
Aspirations, Achieved or Snatched: Critical Analysis of The White Tiger and The Murder of Aziz Khan

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Abstract

*The paper aims to present a comparative analysis of Adiga's *The White Tiger* (2008) and Ghose's *The Murder of Aziz Khan* (1967) from the perspective of late capitalist aspirations and human defense mechanisms. This paper highlights the human efforts to fulfil the aspirations of two different societies ruled by corruption, social injustice, and class division that brings frustration and anxiety. Consequently, the drastic changes in cultured societies, human reactions, and state behaviors lead to the characters' struggle, where they try to overcome their anxieties to save their ego and self-esteem through defense mechanisms to justify their reactions. The protagonist of *The Murder of Aziz Khan* rejects to adopt new changes and opportunities, while the protagonist of *The White Tiger* accepts all after mimicking his employer's wrong deeds. Success cannot be justified as accurate when achieved after deforming something else. In this expedition of late capitalism, for one's success, others have to suffer; that expands the social breaches between the haves and have notes. The paper reveals the harmful effects of late capitalist cultural transformation on human lifestyle.*

Keywords: Human aspiration; Defense mechanism; Social breach; Late Capitalism;

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Introduction

The Late capitalist world encompasses the cultural machines of *The New York Daily*, and Hollywood dreamland forces masses to imitate a particular artificial lifestyle that anxiously pursues wild sensations. The people go wild at replicating club culture, brands shopping from big malls, dining at crazy fast-food chains, and famous wine brands as the essentials to maintain the status quo. Moreover, driving wildly on long, smooth roads with no clear directions to dim the frustration and depression of uselessness and emptiness is the picture of this world. Hope is given a new name and identity as aspiration.

A successful man is a successful achiever of his desires and sensations. Achievement in this context, the ultimate goal, becomes impossible, so snatching becomes the alternate. Both snatching and achieving are very similar in the Late capitalist world. Everything revolves around money, regardless of its source, that greased the cultural, social, and moral norms and values.

The ideology of international capitalism shapes a new horizon for humans, society, and culture; the transformation under this umbrella is multi-dimensional; it covers every aspect from social to cultural and from moral to ethical (Jameson, 1991, p.xxi). This attitude has changed the mindset of the approach to success in the late capitalist scenario. This approach presents a new code of duty and emotion, which always revolves around self-realization rather than the responsibilities that society assigns to the individual. The people are driven by their desire in this new aspirational world; those are always capsules due to limited resources. These conflicts transport new strategies according to defense mechanisms to cope with human anxieties and frustrations. The transformation of the social institutions in third world nations is the mimicry of the American dream, so they become the easy target of utopian markets as consumers that Jameson has described as:

American consumerism has enflamed foreigners. The new informational or computer technology replaced the television set, the third stage of capitalism... During the transition of socialism to capitalism, capitalism to international capitalism, and now international capitalism to Late capitalism, the market theories, remain 'Utopian' insofar as they do not apply to this fundamental process of systemic "deregulation" ... People's rational choice is the best consumer of this Utopian market (p. 275-278).

Psychoanalytical theory by Freud (2017), states this mechanism of defense, where 'defense' is a sort of protection while 'mechanism' is a framework of protection human-self which remains constant, in danger of an extremely complex chain of action and reaction. The dangerous propositions of international capitalism are of being greedy, alienated, selfish, 'I' attitude, the fall of the family institution, and its related values are collective dilemmas. It leads to the third tier, namely the international relations of the economy. The persistent conflict and clash of id, ego, and superego pave the way for the cracks in the personality that results in anxiety and depression in the individuals. The only possible solution for the individuals then is to use a mechanism as armor against anxiety that may turn the ugly picture into a beautiful one. It may turn their persuasion into a pleasant, regardless of the cost; they are paying for it as if they cannot achieve it so they can snatch it.

Through the journey from capitalism to international capitalism, the characters adopt these fault line roles, driven by desires; the lust to acquire more power and the hunger for money and status are not ending. They suffer greatly from society's gross inequalities because of their uncontrollable aspirational desires. As they cannot achieve their desires, they must make their way to snatch them. The behavior injures their apparent physical features and deprives them of their moral strength. The primary results in the loss of the basic human essence, the deprivation of which concludes in anxiety and depression, of helplessness.

