FRAGMENTATION OF FEDERATION: A STUDY IN THE SELECT NOVELS OF AMITAV GHOSH AND ARAVIND ADIGA

C. Karpagavalli 1*, Dr. E. Sugantha Ezhil Mary2

1*Research scholar, Department of English, Vels University VISTAS, Pallavaram, Chennai, (TN) India
2Associate Professor, Department of English, Vels University VISTAS, Pallavaram, Chennai, (TN) India

1*Corresponding Author Email: karpagavalic587@gmail.com

ABSTRACT
Throughout the long term, Indian journalists have tended to or addressed issues such as the incredible and predictable rise of the west and its impact on forming global governmental issues, imperialism and its impact on India's current socio-political construction, and much more that has a sense of history attached to it in their books. Few people can come up with tiny jabs and quips that exactly reflect the speech patterns of the country's lower-class citizens. In Aravind Adiga's "The White Tiger" and Amitav Gosh's "The Shadow Lines," the risky individuals of Indian culture are largely tamed [1]. They examine themes including globalization, commercialization, the rise of realism, and the social evils that afflict modern civilization, as well as a few others that have the power to alter the advanced human mind. The authors' enlightened attitude toward the underclass is evident in their writing. This study also looks into the impact of fragmentation on federation, as well as the challenges of distance and existential crises in the lives of the burdened.

Keywords: Fragmentation, Federation, Globalized World, Unprivileged Class, and Existential.

1. INTRODUCTION
The state and society are thought to be growing more intertwined, resulting in "radicalization of society" and "socialization of the express," causing the nation's commitments and obligations to shift. Nonetheless, a 'discontinuity' of political and public activity appears to be underway, which should be aided by the reallocation of a portion of the country state's powers to normal or adjacent levels, as well as to momentary bodies.' Other cycles, such as internationalization, outline 'transnational' networks by requiring the establishment of new definitive constructs on a large scale. These give the impression of having control over an increasing number of social and political areas of one's life [2]. The political dynamic is becoming increasingly unstable as a result of these developments, and vote-based control systems that have traditionally worked within the framework of the nation-state appear to be disintegrating. Simultaneously, the scope and nature of political responsibilities are shifting: new connections are growing as scaffolding across different
levels, while support for “public culture” is fading and policy management mechanisms are proving inadequate.

Aravind Adiga and Amitav Gosh's chosen works “The White Tiger” and “The Shadow Lines” address current facts in contemporary India and expose the phoney decline of Indian culture. The books are about the connection between a promising circumstance and how people attempt to achieve it through the memories and encounters of various characters, the most important of whom is the narrator, who slowly rose from a low well-disposed level and defeated cultural obstacles, as told through the memories and encounters of various characters, the most important of whom is the narrator, the legend in their compositions.

'The White Tiger,' which received the Man Booker Prize in 2008, is a brilliant example of a novel that analyses deprivation and shamefulness objectively. The reader is brought to a vantage point where they can empathize with the two sides of India through his characters, stories, and debate. Both The White Tiger and Last Man on the Tower focused on distinguishing unfavorable portrayals of Indian culture and a man's desire for independence from a variety of prisons. Adiga's works not only provided a new perspective on India and a more verifiable picture of the country, but they also depicted what society's fragmentation has meant for the lives of poor people [3].

The Sahitya Akademi Award went to Indian artist Amitav Ghosh for his work “The Shadow Lines.” It's a novel about the lines that unite and divide individuals, about lines that are visible from one point of view but not from another, about lines that exist in one's memories but not in another's imaginative brain, and about collusion occurs only seldom. It never appears to be a story since it is based on a tangled, constantly stunning net of many people's memories.

2. THE WHITE TIGER

Balram, the novel's protagonist, worked his way out of his low social caste (dubbed “the Darkness”) and overcome the social barriers that had previously hampered his family. Balram loses the weights and limitations of his past as he climbs the social ladder, overcoming the social barriers that prevent him from experiencing life to the fullest. Balram describes how he was trapped in a rooster coop and how he managed to escape. The novel is a recollection of his quest for freedom in modern-day India's capitalist society. At the beginning of the work, Balram quotes a sonnet by Muslim artist Iqbal about slaves, saying, “They stay slaves because they can't grasp what is beautiful in this world”. Balram sees himself as encapsulating the verse, as someone who sees the world and accepts it as he rises to the social ranks, concurrently gaining his freedom.

