



THE DESTINY OF POSTMODERN BOURGEOIS DERIVED FROM ARAVIND ADIGA’S *THE WHITE TIGER*, AND JERRY PINTO’S *THE EM AND THE BIG HOOM*

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ABSTRACT

Indian postmodern novelists focus on Bourgeois life, Corruption and Class-conflicts. And they are writing the novels with all the latest advancement in the genre. Though it is an imported form as well as means of communication, it is irrefutable that it flourishes well, and provides something for everyone in the universe which is taken from its multi ethnic backdrop. And this universal appeal is the prime reason for its utmost reach. Aravind Adiga’s *The White Tiger* and Jerry Pinto’s *Em and the Big Hoom* are the selected novels of the study. *The White Tiger* won The Booker Prize for the year 2008 and *Em and the Big Hoom* won Hindu Literary Prize for the year 2012. An attempt is made to consolidate the common features of contemporary men/women and their challenges in their own land and the possible linear and non-linear out comings with its own lapses, and also to highlight the current features of Indian novels in English.

The moral seriousness that is prevalent in Indian society is undeniably the Centre of axis not only for the literary writers of postmodern India, but for its readers too. The Booker prize winner of the year 2008 for his debut novel *The white Tiger*, one of the residents of India, Aravind Adiga highlights the fast growth as well as the dangerous side of the “hyper mobile populations” (Wolfreys 4). And they take the extremity to establish their identity in their own postcolonial land. Though the mission is accomplished, its benefactor is doomed to paranoiac anomaly.

Migration is the necessary part of a middle class man of postmodern period to get the luxuries of life. They are not the indentured labourers of V.S. Naipaul but they are comparatively educated and sophisticated. Postmodernism (in India after 1980) is the period of eroding ethics and also of self-discovery. This paper first presents the predominant reason for this erosion of ethics from *The White*

Tiger which turns out to be the destiny of postmodern bourgeois. Now its author Aravind Adiga lives in Mumbai.

The novel TWT tells the story of the craving of the rich and the poor with black humour. Balram, the narrator of the novel explains thus:

the poor dream all their lives of getting enough to eat and looking like the rich. And what do the rich dream of?

Losing weight and looking like the poor (TWT 225).

And the world in which they shoot out their craving is full of Multiculturalism, postfeminism, cyber-feminism, queer theories, cultural conflicts, diaspora sensibility, glamour, consumerism, commodification, BPO’s, upward mobility... (Kumar 1).

The protagonist of *The White Tiger*, Balram is born and brought up in dark India, where the people live the life of servitude, and they live like animals without any sophistication. He wants to come to the light, to lead his life like a human. Balram is the

narrator of the story. Adiga has used omniscient retrospective narration. Balram tells the story of his growth from a chuffeur to a rich businessman in the form of a letter. He writes it for seven nights, and it is addressed to Mr Jiabao, who is a Chinese businessman (who will not know for sure the English Language) as he wants to know about the Indian entrepreneur's success story.

This novel is in the form of a long epistle. Balram narrates his present and past simultaneously. And he lives a fragmented life in Laxmangargh, Dhanbad, Delhi, and Bangalore, which depicts an assorted life style of different people and places. Thus it is a Pastiche. Balram Halwai is born in Laxmangargh village, Gaya District, Bihar. He was not even named by his parents. Balram is the name given by his teacher. Though Gaya has given enlightenment for Buddha, it is the same place that raised this disloyal murderer Balram. He satirically narrates it thus:

I wonder if the Buddha walked through Laxmangargh - some people say he did. My own feeling is that he ran through it - as fast as he could - and got to the other side - and never looked back! (TWT 18)

And a small branch of Ganga that flows just outside Laxmangargh, and he requests Mr.Jiabao not to take a dip in Ganga, as it is a river of death filled with faeces and seven different kinds of industrial acids. Throughout his narration Balram is sardonic and self - mocking, which is the postmodern feature.

