

Polarized Protagonists with the cues of Similitude in Aravind Adiga's Works as the Product of Globalization: Balram and Masterji

ABSTRACT

Globalization is the phenomenon which has been discussed in the contemporary period like never before. Globalization is the phenomenon of percolative nature which gets intermingled with every aspect of life either implicitly or explicitly. Globalization gets its reflection in literature and literary studies too. The novel is the prime genre of literature where globalization marks its presence. Indian novelists are being noticed at the global platform due to their contribution in literature. Aravind Adiga is one of the foremost fiction writers whose artistry has been acclaimed by the coveted prize of the Booker Prize. He has received the prize for his debut novel, *The White Tiger* in 2008. Adiga does not cease his workmanship and continues to offer the canvases of his artistry. His novels are the reflections of globalized society of the contemporary time. His debut novel, *The White Tiger* and *Last Man in Tower* are the best specimens of globalized world of the characters who are being observed in day-to-day life. Balram and Masterji are the protagonists of the first two novels of Adiga. The repercussions of globalization are evident in Balram and Masterji. It is not exaggeration to state that both are the products of globalization. It seems that both protagonists are placed polarised characteristics but they have texture of similitude too. The paper deals with the opposites and semblances of the two protagonists who revolve around the process of globalization.

Keywords: Globalization; metamorphosis; protagonists; social mobility; beneficiary; victim.

1. INTRODUCTION

Globalization is the phenomenon which encompasses every walk of life. It is not an exaggeration to say that it is an omnipresent phenomenon. The phenomenon of globalization consists of myriads of phenomena which are the product of globalization. The phenomena which have been evolving out of globalization are too responsible to expediate globalization. It is difficult to cite comprehensive definition of globalization due to its wide scope. Theorist have tried to define globalization comprehensively. Anthony Giddens considers globalization as the *consequences of modernity*. Nederveen defines it as:

Globalization is an objective, empirical process of increasing economic and political connectivity, a subjective process unfolding in consciousness as the collective awareness of growing global interconnectedness, and a host of specific globalizing projects that seek to shape global conditions. [1]

Malcolm Water defines globalization as:

A social process in which the constraints of geography on economic, political, social and cultural arrangements recede, in which people become increasingly aware that they are receding and in which people act accordingly. [2]

Nederveen elucidates that globalization is multidimensional set of processes. He further states as:

Globalization is like a prism in which major disputes over the collective human condition are now refracted: questions of capitalism, inequality, power, development, ecology, culture, gender, identity, population, all come back in a landscape where “globalization did it.” Like a flag word globalization sparks conflict. [1]

Thus, globalization is all pervading phenomenon which touches every aspect of human lives directly or indirectly. Globalization is being studied in all spheres of studies including sociology, economics, political science, history, geography, anthropology and literature. Technological advancement, industrial revolution and states’ political ideologies spur the process of globalization.

Globalization is the phenomenon of study in literature and literary studies which has entered quite late as compared to the other studies. As the literature is the reflection of society, it cannot be done without the study of globalization. Suman Gupta rightly articulates, “The phenomenon of globalization is such an undeniable force that it touches literature and literary studies not only from within but from outside.” [3] In literature there are numerous genres. The novel is one of the latest and popular genres in literature. According to Siskind, “During the eighteenth and nineteenth centuries, the novel traveled from Europe to Latin America, as well as to other peripheries of the world, through the colonial and postcolonial channels of symbolic and material exchange.” [4] Siskind emphasises the role of the novel as the vehicle of exchange. Globalization is nothing but the process of exchange of commodity, ideology, culture, political ideologies and social relationship across or beyond the geographical boundaries. It means both the processes of exchange i.e., the novel and globalization are interlinked with each other. Siskind further accentuates the importance of the novel in the process of globalization as:

The crisscrossing trajectories of infinite exchanges, importations, translations, and adaptations of novels (what I term the global novel as cultural form) make visible the spatial extension and intensity of the process of globalization. [4]