The late capitalist societies no longer possess moral and ethical values; the mad pursuit of desire has no room to fit in the outdated morals, which greatly hinder their achievement. The eternal conflict between desire and duty has posed strategic chaos for individuals and society (Morve and Wen, 2022). People prefer naturally ignoring or repressing their desires or even replacing them if that work; alternatively, they are victims of their desires and justify or rationalize their actions. They eventually become successful snatchers of desires but not achievers (Akhtar et al., 2021).

The role models of success in society are the ones who are very good at snatching, so the way to success for others is to imitate this model, and as a result, people are exploited in every possible

way and tend to lower themselves even by killing their fellow beings. Everyone in the late capitalistic society has to struggle very hard for his identity. There remains no distinction between having or not as both suffer due to a similar dilemma; the achiever or the snatcher is also redundant as nobody in the context can relish the happiness. The dilemma of society is that achievement fails in gaining happiness, and snatching brings chaos in the late capitalist world, as Jameson states:

The perpetual bloodshed spread beyond the boundaries to conquer a peaceful sanctuary for the progress of humanity. These types of exclusive and flimsy conquest bring aggression, and detach humans, drug culture, and 'sodomasochism'. So, it is yet to be clear whether the difference between contentment and aspiration is a matter of self-gratification or another way of self-expression (Jameson, 1991, p. 294).

The *Murder of Aziz Khan* is an example of chaos in a capitalist society that changes the transformation of the society; technology overcomes critical barriers, and it is now in the driving seat towards which everything pursues, and only the fittest have the possibility of survival. Javed insists on adopting the latest technology, but Aziz Khan is not ready for new adoption. He has to suffer and eventually lose everything including his consciousness, lands, and even family.

Afaq is lost in the sparkle of London lights; Ayub is at his worst to know about his wife's illegitimate relationship with his brother; the power of land grabbers is very obvious to Ghose, who observes their greed, consciousnesses, and abundance of dirty wealth. A dignified and gratified man like Khan split into pieces in return for their hatred. As Jajja (2012) observes rightly, "capitalism guarantees luxurious lifestyles, like Shah's brothers, but imposes hunger, deprivation, and general unhappiness" (p.78). The degradation of the upper class is unavoidable because of its heinous crimes, as Akram's fatal disease shows filthiness and sickness. These practices worsen in international capitalism, where people rationalize their crimes.

The White Tiger is a perfect example of this chaotic international capitalist society; Stork loses Ashok; Pinky leaves Ashok; the novel's protagonist Balram kills his master, Ashok. Balram is sure about the consequences that the master's family will murder his family, but without any reluctance, he has accomplished his task of snatching his rights from society. After achieving his 'share' of wealth, Balram cannot find contentment in himself; he gets worried over the possible questioning from his nephew about his mother and other family members and the probability of his assassination at his hands for the same reason as he has done. Ashok, Pinky, Balram, etc., have used defense mechanisms in different scenarios. Their contentment and happiness are doubtful whether they have achieved it all or snatched it.

Historical and Socio-Economic Perception

The cultural and diaspora perspectives of Zulfikar Ghose and Aravind Adiga are more or less the same. August 1947 is very important in the history of Pakistan and India when the two independent states faced the largest migration in the world. It brought different challenges; resources were not enough to host the migrants in remote places and to cope with the challenges, bad health conditions, food shortage, and the bogus land claims haunting the societies. They do not have the proper experience of living in a modern age when they still have to enter post-industrial, postmodern, and international capitalist epochs.

TMOAK (1967) by Zulfikar Ghose is a story from the Pakistani perspective, and TWT (2008) by Aravind Adiga is in the Indian context. The development of industrial capitalism is transformed into late capitalism. The religious hypocrisy, injustice, and inequality of society, the cruelty and brutality of the feudal mindset, the scars and injuries of extreme poverty, and the prevalence of lawlessness are revealed through the characters of the novel that show the spirit of exploiters from capitalism to late capitalism. The writers of these two novels posed a challenge to the consciousness of society to shatter and uproot the ideology of capitalists and form a significant movement against their corrupt oppressors. There are autobiographical elements in these novels; the writers have inherited the memory of the colonial experience and diaspora background, making it easy for them to portray the marginalization in its true spirit.