The Inspector, who came for inspection to his school, praised him by calling that he is the white Tiger, as he is the only boy who knew reading and writing. He presented him a book and assured him of scholarship. Thus he became the White Tiger. It is the animal that lives in the countries like China and Japan. It gets born once in a generation. By his disloyalty to his master Balram has come out of the Rooster Coop system, thus he has become the rare species of the 21st century. Like the White Tiger, Balram got power and Majesty when he became an entrepreneur. Hanuman, the loyal servant of Lord Rama is the only God of the people of servitude. In order to accomplish his economical freedom, unconsciously he has given up being like Hanuman. Balram is a self - educated man devoid of formal education. Because in the beginning of his education itself he had to give it up and go to work in teashop

along with his brother. It was to repay the loan that they had borrowed from the Stork for his cousin sister's marriage. Soon he learnt driving and migrated from Laxmangargh to Dhanbad. He seized the opportunity of becoming the Stork's younger son Ashok's driver. He has recently returned from America. He got a nice sharing room in Stork's house. He should share it with number one driver Ram Persad. And he got nice food also. Balram is a keen listener. He found that Ram Persad is a Muslim; just for the sake of job he has hidden his religious identity. And by revealing his finding, Balram made Ram Persad to pack up from stork's house. Automatically Balram got the chance to go to Delhi with Ashok and Pinky madam and also with three thousand rupees salary per month. At this stage he utilises all the circumstances that he gets to show his master that he is a loyal servant.

This 'most unsung and unloved object' (TWT 118) is going to become one of the best entrepreneurs of Bangalore. Ashok and Pinky madam have come to Delhi to meet the political persons, to bribe them, and to evade from the tax payment for taking out the coal from the Government mines. Whenever Ashok and Pinky madam go to the mall, always Balram meets the vitiligo lipped driver. In a metropolitan city like Delhi, it is not always possible to meet in parking areas, as it would be too vast. 'Willing suspension of disbelief' is required to accept it. Coleridge's 'willing suspension of disbelief' is much required for postmodern reading. Initially Balram didn't have the intention to become a murderer. Probably the magazine "Murder Weekly" would have poisoned his mind. It is a popular reading among all the servants of the city. The city has started polluting his mind. In Delhi, there is a separate servant quarters for Balram, and he has chosen a separate room, which the other servant's avoid. Now he is all alone, his mind has started the thinking process. Basically Balram is a good fellow but without self imposed discipline. Even when Pinky's dressing aroused him sexually, he knew well that his "master and mistress are like father and mother" (TWT 143). So how he can get excited by the mistress.

Love, sex, relationship do not make Balram happy. His only focus is to get money and live like a man. He became covetuous of Ashok's manners, dressing

etc., and he has started changing himself like Ashok. He bought a T- shirt like his master's, worn it, and got into the Mall through the rear entrance. But usually drivers are not allowed inside the Mall.

One night while returning from a party, due to over consumption of alcohol, Pinky madam was not in her consciousness, but to fulfill her whim she drove the car. Unfortunately she killed a child. Ashok's brother Mukesh (Mongoose) planned to make Balram the victim. In Delhi, behind the Jama Masjid, Hundreds of pale hens and brightly coloured roosters, stuffed tightly into wire – mesh cages, packed as tightly as worms in a belly, pecking each other and shitting on each other, jostling just for breathing space; the whole cage giving off a horrible stench – the stench of terrified, feather flesh...The rooster in the coop smell the blood from above. They see the organs of their brothers lying around them. They know they are next. Yet they do not rebel. They do not try to get out of the coop (TWT 173).

Balram is also in the same condition, when he is victimized. Balram's nostalgic irony attacks those who defend India by telling thus to Mr.Jiabao, when you get here, you'll be told we Indians invented everything from the internet to hard boiled eggs to space ships before the British stole it all from us (TWT 173).

Ultimately the human like Balram are not bound by Rooster Coop system; they always want to go beyond. They are not the most honest people or the trustworthy servants. They are very good only until they get a chance to ditch their masters. It is not the perpetual servitude, but the opportunist's. This is the controversial threat as like Americans, Indians can't live without servants. Aravind Adiga has made his readers aware of the fact that living in India with the cars and pampering of servants is bliss on the other hand, until you give them a chance only you can remain their master.

Balram was not victimized by Mukesh as there was no one who witnessed the accident. Soon after this incident Pinky madam left Ashok. Their marital life came to an end. When Ashok came to know that Balram drove her to the Airport, he hit him severely, he put Balram almost in danger of flying over in balcony, but Balram kicked in his chest severely and escaped from danger. Initially Ashok became a full

time drunkard, and after a few days he got his ex-lover Ms.Uma.