The White Tiger takes place at a time when technological advancements have ushered in globalization, and India is no exception. In the twenty-first century, India has been one of the most rapidly developing economies [4]. Explicitly, Americanization in India plays a role in the plot since it provides a means for Balram to shift his position. Instead of returning to
America, Ashok, Pinky, and Balram relocate to Gurgaon to satisfy Pinky's desire for American culture. Globalization has aided India's environmental improvement. Ashok says, “Today it's the most modern suburb of Delhi-National Capital Region. Every major American corporation, including American Express and Microsoft, has a presence there. The main street is lined with establishments, each with its film! If Pinky Madam missed America, this was the perfect place to bring her”. Balram has progressed and, after coercing the other driver, Ram Persad brings Ashok and Pinky to their new residence.

Ashok acknowledges that India is on the verge of overwhelming the United States, “There are so many things I could accomplish here that I couldn't do in New York right now. India will be like America in 10 years if things continue at their current pace” [5]. Balram has also witnessed the massive ascension. From the start of his journey, he realizes that he needs to learn how to run a business to go above his current position. Balram intends to stay up with the pace of globalization and progress, even though his taxi service is unquestionably not a global enterprise. Balram's poor behavior is amplified by his understanding of globalization's increased intensity.

Balram is an example of the uncommon type of human who can endure the Darkness, a guy with several personalities and strong feelings. He will sacrifice his family for his circumstances, unlike the vast majority of India's poor, who are locked up in the Coop forever. His inner drive and ambition drive him to murder to obtain an opportunity. To be one's own man, one must rise above the gloom and carry on with a daily living in which he may make his own decisions. “All I needed was the chance to take care of business”, Balram continues, “and one murder was more than enough” [6]. While killing Ashok will result in the death of his family, a single homicide will be enough to bring the world out of the Darkness. Balram becomes his own man as a result of killing Ashok, freed from slavery, and finally accountable for his fate.

According to Balram, there are two classes of people in India. There are people in the light government officials, money managers, and business people, to name a few who are financially successful and sit at the pinnacle of society, and there are people in the Darkness who are imprisoned in destitution and passivity. “Please understand, Your Excellency,” he says, “that India is two nations in one: a Light India and a Dark India. “Go to Old Delhi, Hundred of colourless hens and brightly coloured chickens crammed firmly into wire-network constraints,” he says, illustrating this distinction with the Coop. They are aware that they will be immediately, yet they are powerless to stop themselves. They do not attempt to flee the coop. The same thing is happening in our country with people.” The Coop depicts life in the Darkness: a day-to-day existence in which “chickens,” or people, have no control over their fate, live in poverty, witness their families being assaulted around them and are powerless to intervene, and will eventually reside and pass away without ever having the opportunity to flee. Balram's family has been engulfed by the Darkness [7]. Even though they are supposed to be sweetmakers or Halweis, they live in poverty. His father works as an afterthought as a cart driver, while his sibling works at a nearby coffee shop.
Since the beginning, Balram's father has instilled in him the desire to break free from the Darkness and become his own man. He instills in Balram the desire to join the gang in the light. “All my life, I've been treated like a jackass,” he claims. All I need is for one of my children to spend his life as a man.” Balram's father believes that a man should live in the light, free of the hardship of hard labour and slavery. Balram takes on the challenge and dedicates his life to making it a reality. Balram subsequently explains, “There are only two positions: Men with Big Bellies and Men with Small Bellies”. In addition, there are just two options: gobble or be eaten up.” Balram has a huge stomach, full of the desire for independence and abundance that will lead him to kill Ashok and abandon his family to become a man [8].

Balram has knew he is one of a kind since he was a toddler. An inspector inspecting his school pulls out Balram because he is the only one who can read and write. “Young man,” he adds, pointing to the boy, “you are a brilliant, honest, vivacious individual in this swarm of bullies and idiots. You should enrol in a reputable institution”. The remaining children are labelled “thugs and stupid” since they will always be in the dark. They don't have the ambition, effort, or intelligence to avoid the problems that the inspector sees in Balram.

Balram outperforms everyone else in his mediocre school and community, according to the auditor. Balram adopts the moniker White Tiger after this event. He becomes completely engrossed in the idea of a white tiger. Balram accepts that “[slaves] remain slaves because they can't perceive what is wonderful in this world.”