Literary Expansions

In fiction, Pakistani and Indian writers excessively portrayed the burning issues like corruption, marginalization, migration, and poverty. In his novel *Twilight in Delhi* (1984), Ahmad Ali highlights

the decay in social order and general Muslim culture after the British Raj in Hindustan and the conventional 'suppression' of Muslims. This novel represents the turmoil of Muslims who lived in Delhi and had to face socio-economic challenges. It concentrates mainly on the 'suppression' of Muslims after the demission of Mughal glory which gives a clear glimpse of the undercurrents of international capitalism in the subcontinent society.

In *Sunlight on a Broken Column* (1961), Attia Hussain describes Laila's struggle for identity and liberty. Bapsi Sidhwa portrays the transformation of the newly emerging elite class and the women's character as oppressors and oppressed. Mohsin Hamid relates the story of Changez, who cannot cash his share of the opportunity to join the global ruling class after the havoc of 9/11, as the powers of the world have a monopoly over grabbing the mineral and other resources of the world.

Bano Qudsia, a Pakistani Urdu writer, shows the conflict and hypocrisy of the American Dream in *Rajagidh*. Muhammad Hanif also reveals the ultimate boundary of late capitalism in his novel *A Case of Exploding Mangoes* (2008). He exposes the American (the only big power at that time) attitude when Arnold Raphael put on stake for their interest. He highlighted corruption, war and drug culture, and women's oppression.

An Indian writer Rohinton Mistry in *A Fine Balance* (1995), gives the justification of inhumanity for their fellow humans. He minutely observes the social and cultural change due to the suppression. Abdus Samad, in his Urdu novel *Dhamak* (2004), explains the oppressed and marginalized class as they are abused in reaction to their struggle for freedom. A Malaysian novelist, Tash Aw, in his book *Five Star Billionaire* (2013), and a Sri Lankan-based Canadian novelist in *Beggar's Feast* (2011), relate the same behavior of late capitalism in the case of the moral, social, and cultural stratum.

All the writers of different territories share their revelation of late capitalism and the ultimate weapon of defense mechanisms against all its havoc. They, ironically, indicate the deceiving outlook of Asian societies, which have been suffering at the hands of new entrepreneurs who are achieving or snatching their goals at the cost of the wishes and lives of others. Consequently, humans have only a shield of defense against the monster of depression and anxiety, which is the ultimate result of the late capitalist lifestyle (Imran, 2019). They create an artificial harmony in both inside and outside worlds, though this artificial harmony does not necessarily grant them the real piece that Jameson (1991) affirms:

In the International capitalist culture, the miserable aspects are its 'falseness', 'snatched aspiration', or the search for happiness and self-contentment. The desire for a new car, a favorite program, the TV, and dinner all are considered integral parts...while feelings and emotions have no name and description apart from real fulfillment and satisfaction (p. 280).

Zulfikar Ghose's *The Murder of Aziz Khan* and Human Aspirations:

Zulfikar Ghose, a Pakistani-British novelist, autobiographer, literary critic, and essayist, spotlights human life in post-independent, post-industrial, and capitalist societies. He highlights the trope of 'identity' through his life example, a continuous exile from his 'native country'. According to him, a person's identity is the true reflection and belonging of the place where childhood memories exist, and the soul remains restless to smell the aroma of the motherland. Diaspora changes a person's permanent identity through different names to endure in an exiled and alien society such as Shamsie (2006) describes that Ghose's father Khawaja Muhammad Ghaus has to change the spellings of his family name to Ghose due to European pronunciation issues (Imran and Hart, 2019).

He visited Pakistan later in 1961, recollected many ideas, and shaped them into a novel *TMOAK* (1967) in his native Pakistan. The title has exposed the issues of displacement, rationalization, power hunger, and dispossession. His further works include *The Contradictions* (1966) and a collection of poetry, *Jets from Orange* (1967), which described the themes of identity, migration, rootlessness, and the economic boom in the latter half of the 20th century that affected the human psyche.