Balram confesses openly that he is corrupted from a sweet, innocent village fool into a citified fellow full of debauchery, depravity, and wickedness (TWT 197).

Though he blames the city life, all repairs are obviously of human construct, but limitations are also constructed by individuals. But Balram couldn't think of repair. He could only predict the danger that awaits future.

It was a raining night. Ashok is with a red bag full of bribe money to be given to some 'x' minister. Already Balram is with a broken liquor bottle in the car, Ashok asked him,

What is it Balram?

Just this, sir – that I want to smash your skull open!
(Balram's mind voice)

He leaned forward – he brought his lips right to my ear – I was ready to melt.

'I understand Balram'

I closed my eyes. I could barely speak.

'You do, sir?'

'You want to get married!'
(TWT 257)

Narration of the other side of the stream of consciousness is inevitable in the case of non – linear character, as it strikes the contrariness. Thus Balram narrates all the thoughts that go on in his mind simultaneously, this usage of the stream of consciousness technique is a part of Postmodern narrative. Ashok assured that he will bear all the marriage expenses. This shows that he is too good and 'it is too bad to be too good', this made him vulnerable, and it is too hard to sustain with ignorance and innocence in the postmodern world. When Balram came back to his room in the quarters he found Dharam, Luttu auntie's fourth son. He has brought a letter too from his granny, Kusum, asking him to make the boy a driver like him, and to send money. On seeing him Balram became irritated and hit him hard. His mouth was split, and bleeding. When Ashok asked Dharam that What happened to his face? He answered that he fell off the bus. This boy is smarter than Balram.

Finally Balram got a nice chance to ram the Johnnie Walker Black liquor bottle into Ashok's skull. And he took 700, 000 rupees from him. He knew well that he is committing homicide as the Stork will take

retribution. He moved to Hyderabad, there he saw his wanted poster, he confirmed that no one could identify him since "it could be the face of half the men in India" (TWT 295). Then he reached Bangalore, by paying enough bribe to the police, he established himself as a owner of a call taxi service. He kept on feeding them regularly. Another reason for his escape is "The city was full of outsiders. No one could notice one more" (TWT 296).

Balram could predict all the future dangers. One day police can make him stop. Or Dharam can kill him. His mind was lingering in all the paranoid thoughts. Apart from everything he has his own future aims. One day he would get bored of his business and close it. And he would open a new Real Estate business. After that he may open a School, a more profitable business etc.

When Balram asked Dharam

'Don't you ever think of your mother?

Not a word.

'Your father?'

He smiled at me and then he said, 'Give me another glass of milk, won't you, uncle?

I got up. He added, 'And a bowl of icecream too'

'Ice cream is for Sundays, Dharam I said.

'No, it is for today'.

And he smiled at me.

Oh, he's got all figured out. I tell you. Little black-mailing thug. He is going to keep quiet as long as I keep feeding him...The new generation, I tell you, is growing up with no morals at all.' (TWT 316).

Balram has changed his name. He is ashok Sharma, The White Tiger of Bangalore, boss@whitetiger_technologydrivers.com.

Terry Eagleton calls it thus in his *Capitalism, Modernism and Postmodernism*:

ineluctable bourgeois humanism and the pressures of a quite different rationality which, still newly emergent is not even able to name itself.

Balram is neither Gandhian nor the follower of Subash Chandra Bose, who are the entirely two different fighters of the same Indian freedom struggle. He is a typical totalitarian. Balram has decided to be the fittest one to survive. And the major reason for this drastic change in human attitude in the 21st century India, which is the land of rich cultural and ethical heritage, is the oppression caused by the colonizer. And the colonized were

totally plundered. It is their urge to come up at any cost; they are not in a condition to realize they are losing their life in the process of accomplishing their economical goal. The novelist enables the reader to realize the lurking danger.

The second novel taken for study is Jerry Pinto's *Em and the Big Hoom*. It also acutely portrays Indian Postmodern reality. As the blurb explains it's "narrative is both brutal and beautiful". Its narrative holds the novel not from becoming a melodrama though pessimistic. When the novel begins Imelda is an Indian mother of two children. They are Gosh, 23 years old, and Susan. She is the 'Em' and her husband is 'the Big Hoom'. They are typically from Indian middle class family. Em suffers due to bipolar manic depressiveness. Gosh is a journalist in a newspaper and Susan is a lecturer in English Literature at a college. Em is admitted in ward 33 at J. J. Hospital for psychiatric treatment. They are living in the Mumbai city at a one-bedroom-hall-kitchen, 450 square feet house.