Indian soil has been witnessing the process of globalization and success of the novel. The sapling of the novel in the soil of India has flourished in the twenty first century like never before due to its global recognition. The process of globalization has introduced many Indian novelists at the global horizon like Salman Rushdie, Amitav Ghosh, Arundhati Roy, Anita Desai, Bharati Mukherjee, Vikram Seth, Jhumpa Lahiri, Shashi Tharoor, Shobha De, Kiran Desai, Chetan Bhagat and Aravind Adiga. Aravind Adiga is recognised by his debut novel, *The White Tiger* which received the Man Booker Prize. Being the financial journalist for the Time magazine in India, he has keenly observed the process of globalization and its repercussions in the Indian context. Andrew Riemer calls Adiga as the Dicken’s of Mumbai due to his realistic representation of Indian life. He further elaborates that Adiga goes on to showcase passionate indictment of the social and ethical ruin of contemporary India. The present paper explores the protagonists of Adiga’s celebrated novels i.e., *The White Tiger* and *Last Man in Tower*. The paper sheds light on two protagonists who are placed in contrast with the certain cues of similarity in his above-mentioned individual novels. The polarized features and cues of similitude of the protagonists show how Adiga manoeuvres with the stories of the novels.

The two protagonists who are depicted in the novels *The White Tiger* and *Last Man in Tower* are Balram and Masterji respectively. Both are placed in different situations and plot of the novels. Adiga employs the contemporary reflection of the society through the protagonist. Globalization plays vital role in lives of both protagonists therefore the title of the paper suggests both as the product of globalization. The first protagonist who strives to break the age-old servitude, takes bold decision under the spell of globalized society around him. Whereas the other protagonist suffers his lot due to the introduction of gentrification under the umbrella term of globalization.

2. PURPOSE OF THE STUDY

The present research paper explores the protagonists of Aravind Adiga’s first two novels who undergoes metamorphosis of their identical quest. Globalization is the phenomenon which has its pros and cons. Aravind Adiga’s works reflect contemporary society with the aftermaths of process of globalization. It is said that the novel revolves around the protagonist who is the principal thread of the whole work. Both protagonists i.e., Balram and Masterji seem explicitly polarised in their characterisation but they have cues of similarities too. The purpose of the paper is to discover how the protagonists are the products of globalization along with their similarities and contrasting nature.

3. RESEARCH METHODOLOGY

The descriptive, interpretative, analytic research methodologies are employed to undertake the present research paper. Library method is also followed while collecting relevant materials concerning the research paper.

4. REVIEW OF LITERATURE

In a review of literature, the following works have been studied that focus on globalization and identical quest of the characters.

- i. The Global Age: State and Society Beyond Modernity (1996) by Martin Albrow
- ii. Realist Hieroglyphics: Aravind Adiga and the New Social Novel (2015) Ulka Anjaria
- iii. Shifting Indian Identities in Aravind Adiga's Work: The March from Individual to Communal Power (2013) by Sarah Glady. (Research Thesis)

The present study explores repercussions of globalization through the projection of protagonists of the first two novels of Arvind Adiga. Besides, above mentioned works, Adiga's two novels have been referred to establish the concrete structure of the study.

5. DISCUSSION OF FINDINGS

The debut novel of Aravind Adiga, *The White Tiger* which has received global acclamation is the outcome of contemporary situation of globalization. The narrator of the novel is Balram himself who unfold his secrets of his life to the Premier of China through the letters. He informs the premier about the entrepreneurs of India. Being himself an entrepreneur who reaches rags to riches, Balram lays bare his life as an entrepreneur. He asserts to the Premier, "I don't just swear and curse. I'm a man of action and change." [5] Balram possesses several names which indirectly exhibit his identical quest. He is nameless child and being called as Munna which means a boy. Being Munna, he is innocent child who craves for his deceased mother's love. Balram is the name given by his school teacher. Thereafter, he is named as the White Tiger by school inspector who is fascinated by Balram's cleverness. He is called as the Country-Mouse by his fellow driver. The culmination of his name is Ashok Sharma which Balram owes from his deceased master. The names Balram possesses, unravel his identical metamorphosis. Balram migrates from Laxmangarh to Dhanbad and thereafter to Delhi to fulfil his ambitions. He is motivated by his childhood hero Vijay, the conductor of bus. He dreams to wear a uniform since his childhood. He has to leave his schooling due to poor economic situation of family. He works in the tea shop at Dhanbad where he learns the things of globalized society by eavesdropping the customers. He determines to become the driver to change his fortune. He gets the job of a chauffeur at Mr. Ashok house where he shows his utmost serfhood. But ambitions at Balram's heart and the situation around him compel to kill his master. He proves himself as a successful entrepreneur in Bangalore with his sharp shrewdness.