A New History of Torments (1982) is the story of a South American family whose tranquility of life is disturbed due to the father's affair with a young girl, a resemblance to Afaq's affair with his sister-in-law engraved in his autobiography *Confessions of a Native-Alien* (1967). The *Triple Mirror*

of the Self (1992) also carries autobiographical elements. He connects South America to South Asia with migration and the quest for center themes.

The novel TMOAK (1967), highlights the systematic destruction of civilization caused by the ruthless corporate sector because of ego, money, and land. The protagonist of this novel, Aziz Khan, is based on a true incident published in a newspaper about the slaying of a farmer that portrays the economic, political, social, and cultural affairs, and corruption in Pakistan in the 1950s. The gist of the novel truly depicts that even after independence, the poor are still deprived of their basic rights in a free and democratic country and struggling to make both ends in peace.

Aziz Khan, an upper-middle-class and traditional farmer, does not welcome societal changes due to the industrial revolution, economic development, and the latest technological innovations. He is living in an orthodox society where novelty has no place, and people are bound to live in a closed, messy, and passive environment where corruption gnawed human aspirations, dreams, and even lives. Through their behaviors, they cope with these anxieties through defense mechanisms (DM). Moreover, the resistance and revolutionary acts against such social evils result in the loss of life. Therefore, Adiga's circumstances are very similar to Ghose's as they simultaneously expose the bitter realities of the late capitalist societies of both countries.

The autobiographical element of Ghose's family migration resembles Shah's family from India to Pakistan and their displacement from one place to another for business purposes. Shah's family established a factory in a remote village, Kalapur, and started a new journey in life. In anticipation of industry, the village, and its anonymity bloom. The traditional interweaved community endorses its integrity and cultural beliefs. In their dark and muddy houses, they collectively celebrate the events to save the ego of the vulnerable. It contrasts the transformed cultural behavior of the urban elites and their illuminated environment.

Ghose describes Aziz Khan's transformation from a wise and normal person to a mentally disturbed and insane personality due to changing social behaviors that cause physical and psychological distortion. According to Ahmed (2009), society is segregated into linguistic, ethnic, social, economic, and political sections. It affects society, and no one can be saved from this disastrous change due to capitalism's trauma (p. 205). Khan also has been entangled in the situation of 'to be or not to be' where he is also entrapped in the net of a money-oriented society.

Like Adiga, Ghose also portrays the binary opposition to expose the issues of a transformed society at the hands of late capitalism. In both novels, the protagonists seem to entangle in the conflicts of postmodern and late capitalism versus traditional approaches, as well as cunningness and cleverness versus simplicity. There is also a distinctive and visible breach between truth and falsehood, religious and secular, colonized and colonizer, aspirations and duties, and the most important one between awareness and ignorance.

Another scenario of a bureaucratic environment produced conflicts among traditionally civilized and cultured norms that create frustration and anxiety for the poor and working middle class. Multinational power structures are engaged in the recreation of traditional roles. This cultural transformation is abridged first with the personality transformation in the form of id, ego, and superego. The characters of TMOAK are struggling to overcome the conflicts and contradictions caused by the tools of the capitalist generation as a remedy, with the assistance of rationality, rationalization, and displacement. The critical dissection finds those cultural transformations and their effects on particular characters and situations. Almost all characters try to deal with these issues but ultimately remain unsuccessful in attaining their aspiration and satisfaction.

The family institution sets the patterns of social behaviors as part of the superego. Parents' busy schedules hinder them from keeping check children's activities. As Balaram observes the youngsters in shorts, they wait for the sunset to catch the flashing red light of the disco, wandering outside the malls without any family fear. Razia has an extramarital affair with Afaq; Akram with a prostitute, resulting in Zakia, his only child. The property dispute proves the last nail in the coffin of a well-knitted Shah's family structure.

On the other hand, traditional parents are not catching up with the late capitalist children's problems as a swift technological wave brings a generation gap. They seek pleasure in drugs, sexual liberalism, hip-hop parties, and media entertainment. The generation breach is expanding and denting

well-knitted societies. Khan cannot understand Javed's vision for the latest technology to increase the profit ratio of lands. Balaram and Ashok, too, suffer from the same psychological problem.