The story runs on in an analepsis (flash back) method where present and past of the characters are juxtaposed. Gosh is the narrator. Imelda's manic world is obsessed with sex, seduction, D and C. Her son and daughter are the victims of her talk over these taboos. It is the undeniable fact that the Postmodern narration of extreme reality makes the reader to feel taken aback. For instance when Em narrates about illegitimate pregnancy and escape from that as:

If you do put a loaf in some poor girl's oven, you will take her to a government place, you will announce that you are Mr. and Mrs D' Souza... And after it's done you will take her somewhere to rest and relax and weep and you will stay with her until she can go home. (EBH 6)

Imelda is a 'foul-mouthed blob of scum' to Gosh. Though it is inevitable to throw light on the darker sides of life, the reader's mind shuns it away. Imelda is a typical Indian Postmodern woman with cigarettes or Beed is to deflate the depression. India, the land of all contradictions is where the utmost women oppression took place has turned upside down and the utmost liberty is taking place. Mother is the supposed centre of Indian families who holds its members emotionally, but here the centre couldn't hold her family, so the father is

compensating the loss. Gosh became terrified when Em spoke about the cock and curt business, the Big Hoom gradually relieved the tension by explaining about Freud, 'hypothesis' instead of 'Oedipus Complex'.

As Friedrich von Schlegel deploras "What gods will rescue us from all these ironies?" (408 Qtd. In Habib) Irony is the order of the day. It becomes a mock over all human relationships.

We could both see a man and a women getting out of a taxi. They were young and stood for a while, as if hesitating, in front of the hospital. Then the man took the woman's hand in his and and they walked into the hospital and we lost them.

'That's why Indian women fall ill', Em said. 'So that their husbands will hold their hands'.

'Is that why you are here?'

I wanted to bite my tongue. (Gosh) (EBH 11)

Now and then Em attempts to commit suicide by cutting her body parts, and every time she is saved. When The Big Hoom profited by selling shares, A nurse was hired to look after Em. A constant longing for normalcy has obsessed Gosh. As they are free now Susan and Gosh went for movie, they laughed a lot like others. When they returned home the nurse has already slept, Em was again in an attempt to suicide. After seeing this, the nurse vanished, with the help of their Granny everything was recovered.

So far the novel was narrated by Gosh and now he reads the love booming of his father and mother from Em's Diary. Hereafter it is Em's narration through her diary read by Gosh. Imelda saw Augustine in the office, he was AGM and Imelda was a steno in Ampersand Smith Limited. Gertrude was Imelda's colleague who had countless affairs with men, what she knew was that the latest one was a Muzzlim that is all. According to Gertrude men went on hunting and Women waited to be hunted. Hunter and Prey is the only game that she knew. At this manic stage Gertrude used to visit Imelda once in a while that comforted Gosh. He says:

I loved it also because talking to anyone normal was an invitation to the world of ordinary people who had ordinary woes and worries: money, sex, sin and real estate, for instance. (EBH 23)

Em and the Big Hoom both hail from the typical middle class Indian Life. Em had previously been a teacher, Gosh's bourgeois elitism prefers his mother

to be a teacher rather than a steno. But Em failed as a teacher, she couldn't tackle the chorus of the children and ran out of the class. After completing senior Cambridge at the age of sixteen, Em thought of going to college. As there was no money for college, she was not sent. Then she joined Ampersand Smith Limited as a steno, there she couldn't think of her as an adult (mentally) and she didn't want to be there among adults. After leaving ASL, Imelda worked in American Consulate. Because of her interpolations in the diplomatic reports, Em was made to resign her job.

