

The Sprightliness of Social Cruel in Aravind Adiga's *Last Man in Tower*

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Abstract

Aravind Adiga's *Last Man in Tower* is published in 2011. It has dealt with the unattractive side of societal problems to show new lines on how similar problems have created irretrievable predicaments for depressed Indians. *Last Man in Tower* is the depiction of the incompatibility between the largely privileged class and depressed class people in the society. Adiga has drowned utmost genuinely the contemporary picture of Mumbai is the smut, lawlessness, corruption, moral decomposition, rapacity fabulous wealth and object misery. Mumbai as a marketable and fiscal mecca which has surfaced as place of varied openings. Mumbai, is India's largest city and distant dream of middle class because of the loose political and their intimate relation with the inventor. When Real estate developer Dharmen Shah offers to buy out the residents of Vishram society by planing to use the point to make a luxury apartment complex. Yet not everyone wants to leave their residents. Numerous of them have lived in Vishram for long duration in that multitude of them are no longer youthful. Though no one can be profited from the offer provided by Dharmen but all agree to vend. As pressures rise, one by one those who oppose the offer give in to the pressure of the majority until only one man stands in the way of Shah's luxuriant high threat. The protagonist Masterji, a retired man in the structure stands against the real estate developer's offer. Masterji is the personification of the middle class that is constantly dominated and exploited by the former group. This paper aims to dissect in detail how far Masterji resistance is an personification of the day-to-day struggle of the Marginalized section in the contemporary society.

Key words: Corruption, Decomposition, Lawlessness, Marginalized, Resistance

Aravind Adiga (1974-) born in Madras, Tamil Nadu. He studies at Columbia and Oxford Universities. A former India pressman for Time magazine, his papers have also appeared in publications including the Financial Times, Independent, and The Sunday times. His debut novel, *The White Tiger*, wins the Man Booker Prize in 2008 and also shortlisted for the John Llewellyn Rhyse Prize for his short story collection *Between the Assassinations* (2009). Adiga's *Last Man in Tower* (2011), his second novel abounds with incident that represented the impact of colonialism in India. It depicts the struggle of Middle class men to stake a little claim in shining Mumbai Real estate it is because of the rapid-fire growth of capitalism in the globalized situation. As the whole country is divided into two major spheres as new India, which candidates metamorphosis and development, and another as old India, which clings to the once glory and heritage of the country being relatively antipathetic to change metamorphosis.

The followers of the new India are generally people either of the rich class or the agents of the rich, where as the supporters of the old India are people who are without any social-political or profitable influx. Dharmen Shah, the antagonist cum real estate Napoleon represents the former group of upper- class people, and Yogesh Anantha Murthy, the protagonist, is a retired schoolteacher and reverentially called as Masterji. He finds himself out of touch with the progressively pragmatic and materialistic society around him besides representative of the marginalized class in the novel. While upholders of new India like Dharmen Shah are utilitarian and conservative indeed at the cost of all the mortal values and morality. With the exception Masterji, still conservative and is the true personification full of humanism, altruism, and moral integrity.

Last Man in Tower revolves around the central theme of the contradiction between the precepts and practices of two surmount characters Masterji and Dharmen Shah.

Masterji, a retired school teacher of 61 years old lives with tone- respect in the Vishram Society Housing Cooperative, Tower A, Vakola Mumbai. Tower A is a relic from a co-operative housing society established in the 1950s. Masterji's wife and daughter are dead, he is alone in his family and has no other cousins and companions except his neighbors in the apartment. He has no objectives in his life except tutoring neighbor boys for free of cost and brooding over the recollections left by his daughter Sandhya and wife Prima in the apartment and in his life. Shah, the villainous builder is not as ambitiousness as Masterji. He is keen on exponentially growing this wealth and power through his Real estate business. He knows that in the globalized situation Mumbai will be developed and it will make him economically largely prosperous, that is why he wants to buy Vishram society, and by demolishing this old palace he makes plans to redevelop Vishram as Confidence Shanghai, a high-rise with super-luxury apartments or an ultra modern skyscraper.