Educational corruption destroys society. Shah's family constructs the mills but not a school in Kalapur. They send the real culprit, Afaq, to London for higher studies. Razia plans her daughters' future in London and Switzerland. Their dreams reside in English medium schools, brands, nightclub parties, branded whiskey, and couple dance. The social parade brings them business and a point of displacement of their anxieties. Contrary to this Khan family even never visited the school; as illiterate peasants are a blessing for the rich as they can serve, "...entire time for the land..." (TMOAK, 1967, p. 18)

Khan portrays a stereotypical character who is hesitant physically and psychologically to accept the drastic changes due to capitalist culture and industrial development. The agrarians have a special attachment and involvement with their lands, and any attempt to make them separate from the land can call a huge reaction. The agrarian land is the pivotal point of Khan's life, and its market value is his own "...sufficiency of existence" (TMOAK, 1967, p. 16). Machiavelli seconds this point as the 'humans forget their father's death but the loss of patrimony' is unbearable (Machiavelli, p. 80). The upcoming corporate multinational capitalism overcomes the culture and human consciousness as a whole; it brings economic, gender, and ethical differences, which ultimately prevail the inequality.

In most cases, the vast range of options and choices creates disparity among society's institutions, including family life, working place, wealth, and power to achieve goals like Shah Brothers' attitude. The lifestyle changes after getting wealth and power change the treatment of the upper class with the poor and oppressed by humiliating and snubbing the people like Khan and his workers. In short, late capitalist culture has transformed their norms of relationships and lifestyles completely.

According to Ahmed (2009), after independence, the invaders' role is exchanged with landlords, the elite business class, corrupt bureaucracy, and judicial officials, and even the whole system is monopolized by the capitalist followers. Consequently, there is no comfort zone for poor and middle-class people. The formation of a new poor and suppressed class for whom nothing has changed (p. 204). Similarly, Khan narrates in TMOAK:

Any society with pretensions of the complexities of civilization swarms with middlemen...who produce nothing, achieve nothing and yet acquire a fortune (p. 20).

The international association uses media to monopolize third-world nations. The common people are preoccupied with brand names that transform their traditional and simple lives. The brand names are worthwhile as compared to their quality or labor exploitations (Siddique et al., 2020). Ayub briefs Ayub that their name can sell anything, so move an aggressive launch for the new product because "the competition is tough." (TMOAK, 1967, p. 281) In London, Afaq brings a 'Jaguar XK 140' instead of joining an educational institution and dancing after drinking in nightclubs. While Razia orders branded appliances back home:

...a radiogram, a refrigerator, an electric cooker, and an electric sewing machine to be sent by sea... there were gifts to take the eyesight of every member of the family, breath away (TMOAK, 1967, p.261).

Adiga and Ghose contextualize the vivaciousness of the powerful monopolies in the name of society and the nation's betterment. Like Balaram, Khan's family has suffered the havoc of loans from multinational corporations for so-called human development and welfare that disposed of the whole family in egoistic situations, money-grasping, and corruption. Balram and Khan's dreams are hijacked and shattered forcibly. The new multinational and metropolitan culture demolish their quest for freedom and financial independence. These characters are the product of state policies transforming culture from capitalism to late capitalism; therefore, their aspirations are not completely justifiable. The lifestyle is not based on the moral grounds and primary principles of civilized society; rather, it depends on the fear of loss of money, respect, freedom, and the approach of 'otherness'.

Khan's disposition of not agreeing with Shah's proposal frustrates them; it lacerates their persuasion about themselves and their sense of power (TMOAK, 1967, p. 19). The "success story" transforms the Shah Brothers from a poor migrant family into murderers, thieves, bribers, exploiters, and

industrialists while Khan from a landowner to a landless, family-less, and conscious-less person. Shahs inherit illegal means from a social, religious, cultural, and political system of the subcontinent that fully supports their success story. The global economic system, in the form of a bank loan, arranges the funds for the machinery purchase of mills.

The transformation of an individual usually influences the whole society, especially if the person has criminal intentions and holds any public office or position. In Khan's family, the youngest Afaq became the victim of this transformational wave because he is simple, easygoing, confused, and resentful. He is never interested in the family or other business issues; therefore, he disappoints his brothers regarding his life decisions and family relations.