A “white tiger” can never be a slave because it can sense and seek splendour. “Excellence” relates to Balram's desire for a life of monetary richness and freedom of choice in this one-of-a-kind setting. Balram, the “White Tiger,” realises that he must flee using any means possible among various creatures in the dimness, among various kids in his school and the rest of India caught in hazy existences, each of whom can't see the magnificence and who have small midsections, Balram, the “White Tiger,” realises that he must flee using any means possible among various creatures in the dimness, among various kids in his school and the rest of India caught in hazy [9].

Balram has only passed out twice in his entire life. He takes a deep breath and realises that the Darkness is unavoidable without some sort of barrier. He swoons when he first sees his mother's comatose body beside the Ganges: “She would soon prove to be crucial to the drab mound. Then it occurred to me: this was Benaras' true god the Ganga's dark mud, into which everything sank, crumbled, was rejuvenated, and passed on once again. The same thing would happen to me if I died and was brought here. Nothing would be liberated in this place”. Balram can't imagine spending the rest of his life in the Darkness. He recognises the enormous impact that living in the Darkness has on those who remain there: that when surrounded by people who require want, live lives of wretched subjection, and are unable to select their paths, one is forced to succumb to that same life. Balram falls to the ground, bemoaning the fact that this is about to happen to him [10].
When Balram goes to the zoo for the second time, he falls asleep. "The tiger was mesmerising himself by strolling this way - that was the only way he could recognise this confinement," he explains of a white tiger confined. Balram's current state of servitude is akin to being imprisoned. Balram was hypnotising himself by becoming engrossed in his life of servitude. He accepted his lord wholeheartedly, lavishing him with great love to divert his attention away from the mundane existence from which he and his father wished he could escape. "The tiger vanished into thin air." When Balram saw himself in the enclosure, he had an epiphany. Until now, he had never really considered defying or killing Ashok. The tiger, however, vanishes from the enclosure since Balram's limited form no longer exists. He realises that he must murder Ashok to become his person and continue living a life of Light [11].

Balram kills Ashok to rapidly and deliberately free himself from the Darkness after this realisation. Despite the possibility that his family would be slaughtered, Balram commits this crime because it will grant him the existence he has always desired and, as a result, transform him into a man. Balram despises his family so much that he no longer considers them to be a key part of his life after witnessing their ruthless methods for extracting life from his father. As a result, he believes he is justified in giving them up. His admission to the zoo exemplifies how mundane daily life isn't worth living if it's accompanied by obscurity.

In this India of Light and Darkness, Balram is currently in the light. Following his defeat of Darkness and the assassination of Ashok, he now lives a normal life in which he can choose his path. The light fixture represents Balram's development into a man. It accurately depicts his material success as a self-employed financial manager. It effectively sheds light on him amid the murkiness that pervades India's day-to-day existence. It symbolises Balram's liberation from the Darkness, which had previously governed his life. Balram transforms into his person after killing Ashok, freeing himself from oppression and accepting a life of independence.

3. THE SHADOW LINES

The Shadow Lines tracks the storyteller's development from a receptive 8-year-old in a Gole Park level in Calcutta to a certain grown-up throughout the novel. Nonetheless, the storyteller's progress may be traced back to the development of ideas about "patriotism, country estates, and global relations. The storyteller's journey into adulthood is unmistakably marked by these broader public themes." As opposed to simply a male bildungsroman, an accepted personal biography, with its obvious purposes and requirements, it becomes a dialogic, more open-ended record of the problematic interdependencies and imbalances that any memoir of a country entails.' The story begins with an eight-year-old narrator recounting his experiences as a student growing up in Calcutta's Gole-Park neighbourhoods. He gives the reader access to two sections of his family tree: his Grandmother Tha'mma's family and his grandmother's sister Maya debi's family.
This portrayal in the novel, among other things, assists the reader in feeling the “solidity of the existential and passionate environment.” Bengali bhadralok, his family's exact class area, began at the lower edge of the range and climbed to its higher compasses in a single era, with family associations above and beneath its station, with family associations above and beneath its station, with family associations above and beneath its station [12]. The grandma is a teacher, and the father is in charge of a tyre organisation centre. Mayadebi’s family is wealthier, with her husband working as a high-ranking official in the unfamiliar assistance and one child, Jatin, working as a UN finance specialist and the younger Robi working as a Civil Servant. Despite his chaotic behaviour, only one of her children, Tridib, is physically productive; yet, the peruser is left in no doubt about his fitness, as he is the repository of all illusive information.