Andrew Riemer observes about Adiga's next novel as: "*Last Man in Tower* is a more leisurely, less in-your-face narrative but (like its predecessor i.e., *The White Tiger*) it is a passionate indictment of the social and ethical bankruptcy of contemporary India, particularly Mumbai." [6] Riemer further elucidates that the novel expresses the dark side of the prosperity which is the aftermath of globalization. The novel delineates the realistic social condition of gentrification and real estate business in Mumbai. The protagonist is Yogesh A. Murthy, a retired 61 years old school teacher who is reverently called as Masterji. Masterji is an orthodox and a distinctive of old generation. He is a lonely inhabitant of flat number 3A in Tower A of Vishram Society for 44 years in Mumbai. The lucrative offer of redevelopment is offered by the builder Dharmen Shah to the society members of Vishram Society. At first, all members are reluctant to the offer. But the builder knows the trick to persuade the society members. He employs the instrument of sweeter as well as the threat. All society members gradually accept the offer except Masterji. Masterji stands against the offer and uncompromisingly fights with the builder. He determines not to leave the society whatever may come. The novel revolves around the internal and external struggle of Masterji.

The two protagonists are delineated with certain similitudes and contrasts in different contexts. Both Balram and Masterji seem as the characters of flesh and blood. They have their own intricacies of nature. Balram is a half bread poor who belongs to village called Laxmangarh in the Dark. "The story of my upbringing is the story of how a half-baked fellow is produced." [5] While Masterji is well educated bourgeois man who lives in Bombay for the past forty-four years. Masterji's mastery in speaking six languages shows his status of education. Though, both have migrated from the villages but settled in so called metros of the country. Balram is depicted since his childhood to his middle

age while Masterji is described as the old person. Balram is malleable, innocent, simple till he gets migrated to Dhanbad. The society and conditions transform Balram into shrewd, cunning and killer. At the very outset of the letter to the Premier, Balram expresses his love for freedom and education. He says, "I've always been a big believer in education—especially my own." [5] He is so supple to learn the things that he does not require formal education or schooling. Though, he leaves his schooling but keeps learning as he is curious about the things. As he is working at the tea shop, he always indulges in overhearing the things from the customers. He always seeks an opportunity to learn the things from the customers. When he comes to know that it is the job of drivers which brings him good salary, he learns the lessons of driving. He strives to get his first job as the driver.

Balram is the perfect example of opportunist. When he sees that it is the Stork from Laxmangarh, he weeps and kisses the feet of the Stork to get the job. He accepts himself as, "You'd think I'd been born into a caste of performing actors!" [5] Another incident where he stands as the opportunist is the tracing of the secret of Ram Persad as a Muslim. Actually, Balram wants to become the number one driver in the household and Ram Persad is the number one driver. Ram Persad always humiliates Balram. Balram would like to avenge this. He seeks every opportunity where Ram Persad goes astray. Balram doubts the identity of Ram Persad and follows him to open Ram Persad's secret. Thus, Balram becomes the driver number one in the household.

Balram is novice and simple when he comes to Dhanbad. He soon learns the ways to grovel masters to get the job and becomes number one driver. He always pretends as a *pucca* servant. When he moves to New Delhi along with Mr. Ashok and Pinky Madam, he gets mixed up with other fellow drivers. He learns many things in the company of Vitoligo driver. As Pinky Madam is from America, she is used to put on tight jeans and short skirts. Balram being a young fellow is always distracted by the appearance of Pinky Madam. He cannot help himself but suppress his sexual feeling. He thinks as, "master and mistress are like father and mother to you." [5] He scolds himself for his moral corruption. Balram cannot repress his carnal desires so he visited the prostitutes three times in the novel. The old driver takes him to prostitute as the reward of Balram's accomplishment as the good learner of driving. Secondly, he desires to have copulation with golden haired woman. And in his third attempt he escapes from the red-light area when he sees the pathetic condition of prostitutes. "They're like parrots in a cage. It'll be one animal fucking another animal." [5]

Balram repents over his upbringing. He is reprimanded by Pinky Madam for his uncivilized way of living. He is caught scratching his groin once by Pinky Madam. He decides to overcome his lacuna of uncivilised way. Due to globalization, Balram comes to know that how to be civilized in the Light. He learns to brush his teeth properly. He gives up chewing *paan*. He even buys shoes, T-shirt and jeans. He tries to enter a mall in the city. He accepts, "I absorbed everything—that's the amazing thing about entrepreneurs. We are like sponges—we absorb and grow." [5] Once, he is compelled by the masters to take the blame of rushing the car over a child. The masters behave with him as if like family members to reap the advantage of Balram. He is helpless but to accept to take the blame of the crime performed by Pinky Madam. Balram relieves himself as soon as no one files FIR in killing the child. But he agitates implicitly the stance of masters against the servant. The world around him teaches him bitterness. Now, Balram realises the world. He informs his transformation as, "a sweet, innocent village fool" [5] who turns "into a citified fellow full of debauchery, depravity, and wickedness." [5] He sets his own set of morals. He begins to cheat his master by carrying passenger in the absence of Mr. Ashok. He loots the money of master by stealing petrol of the car and charging more money in the accomplice with corrupt mechanic.