Freud believes that according to psychology, the person's childhood training, experiences, and living style matter a lot in his personal development, especially when it comes to decision-making in practical life. In this way, the person's capacity to react and deal with issues shows their strategies to deal with conflicts. It is labeled as the development of the psychosexuality phase. Happiness and delight principles are attached to a human's 'id' energy against the actions of other humans. Afaq's fatherly brothers want him to behave maturely, as Akram comments:

He questioned everything because he did not fight for life as we did...for some actions; there are no reasons they have to do for honor, dignity, and self-respect... (TMOAK, 1967, p.38)

Ayub has a contradictory and repellent approach; his brothers always oppose him because of his materialistic, selfish, self-centered, and pro-business approach in every matter of life. Ghose exposes the impact of the childhood experiences of Rafiq and Javed's journey from the jungle to the mountains during the episode of the trial. Being an elder, Rafiq takes care of every matter during the adventurous trip with an optimistic attitude to find things better and more favorable in the future.

'Man, man, man is a soldier in wartime,
...peasant in the peace...
...to win his bit of land...a little beast' (TMOAK, 1967, p.128)

A father plans the trip to teach his children the art of survival in the jungle and to find their food. In the night, Rafiq lies next to Javed, "the ability to provide for themselves gave them the freedom of exploration" (TMOAK, 1967, p. 132). Rafiq cannot implement his childhood experience in practical life, but Javed later tries to explore the facts about his brother's trial murder. Rafiq cannot explore the reality of Afaq's courtesy, a hidden beast, who is against his brothers. "We are not enemies," Afaq said to Rafiq (TMOAK, 1967, p.77).

Afaq develops friendly relations with Khan's family to tease Ayub. Unconsciously, he paves a way forward for his brothers toward Khan's land and family. He accommodates Rafiq with two thousand just to displace his anger. Rafiq drinks involve in prostitution and lies to his father. The lie and non-serious attitude make his family ashamed, and his conscience reminds him of his religious ethics, family honor, Khan's good name, and, most importantly, his social responsibilities. The lie destroys his family.

It starts with the character's physical and psychological migration from India to Pakistan. Akram Shah, a money seller in Bombay, has new opportunities in Pakistan. It is the migration from Kalapur to Lahore, Karachi, and then to Decca. Akram's buying/selling business transforms into mills within three years and few thousand into fifty thousand rupees. They acquire all the land except that of Khan's commodity. It produces "...raw material for their two mills...and a mansion for them" (TMOAK, 1967, p.28).

Khan is like a beast for the brothers, "one day it gets up and perhaps growls at them" (TMOAK, 1967, p.19). The mills are undoubtedly a good source of employment for the poor, but unfortunately, they are all on the payroll of the same capitalist proponents, the Shah Brothers. They brought a revolution to a backward and remote area by transforming Kalapur into an industrial and developed city. It also earns a good reputation across the country for its positive and progressive attitude and excellent contribution to regional development.

However, shah's real intentions are changed and horrible. They are habitual in exploiting the poor and the needy severely. They commit the worst crimes of factory workers' eviction due to the demand for their basic rights. They plot the murder scheme of Rafiq and his brother Javed after the

rape episode of a poor girl by Afaq to save him. A piece of fake news is published in local newspapers due to their hegemonic control of local resources.

Shah's manager suggests a trick to use Khan's land as a shorter route to minimize cotton's transportation cost. The hunt for Khan's land frustrates them, which later transforms into hate and anger. They bid a huge amount which they believe can 'interpret human motives' (TMOAK, 1967, p. 16). While Akram believes that money attracts money (TMOAK, 1967, p.22), Khan proves them wrong by rejecting their offer. The land is like aspirin for them that can console their egos.

Ayub uses his resources to control the media, police, and bureaucrats to defend his family against all convictions. The public and political relations convince the local people to believe in their narrative as the "people should hold on" (TMOAK, 1967, p. 216). To win back their popularity, Ayub immediately launches a full media campaign in reaction. He hires a news agency in Karachi to capture every moment by publishing in Kalapur's newspaper how the Commerce Minister himself welcomes Akram. The photographed article with the most apple-polishing terms accomplishes its mission. They set the stage with the help of powers to snatch their aspiration, Khan's land.