He's equally at ease delving into topics as diverse as the Inca civilization and the slanting tops of Columbian dwellings. He's also the one who instills a strong desire to study in the young storyteller. Although the sisters Tha'mma and Mayadebi are close, the former is always wary about accepting assistance from the latter. It's vital to discuss her previous encounters in this way. As a young woman living in Dhaka, she is offered to an Engineer from Burma (before to Bengal Partition). Regardless, she loses her partner from the start of their marriage and is left to raise her main child alone. Her struggle to make ends meet and later profession as a Bengali schoolteacher follows.

She is a single mother who raises her lone child alone and lives a humble existence where squandered time stinks. Her capacity to see her worth motivates her to avoid becoming reliant on her wealthy relatives. In the story, she resigns from school, and her life truly comes to a halt. Tha'mma's understanding of historical events, as well as her origins of nationhood and patriotism, are important aspects of her perspective to study. As a young lady, she finds herself in the intensely charged milieu of nineteenth-century Bengal, at a time when the Extremist strain of Nationalism was at its peak.

She admires these young devotees as an understudy and has a nagging desire to join organisations like Anushilan and Jugantar. She exalts these young people who engage in covert fanaticism for the sake of achieving a higher level of liberty. While she is a product of Western education, her general perception of the country is based entirely on England. She frequently connects gruesome fights, zeal, penance, and bloodbaths to the formation and brilliance of nations. 'War is their religion,' they say [13]. That is the substance that a country is made of, When that happens, people forget they were conceived in this or that way...that is what you should do for India.' She adores her nephew Robi, whom she assures has a well-rounded education and a healthy body, both of which are critical for the country's development.

She pays little attention to the fact that she is an uprooted Bengali (from the Eastern side) and, like a normal working-class character, is too preoccupied with business to think about these issues frequently. She lives a direct life, trusting in the virtues of honesty and hard work, and has been a wonderful educator and mother. She believes so strongly in the
value of hard labour that when she meets her desperate travelling relatives, she can only think of one cause for their poverty: a lack of arduous work. She pays no attention to the Partition, which is to blame for the family's detachment and poverty to a large part.

When she plans to visit her sister in Dhaka and needs to go through the regular method of merging her mobility desk job, she is finally jolted into recognising the reality of her state's parcel. In this post, the author delves into the concept of physical and mental spaces. The state gadget uses shadow lines to improve the feeling of the country, hence ghost distances are discussed here. While nationhood is forced over these envisioned networks in a large country like India, where variety has large amounts of each part of social, financial, social, and semantic presence, where networks exist naturally (as in pre-apportioned Bengal), they are tossed apart with spiked metal perimeters, travel papers, and papers, creating a significant mental distance between the two. Her return to Dhaka, where she formerly resided, proves to be significant in more ways than one.

Her uncle is the only one languishing in that house because he is completely out of touch with reality and refuses to believe the fact that the country has split. Here the author echoes the idea of collective madness and normalcy. While supposed ordinary people label the uncle who does not believe in the nation's partition as insane, it is a collective craziness that has recognised the extremely uncommon demonstration of Partition and so drove the non-conventionalists dangerously close to madness. This respectable old man also depicts the horror perpetrated by history. While this brutality is a part of the lives of everyone who has been separated by Partition, it must be transmitted through the most heinous techniques of madness. There is also a way out of it through madness [14].

Tha'mma's character is crucial to the plot since it contains some of these ideas while also serving as a rallying point for many points of view. Tha'mma addresses a common yet intriguing conviction framework that is addressed by a variety of characters, including the author himself. For most of the book, she looks to be a frugal, simple person who despises wasting time or money. She is a principled elderly woman with incredibly basic views on the nation and nation-building. She doesn't see herself as a migrant from the other side of the border, and she has no sympathy for her refugee relatives who are living in squalor. Her ideas about nationalism and nation-building are right out of history books. Robi and other healthy young people, she believes, are great country builders. She is remarkably devoid of the cynicism that so often characterises victims of partition.