Em's mother knew so many languages. This is the special feature of a hyper mobile postmodern men/women. She learnt Konkani in Goa, Burmese in Rangoon, Bengali in wartime Calcutta and English from her child. Em's father was a modest Mathematics teacher. Em was born in Rangoon. Further Gosh reads:

I knew, and I had to come to India on one of the ships that crossed the Bay of Bengal when the Japanese attacked Burma. Her father had walked from Rangoon to Assam... She didn't seem to remember much about that crossing except how she used orange sweets to quell her nausea and began menstruating on-board the ship. Was this just how people remembered things, in patches and images, or was this the repression of a painful memory? (EBH 33)

From Rangoon the family came to Goa and then to Bombay. Em learnt typewriting and shorthand too. For the next two months Em worked with a small firm called Mehta Mechanical Electrical and Engineering Corporation. Next to this was ASL. At the reception desk of ASL there was an Anglo- Indian lady, initially she tried to send Imelda to the Tailor's shop, it is her side business, and she used to send the girls who come for job to prostitution. But Imelda escaped as she was so stubborn in getting a job. Imelda didn't hold her job as well as salary. She says:

I didn't care whether the company made a profit or loss. I didn't care because my bonus came any way and I got my salary anyway and I handed it over to Mae (mother). (EBH 39)

As a wage earner Imelda was freed from house work, the money was apportioned and Mae doled

out a weekly allowance. This is the Indian Postmodern condition.

Imelda and Augustin didn't want to get married but merely courting. Before as well as after marriage there was somebody to work for Imelda. Probably this lack of physical commitments would have led her to maniac state. Susan and Gosh always tried to find reason for Em's current state of mind. When Imelda worked in American Consulate Gosh was seventeen years old. In the opening of the novel Gosh is working as a journalist. It shows the typical non-linear representation of time. The novel starts at present gets back to past and then to present and it takes the reader to future through Gosh's future prediction. But Gosh is completely paranoid about his future. He opines:

I feared hundreds of things: the dark, the death of my father, the possibility that I might rejoice at the death of my mother, sums involving vernier calipers, groups of school boys with nothing much to do, death by drowning.... The possibility that I might go mad... (EBH 58)

Gosh didn't want to rot with Em. Susan tried to plot Em's moods against the cycles of the moon, couldn't come out with any conclusive data, again tried to relate it with Em's menstrual cycles, failed again. But they found out one thing that September is a bad month. At last Lithium Carbonate (Li_2CO_3) helped them, Em recovered to the normal state, But still she refused to have anything to do with the kitchen. In a multi-religious nation like India when the agony reaches the extreme limit, the specification of religion dies there as Gosh says:

I would have prayed to any God, any God at all, if I could have been handed a miracle, a whole mother, a complete family, and with it, the ability to turn and look away. (EBH 67)

A postmodern sufferer doubts and questions their religion and mocks it also like Gosh:

I had always hated the Gospels because they had unhappy endings, all four of them. They seemed rushed stories. He's born. He grows up. He preaches. He cures. He saves. All this is in the course of a few chapters. And then that Thursday and Friday, the horror of his foreknowledge, the last desperate plea to be permitted to elude his ordeal, the abandonment by friends who cannot keep vigil with him, the humiliation

of his nakedness, the pain of the scourging and the crown of thorns, the mocking crowds, the crying women, the cross, the crucifixion and even the last request-'I thirst'-denied... And if God were capricious, then God was imperfect. If God were imperfect, God was not God. (EBH 68)

Gosh's father Augustin got into Mumbai as a coolie, and then he became a compounder to a doctor called Dr. da Gama Rose. He is an alcoholic, the striking irony is that this Doctor would not laugh at Aurveda or Unani or Homeopathy. When Gosh's father got to city his illusion about city that everyone can return from a city with hand full of money got blasted. This is the common bourgeois' dream about a city. The Big Hoom says:

I don't think you'll ever understand how challenging the city can be for a boy from a village. You don't know if you buy your ticket before or after you get onto the train. You don't know if you can go into a Mosque or not. You don't know if the man holding out booklets is offering them free or is selling them. You don't know why a stranger is smiling at you from the next park bench. (EBH 93)

This bourgeois condition is quite common to Balram and the Big Hoom. He kept on working as a compounder and continued his studies; he got an Engineering Degree in his second attempt. It is notable that the Big Hoom's parents were uneducated bourgeois. Then he joined in Ampersand Smith Limited. His rapport with the Doctor ended. In the upward mobility of a bourgeois, every phase contains different persons and relationships, where the bourgeois fails to consolidate all his rapport.

Again it is the Big Hoom's bourgeois ethics that sustains his relationship with his manic wife Em. He is yet to turn out to be an upper middle class utilitarian. He tells his son:

If anyone ever does you a favour, you cannot forget it. You must always credit them, especially in public, especially to those they love and those who love them. You must pay your debts, even those that you can never fully repay. Anything less makes you less. (EBH 97)

Stream of consciousness goes hand in hand in with reality in postmodern writing. Now and then Gosh

talks to himself and also converses through mind voice.

