oracle*, 2023, literaryoracle.com/wp-content/uploads/2023/06/3-Literary-Oracle-Uttam-Poudel.pdf.

Turner, Bryan S., and Chris Rojek. *Society and Culture: Principles of Scarcity and Solidarity*. Sage, 2001.