Social mobility is one of the outcomes of globalization. Balram experiences this too. He realises, "We are made mysteries to ourselves by the Rooster Coop we are locked in." [5] It is the practice of slavery he wants to break off. He does not like to follow the rut of his fellow brethren who feel comfortable in serfdom of the conventional Rooster Coop. He writes to his grandmother as, "*I can't live the rest of my life in a cage, Granny. I'm so sorry.*" [5] He does not want to get marry and follow the aged old tradition of slavery. He feels his uniqueness as the white tiger. He is straightforward to coney as: "And all I would do, if I had children, was teach them to be asses like me, and carry rubble around for the rich." [5] He even risks his family to execute his plan of breaking the Rooster Coop. He plans to kill Mr. Ashok and steal money thereby to shun off status of servitude and to live in the Light. No doubt, he suffers the dilemma over his decision to kill Mr. Ashok. He executes his plan well and kill his master. "I was blind. I was a free man." [5] He steals seven hundred thousand rupees and alights in Bangalore in circuitous way to avoid encounter with the police. He loves this stage of fugitive life. He says, "a fugitive is entitled to his share of fun too." [5]

Balram stands as the anti-hero in the novel but he possesses good heart too. When Balram kills his master and about to run, he takes his nephew, Dharam along with him. He thinks that if he leaves Dharam behind, Dharam may be put into jail and persecuted for the crime he has not committed. Balram takes four weeks in Bangalore to clam his nerves. He is perturbed by the act of crime. Only the individual who is conscious enough can have such feeling. Actually, Balram loves Mr. Ashok as his master. Mark the Balram's words, "But I do think about him a lot—and, believe it or not, I do miss him. He didn't deserve his fate. I should have cut the Mongoose's neck." [5] He takes care of Mr. Ashok like a wife when Mr. Ashok is deserted by Pinky Madam. He owns his master's name in Bangalore. As soon as he settles in Bangalore, he performs the last rites for his family members in anticipation of getting killed his family members by the Stork's family. Though, Balram is a successful entrepreneur but could not forget old days of penury. He treats his employees not as his previous masters like the Stork and the Mongoose.

I don't slap, or bully, or mock anyone. I don't insult any of them by calling them my "family," either. They're my employees, I'm their boss, that's all. I make them sign a contract and I sign it too, and both of us must honor that contract. That's all. [5]

Balram is a professional employer. Besides, he is great lover of books and Urdu poetry. He is enamoured by four Urdu poets. He has that aesthetic view which the hard-core criminal rarely possesses. He loves to sit under the chandelier.

Masterji is placed just opposite of Balram. It is said because of the different context of both novels and other factors like age, upbringing, the way of thinking, difficulties and social responses or social relationship. Like Balram, Masterji is also the great lover of education. The top up classes for the children of society members are conducted by Masterji. He has a habit of give and take of the books. He is too kind towards Ramu, Mrs. Sangeeta Puri's only child who is suffering from nervous syndrome. Even though he is an atheist but he always motivates Sangeeta to offer prayers to overcome the situation of Ramu. He always consults newspaper and books to improve boy's mental status. Being at his receding age, he bears the loss of his wife Purnima and beloved daughter Sandhya. He unlike his fellow society members who get hurts at small losses. "Controlling appetites and sorrows, he had accepted his lot with dignity, and this elevated his standing among his neighbours." [7] He bears his fate without complaining about irreparable losses. He follows Hindu philosophy of *Yogi* who does not mourn over loss of anything. But he sheds tears only once in life when he hears Ramu's condition of immature nervous system.

Though, Masterji is an atheist at core, but at the young age of sixteen years old his inclination is towards spirituality. While other boys of his age are indulging in playing cricket or chasing the girls, he pursues his incomplete spiritual journey by reading books on Hindu and Buddhist philosophy and performing *yoga*. But as soon as he performs the last rite of his father, he understands the meaning of life as: "*That's all there is to life. Nothing more.*" [7] He leaves his native place, Suratkal and his spiritual journey too. Being a teacher, he is disciplined. He never discriminates among his students. He always prefers his duty of a teacher to his family. He does not like to ingratiate people for his personal benefits. "I've never salaamed anyone." [7] He lives his life with dignity. He does not have fake smile and charm of personality to please others.