The Big Hoom's father was a cook in a palace. Augustine was the first generation graduate and he lifts Gosh and Susan to the level of upper middle class. This is how a linear, straightforward upward movement takes place.

Self critique is another important feature of postmodern bourgeois. Through Gosh's perception, Jerry Pinto asserts it. Gosh didn't go to bookshops to buy. He deems it as a bourgeois attitude. He considers:

It made me happy there were people who sat down and wrote and wrote and wrote and there were other people who devoted their lives to making those words into books. (EBH 101)

Once the academic and writing books were of elite but now it is of bourgeois. Self-reflexivity of Postmodernism steps further thus. Not only the postmodern Indian novelist but a postcolonial NRI critic like Gayathri Chakravathy Spivak is also of the same opinion. She constantly criticizes her condition as a middle-class Indian Migrant intellectual in the US Academy.

Em cried when she thought of her engagement or marriage with Augustine, it is for her vanishing childhood and innocence. Jerry Pinto is a most sensitive rational to explain the most complicated emotion. Some would have explained that the Indian Girls sob during the time of marriage because they are leaving their parents, and others would have said that it is due to their unknown fear about their new destination, but Pinto is very universal in his explanation. Em was always reluctant towards responsibilities so she didn't want to have kids even after their marriage. She felt that the kids would make her upside down.

Though manic, Em was very clear and pessimistic regarding this world. Probably this made her a failure in her work place and her family. Em sings:

The world is a game and the game is a tie. The tie is around your neck and they'll string you high. (EBH 137)

Imelda and Augustine were part of 1960s; they went to work in stable establishments. They opened Postal Savings accounts and Recurring deposits, saved for medical emergencies, had babies, when Susan was born Em gave up her job and taken care

of the kid. Once during her manic state Em had taken the entire bank savings and she didn't know what she did with that. This bankruptcy hurted the Big Hoom, and there was no forgiveness.

At last Dr. Michael brought Em under control to some extent. Susan and Gosh sent Em to Staywell Clinic for Electro-convulsive Therapy. The Big Hoom was given an opportunity to earn some money in Brazil on Deputation for the Indian Government. Then Em was admitted in ward 33 of sir J.J. Hospital. The ambience suited her well. The factual revelation that this novel provides is that if you get past thirties, the bipolar manic depression will not affect you later on. And all the psychiatric medicine was aimed to mute the paranoia and calm the rage and never to cure the disease.

Em turned fifty, there was uterus cancer, and her ovaries were removed. After its removal she never talked about sex. She wanted to donate her body parts, it was fulfilled. When Em died her death was inwardly celebrated by Gosh and outwardly mourned. It is the ineluctable bourgeois condition. It is at this juncture the narrative becomes awe and fearful. The exhaustive narration about Em's bipolar depression finds twist as gloomy narration about grave and coffins. The the narrative switches over to the party mood:

Cigarette smoke began to cloud the room. And slowly death, the notion of death, departed. The sounds began to take the shape of a party...when it became clear that the last of the whisky had been served and no more was forthcoming, the wake began to fall asleep. (EBH 231)

Celebrating even despair is another postmodern bourgeois condition. But the Big Hoom isn't a typical postmodern bourgeois like his son Gosh and Em's loss was compensated by constant liquor consumption.

Postmodern novels are not full of ethical conducts but they imply it, outwardly postmodern novel reading is just for the sake of reading, absurdity dominates, but the instructions are implied and not dictated. It is absolutely absurd to explain in detail about a manic person, but that maniac has become a part of everyone's life. It may be bipolar, paranoiac etc. In these cases the abnormal seems to be normal but ultimately meets the end. And the normal persons seem to be normal and they are not. These

Postmodern novels throw light on the abnormal personalities which has become of populist. These novels make a blurring effect on the reader whether it is a fiction or reality. Is becoming paranoiac the destiny of the postmodern bourgeois? This is the inexplicable middle class life of 21st century India. Surely the redemption of the society lies within the social framework and in the hands of human beings. Aravind Adiga and Jerry Pinto have done a great job to make his men realize the contemporary moral issue.

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