Late capitalism is the age of media and technology that demands well-educated and qualified professionals. For the launch of soap in Decca, Akram persuades Ayub to move and hire a new marketing staff with new ideas, "as the publicity boy would think. That is what we pay them for." (TMOAK, 1967, p.280) The plan is to hire the services of an expert in finance and economics so that they can manage the production of their mills for maximum profit.

Aravind Adiga's *The White Tiger* and Human Aspirations:

Aravind Adiga, an Indian diaspora novelist, based in Australia, was acclaimed as the best debut writer for TWT in 2008. He is the fifth Indian Booker prizewinner with Salman Rushdie, Arundhati Roy, Kiran Desai, and V.S. Naipaul. The novel renders the contrasts of traditional Indian rise as a new late capitalist economy, as the transformation of the capitalist hymn. He highlights the will of Indian youth for a change, positive or negative. He pens down the prevailing issues in social, political, cultural, and domestic scenarios to convey a moral lesson that the poor and underprivileged people are suffering in a late capitalist society badly.

Adiga, like Ghose, has explained real-life stories through his characters. He touches the lives of the common and oppressed classes as the vendors, pullers, tea makers, drivers, peasants, factory workers, and child laborers. Class distinctions and caste systems still exist in the transformed late capitalist society, even in the whitewashed, hurly-burly urban lifestyle. Adiga's mouthpiece Balram describes the situation of post-independent social and political Indian hegemony in the following words, "... big bellies, the most ferocious and hungriest had eaten up everyone else, that matters only...and with it, anyone could rise." (TWT, 2008, p. 38)

The lines are the gist of the whole novel and the writer's intention of what he wants to convey through this novel. Adiga skillfully crafts the characters, situations, and elaboration with unique and straightforward imagery and texture. He explains late capitalism, where the new generation has become prey to opportunistic attitudes; they set aside morality and get ready to exploit others for their benefit, regardless of making any difference in gender, age, religion, status, money, and political institution. The big bellies are corrupt bellies filled through illegitimate sources, snatched from the poor and underprivileged people. They behave as the sugar wheel of multi-nationalism in co-relation with the hegemonic and monopolistic national political and social culture that escorts a certain situation in humans and society.

Like Ghose, he paints the same contrasting picture of the darkness of Laxmangarh and the developing beach cities as Khan's Kalapur. Balaram Halwai, born there, tells his story to the Chinese Prime Minister, an upcoming visitor to India, in epistles that the darkness has fruitful lands of rice and wheat; the buffaloes crush the dirty pond flowers (lotuses and lilies) and enjoy it as a luxury. The uneven urban and industrial developments in late capitalist society are breaching the gape as, "India is two countries in one: an India of Light and an India of Darkness...ocean' place is well off; however, the black river brings darkness." (TWT, 2008, p.10)

Chronologically, the luxurious and lush lifestyle of huge cities and towns becomes the biggest aspiration for the people, putting all their best to materialize it. For this purpose, the late capitalists' go-ahead for privatizations, industrial revolutions, and institutional monopolies to adopt or favor

cultural and social transformation through media. The inspirational images of late capitalism like the shopping to displace anxiety from gigantic malls, Honda city, and apartments in English-named towers as 'Buckingham', small in size and well-furnished big lobbies, elevators in place of stairs, and soft (white) sofas. It contrasts with the people from darkness, living without basic human needs and may ask, why not me?

Adiga estimates that about 99% of people live under the shadow of internationally controlled cultural structures that boom entrepreneurship, elevating the newly rich people and iconic personalities. The transforming culture of India attracts many people like Balram Halwai, that transforms their lifestyle from a poor, underprivileged, weak, hasty novice, oppressed to an outspoken protagonist, a meek thug, successful, self-made, and unsentimental entrepreneur, 'made from a half-baked clay' (p.11), Ashok Sharma.

He names it 'the autobiography of a half-baked Indian' (TWT, 2008, p.10). He has a rigorous and challenging transformational journey from a tea-maker called Chota (small one) to a driver, and then a big jump towards social entrepreneur and finally a legend and a successful businessman. The two examples, Balaram and Shah Brothers portray the transformation of the cultural and individual (including both the physical and psychological) due to the developing wave, from capitalism to late capitalism.