The practical minded one Shah vividly declares his intention to his left-hand man Shanmugham that he is ready to offer \$330,000 for each household, which is the sum most of them would never see in their lifetime. Almost everyone welcomed it except Masterji who is unsold to the rich realtor because he has no ambitious desire for money and power. Preferably, he wants to spend the rest of his old place with the recollections of his dead wife and daughter. Initially, Masterji's ideologies are supported by some of the inmates of the apartment, they also leave him one by one when they manipulated by the covetousness as well as the prospects of getting rich overnight inculcated in their minds by Shah. When Masterji is left by all the members of society he becomes the solely single person to force against the dominating Mr. Shah. In this regard, he truly becomes a Marginalized man under the threat by the upper class people.

Masterji's position also becomes no better than those of the marginalized or supplemental in the society. Unlike his fellow member's Masterji fails to realize one true factor about new India that Mumbai becomes a part of the globalized world that is swiftly being converted technologically and commercially. As a result, numerous people gets rich as well as many becomes poor. Mumbai future's lies in it's incessant development. All practical minded people of the tower heartily accept it except Masterji. Among his neighbours Ibrahim Kudhawe, Mrs. Rego and Mr. and Mrs. Pinto in the first place the later follows Masterji's ideologies. But one by one all the inmates leave Masterji for the sake of their material fulfillment. Mr. and Mrs. Pinto, who are the constant companion and well wishers of Masterji, also leave him and they growth with their secret desire to send money assistance to their children in foreign countries and make their own house away.

As all these neighbours abandon Masterji, he becomes the sole person now to fight against the influential upper class Mr. Shah. It is noticed that in the post colonizer situation all the power system have been transferred from the British to the upper class section. These newly rise upper class people are highly appropriate enough to fit in all the politico-profitable and social artistic positions and become the sole authorities to manipulate and exploit the larger marginalized community.

Masterji, the protagonist, has become the final man in the tower who has done nothing to stop his neighbour hood from making his life a misery after he declined the offer. He has considered the residents as his adversaries and fugitives who have applied dirt on his door. Masterji is not the only occupant who acquires the critical spatial consciousness to assert his space in the mega city against his acquisition and relegation. Further, Mrs. Rego, the social activist, is well aware of the police's devious tactics, arguing that this is their home and that no one can force them to leave. She is the first one who calls

the developers as commercial deceivers and sinister but besides her resistance she surrenders before Shah's special offer. Mrs. Rego wants to make a change in her sister Catherine's life style in a single meeting with Mr. Shah at the restaurant, and then all three Mrs. Rego and her two children name their specific location Bandra as their new place of agreement.

Masterji's resistance to claim his place in the mega city becomes model for Mrs. Rego and Mr. Ajwain by calling the mega city Mumbai as their own from where they can not be displaced. The rich real estate developer is always keen on making money by severely extracting work from the poverty ridden people. In the battle between Shah and Masterji, when Shah realizes that he is unfit to force Masterji to surrender to him when he even has the plans of murdering him by bribing the police.

In this class struggle Masterji becomes an one man army to fight against not only the upper class Mr. Shah but also his agents, who are unexpectedly his old companions and neighbours. The humiliation, demoralization, alienation and physical attacks which Masterji has experienced are intolerable one, but he has shown the Gandhian non-violence and never yields before the authorities of Mr. Shah. His mournings are mostly metaphorical as he himself becomes an embodiment of the marginalised society that is constantly hovered, suppressed, and exploited by the bourgeois section.

Despite of having no support from his neighbours and family members Masterji retains his unconquerable will power and the feeling of commonness with the marginalized class. He shows his dauntless resistance in the clash between the rich and the poor, corruption and integrity, privileged class rapacity and middle class morality, upper class

exploitation and individual freedom. In this war Masterji life is terminated by his own inmates of the Tower under the tricky manipulation of the rich monger. However, this does not imply that marginalised people's voices and freedoms are ever been suppressed. The adaptability of the old banyan tree of Vishram Society that, like Masterji's spirit, survives the demolition, concrete debris, netted wires, and broken glass, to send out its new roots and provide shelter to homeless families. In Indian culture, the banyan tree is a symbol of resilience, development, freedom, compassion, and the wisdom of selfless giving. At the end, Masterji symbolically stands for his resistance, which is a personification of the everyday battle of the underprivileged in modern society.

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