She never outright opposes Partition, and there are no lengthy speeches; instead, her examination of Partition, patriotism, and patriotism is based on her stories. Stories and one-on-one experiences are frequently what cause her to notice flaws and inconsistencies in her beliefs. Tha'mma recalls her childhood memories of the contested topsy-turvy mansion in Dhaka. Several pundits have deciphered the fake constructed-ness of the house 'otherness' as a preview of a comparable action that the state engages in when a country's partition should be supported and a comparison made if it does not exist.
The two countries, like two halves of a family, were previously linked, but history (or a lack of vision) has separated them, and a distinction should be made to maintain their separation. The Indian subcontinent parcel was fascinating in that the state had to create a distinction where none existed and portray the two countries as generally unfriendly.

The home simile is used in the novel for obvious reasons: it allows the reader to see through such a display in terms of the country; what's brilliant is that Tha’mma, who should have seen through it, is willfully unaware of the approach. Maybe her obliviousness is a purposeful reluctance to acknowledge real-life issues that she finds incredibly unpleasant. The two mad responses we looked at earlier can be compared to a disavowal of occasions, a forsaking of the one-of-a-kind hotels to avoid the inevitable frenzy.

Tha’mma's obviousness becomes her endurance technique as a result. However, later on, a sign of this substantial complication appears. Her decision to travel to Dhaka to get her incapacitated uncle is giving her a great deal of distress. The routine of providing her information while completing the paperwork for her visa applications causes her to have serious doubts about her character. The sensible details of her reality are jeopardised by some dull Ministry of External Affairs institutions.

Tha’mma, the unflappable Tha’mma, suffers from agonies of deeply distressing thinking. She's perplexed by how her “origin has come to be messed up at odds with her ethnicity.” She is unable to reconcile the chaos that arises as a result of the examples that are so important to her psyche.

In the novel, The Shadow Lines, the home has a symbolic link with the nation. Thamama talks about her topsy-turvy Dhaka house, and the story of that house is the story of divided India. As children living in a consolidated home in Dhaka, Tha'mma and her sister Mayadebi are observers of their father's and siblings’ conflict. Things have stopped wasting time to the point that they're considering isolating their home. This parcel is so well-articulated that a line is drawn down the home's focal point, separating everything, including the cabinet. Because of this ludicrous detail, the reader perceives the segment as a bizarre and avoidable occurrence. The philosophical detachment that occurs as a result of the material division is another part of the house parcel that is later transported to the country. After the Partition, no one can visit the opposite side of the house, including the two young females Tha'mma and Mayadebi. Because Tha'mma is the older sister, she refers to the house as the topsy-turvy house, where everything is the polar opposite of what is happening [15].

The two countries, like two halves of a family, were once together, but history (or a lack of vision) has separated them, and a distinction should be maintained to maintain their separation. These stories Tha'mma makes up to explain the situation in the other part of the house to her younger sister are similar in spirit to today's artificial public pride, which is also founded on false narratives of distinction. Her decision to return to Dhaka, her previous home, to bring back her elderly uncle is making her nervous. Her habit of providing her information while completing the desk job for her visa applications raises legitimate concerns.
about her integrity. Tha'mma, who is usually calm and collected, is suffering from the effects of some extremely distressing tests. She's perplexed as to how her “origin had come to be messed up with her ethnicity.” She is unable to reconcile the disorder that arises from the instances that are so important to her identity.

4. CONCLUSION

In the white tiger and the shadow lines, the two creators travel through time through the accounts of people around them, crossing temperamental planes of memory, absent to physical, political, and ordered boundaries, and managing the fragmentation of the federation, just as various components of contemporary Indian social analysis do. The social imbalance in rural India is still a barometer for the great people, indicating which jobs they are permitted to pursue, which social class they belong to, and so on. The poor in India have no hope; they are fighting for survival, and their lives are doomed to end in poverty. The authors Expose the idea of the nation-state as an illusion, an arbitrary dissection of people.

REFERENCES

4. Kumar’s, s. K., Deshpande, s., & Adiga's, a., 2013. Chapter one the narrative strands in the indian english novel: needs, desires and directions prabhat k. Singh. The indian english novel of the new millennium, 1.
15. Butt, n., 2008. Inventing or recalling the contact zones: transcultural spaces in amitav ghosh’s the shadow lines. Postcolonial text, 4(3).