He is a short tempered. It is Purnima, who always tries to mitigate his anger by using different methods. He takes refuge of her words after her death whenever he becomes angry. He is nostalgic at core. He puts himself in memory of his wife and daughter every now and then. He relishes the memories they have spent in Vishram Society. He is too nostalgic and does not want to leave the building because "Vishram throbbed with occult networks. It was pregnant with his past." [7] The alluring offer of Dharmen Shah does not waver Masterji. He determines to fight against the builder despite the threat and the sweetener. He is the true friend of the Pintos. It is because of the Pintos he stands against the builder. He asserts, "I have lived in Vishram Society with my friends and I wish to die here with them." [7] After the death of Purnima, Masterji, a strict vegetarian adopts carnivorous diet of the pintos. He is self-reliant. As he does not want to bother the Pintos, he always brings the bunch of leaves of coriander or vegetables to the Pintos. Masterji is called as 'English gentleman' by the members of his society. He enjoys this nomenclature very much. As it has been stated earlier that Masterji is the disciplined one, he never indulges in taking nap in the broad day light. He does not even permit any of his family members to take nap. Whenever he finds his son, Gaurav sleeping during the day time, he punishes him with steel ruler.

He is the one who does not want to accept the offer of the builder. He supports his argument, "Who says it is falling down? he thought... It will last for ever, if we take care of it." [7] As the result, the society members boycott him. They stop talking with Masterji. Now he is all alone in the building.

Though he was spending more time by himself, he would not say he had been bored; he was conscious, indeed, of a strange contentment. But now, when he wanted to talk to someone, he found himself all alone. [7]

Being alone, he goes astray of his disciplines he has observed throughout his life. Now he falls asleep in order to pass his time. He even indulges to stand at the open door of train though he has suffered the loss of her daughter due to the train mishap. Therefore, one of his society members, Ajwani calls him as the unpredictable. He believes in the system of law and order. He pins hope that he would fight the builder by taking the assistance of system. He takes the help of the police, media, judiciary and his acquaintance but everything turns him dejected. He too faces dilemma whether to accept the offer of the builder or not. He dejects eventually and he craves for his deceased wife, "*Purnima... swoop down and lift me from the land of the living.*" [7] He does not want to be in the company of human beings anymore. His society members hatch the plan to kill Masterji in order to materialise their dreams. Ultimately, he is killed by the society members. His killing is proved as the mere suicide. It means Masterji kills himself. The builder gets success in his efforts to vacate the building to turn it as the embodiment of globalization.

There are number of cues which have semblances in both Balram and Masterji. Both pretend as the atheist. But there are numerous incidents where they are shown as believer in God. Balram prays to God regularly. He touches his eyes in reverence when the car passes by the temple in Laxmangarh. He touches the images of the mother-goddess Kali when he is about to enter the mall. He even starts his letter to the Premier by remembering Gods. He meets his spiritual consummation when he visits the Black Fort and the white tiger in the zoo. Masterji, being the teacher of science considers himself as the atheist but he is living life like he is on his spiritual sojourn. He offers prayers for his deceased wife. Once, he touches the cow in reverence to speak his mind with the creature. Though, he leaves his spiritual pursuit after the death of his father but he cannot stay himself away from it. He regularly reads *The Soul's Passageway after Death*. Both suffer from the internal and external commotion. Both have to fight with the situations and circumstances. Fear is common factor in both. Balram is afraid of lizard. Masterji is afraid of going to the police. When Purnima has been signed forcibly on property paper of her father by her brothers, Masterji does not take any action. Both are nostalgic. Balram remembers his mother and father every now and then. Masterji too suffers nostalgia out of loss of wife and daughter.

Balram has the carnal desires. He is infatuated by Pinky Madam's appearance. He has been to the prostitute to gratify his sexual desire. Masterji confesses his infatuation for the next-door girl to his deceased wife. "A human being at sixty-one is shining lusts in between old bones, Purnima." [7] He stands in between marked poles of 'Shame' and 'Guilt'. He has infatuations for his colleagues of opposite gender. But he never indulges in materializing his desires. He is loyal to his wife. Balram too loathes the provoking appearance of Pinky Madam. Though at first, he is infatuated but soon he scolds himself for the guilt feeling for mistress who is like his mother. Balram too stands in between marked poles of 'Shame' and 'Guilt' like Masterji.

Balram and Masterji are identically polarised in certain ways. While Balram is half bred, poor young man from the Darkness, Masterji is well-educated, middle-class man of old age from Mumbai. Balram learns the ways of life from his surroundings. Balram adopts everything which is suitable for his individuality. Whereas Masterji lacks the social mobility except his acceptance of non-vegetarian diet. Masterji is the man of fixed notion and routine. Masterji is boycotted by his society members due to lack of social mobility. Balram is the strong believer in materialistic way of life. He craves for everything globalization offers to him. Masterji is reluctant to accept materialistic approach to life. He wants to be in the same building out of his nostalgia while other residents lured by new posh apartments. Balram is smart and learns the ways to ingratiate the people to get done the things he wants. On the other hand, Masterji never stoops before anyone for favours. Balram stakes his family for his individual aspirations. He kills his master and runs away without caring for his family at Laxmangarh. While Masterji is too nostalgic and loves his deceased wife and daughter from the bottom of his heart that he denies to leave the building to nourish the memories of his family.

Balram is altogether a professional man who cares for self. He does not have a single friend. He likes to exhibit his good sides rather negatives ones. He justifies his killing of his master under the pretext

of breaking the shackles of servitude. He says, "I had to do something different; don't you see? ... I am in the Light now." [5] He calls himself as the self-made entrepreneur under the sugar-coated words as: "a few hundred thousand rupees of someone else's money, and a lot of hard work, can make magic happen in this country." [5] Masterji has friends like the Pintos. He even has good relationship with all society members before the builder's offer of redevelopment. He is ready to fight with the builder for the sake of his friends. He knows that Mrs. Pintos is blind and it is hardly possible for the Pintos to shift to other building. Balram asks the Premier, "What's that you say, Mr. Jiabao? Do I hear you call me a cold-blooded monster?" [5] But he himself proves as the incarnation of cruelty. He kills cruelly Mr. Ashok who always protects Balram. Though, Masterji knows that he is being killed by the society members still he feels sympathy for killers. When Kothari becomes short breathered as he is hammering Masterji, Masterji has a compassion for the killer and says: "Poor man's arms must be aching by now." [7]

Balram espouses the practices of corruption. When he comes to Bangalore, he bribes to the inspector to have favours and initiate his start-up. He does not believe the system of law and order. He offers money to the police when his driver kills a young man in the accident. He even offers bribe under the guise of help to the family of deceased young man. Masterji is the believer in the system. In his fight with the builder, he seeks the help of the Police and the lawyer. He never gets involve in corruption. He does not even accept the offer of sweetener from the builder. Balram's struggle to break the Rooster Coop is an individual one which is said as ignoble due to his crime. Masterji's struggle with the builder is said to be as the noble as it consists of others' betterment. Balram repents his crime while Masterji commits nothing wrong to repent upon. Balram likes fugitive life while Masterji wants to be in the same place he has been. Balram takes wrong paths to get success in his struggle while Masterji opts for legal ways to fight the circumstances which ultimately ruin him. Balram stands as the criminal while Masterji proves himself as the victim. Balram proves himself as a *bhogi* (materialistic) on the other hand Masterji incarnates as a *yogi*.

6. CONCLUSION

Globalization has two types of repercussions. It has pros and cons too. In the first case of Balram, globalization is the instrument to invoke his identity. The social mobility of globalization makes Balram realised his potential to break the bondage of slavery. He is prepared by the process of globalization like *Murder Weekly*, the magazine; his fellow driver; city life of Delhi; condition of poor in both the Dark and the Light; injustices and mockery on the part of his masters; infatuation of rich lifestyle, politics, corruption, his attitude and so on. Ultimately, Balram is the beneficiary of globalization despite his crime. In the second case of Masterji, he is the victim of globalization. The process of globalization consists of redevelopment and gentrification. The metamorphosis in the mentality of social behaviour due to materialism and consumer policy lead the victimization of poor people like Masterji. Besides his individual lapses which are not grave, Masterji becomes the prey of ambition of the materialistic people under the veil of globalization. Masterji lacks social mobility which is one of the features of globalization. Masterji suffers the persecution imposed by globalization. It is said that the repercussions of globalization are sometimes direct and other time indirect. Balram is the product of implicit globalization and Masterji is the product explicit globalization in the contemporary Indian context.

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