Balram *Halwai* (the person who makes sweets) becomes a driver after having an aspiration from Mr. Vijay, a man with a brown uniform, who is also the product of deprivations, social and cultural injustice, and cruelties of the dark and politically corrupt society. He gets rid of his employer's economic and sexual exploitations to lift himself as an entrepreneur. He is the inspirational aspiration for other poor and underprivileged from the dark side of society. He avails every chance to materialize his aspirations at the cost of social and moral values and, most importantly, his career, the only source of his bread and butter.

Vijay, on election days, exploits his employer's wealth and status quo elegantly that Balram calls him 'a politician by birth' because, according to him, politicians must have power, wealth, and strong social connections to present themselves. In imitation of the power system, he beats a peasant during election days, so later, Balram re-enacts Vijay's action and persecutes the first 'Honda city' driver, Ram Persad (Ilias Muhammad).

Further, Adiga uses binary opposition to spotlight the variations of culture. It is the comparison between the state and its inhabitants about the social and cultural behaviors of two streams, 'rich India' and 'poor India'. He categorically compares the primary human necessities which create conflicts inside the person's unconsciousness, such as darkness and light, big and small bellies, urban towers and slums, rich and poor, India and Bharat, and English medium and local education systems, etc. Moreover, these conflicts work parallel with inner conflicts between id, ego, and superego simultaneously in the subconscious and change human attitudes towards society and its traditional moral values.

So, the theory of defense mechanism helps to sort out the reason how and why Balram and other characters possess the same luxuries, entangles with 'displacement' to fix their frustrations and anxieties. Further, how they can rationalize the irrational acts in the bigger picture of late capitalist society, as the representatives of the third world countries in the presence of advanced technology and media?

The middle-class, successful millionaires' entrepreneur ratio is increasing in Asia, especially in India and Pakistan. They lack drinking water, electricity, sewage system, public transportation, a sense of hygiene, discipline, courtesy, or punctuality even in the presence of enriched entrepreneurs. The shining sides have a dark side that holds over billions. They have no lavishing decent health care, electricity, education, food, or employment systems. The caste system has a very profound heredity line in their culture.

Late capitalist addicts do not pursue to adhere to family systems, traditions, social and cultural relationships, and memories. Therefore, aspirations contradict late capitalist attractions and memories, consequently proving a fruitless effort. Adiga shows the migration of his protagonist from Dhanbad to Gurgaon city as an employee, where he observes the transformed architecture and urban

lifestyle. He keenly observes the differences between rural and urban life under the shades of multinational companies like Microsoft and American Express that open their branches in all malls. The life of the rich people is only based on the inside world of expensive malls and air-conditioned rooms, while the poor are compelled to live a marginalized life outside these huge structures.

The transformation defines the new manifestation of humanity in itself. Ghose and Adiga present another aspect of the late capitalist mindset where the female body is used to displace frustrations and anxieties. Property owners and businesspersons exploit the unprivileged peasants and factory workers to abuse their women psychologically and sexually. Wild Boar is the most hideous because he usually threatens the poor ones from his car selfishly and behaves like 'Dracula', who is ready to suck the last drop of blood from the body. Whereas, Afaq rapes Bano, the daughter of a poor peasant.

According to Freud, the poor's sexual instincts are treated as unrecognized. For the rich and powerful, it is not a crime or humiliation but a permitted desire to be accomplished from women's bodies. Like Ghose, Adiga also compares the social institution of marriage in poor India (Bharat) and rich India under the influence of late capitalism. It has transformed the social moralities of traditional institutions into the mimicry of American culture. Due to this, the divorce ratio increases alarmingly in South Asian societies. Ashok and Pinky's marriage proves the clash of two cultures under one roof. The emotional decisions and demolishing aspirational dreams prevail over frustrations and rationalized harsh reactions.

Afaq and Balaram's anger, anxiety, and protest indulge them in criminal acts of prostitution, drinking, bribing, and murder. Rafiq's hasty reaction in front of Ayub sentenced him to death to save shah's family. The warning is that such criminal success stories threaten a nation's social, moral, and cultural stability. Society and the state must put down the lid of their eyes on human reactions and vicious actions.

Conclusion:

Despite the differences in tone and narrative structure, both TWT (2008) and TMOAK (1967) offer an instructive comparison that throws critical light on Indian and Pakistani peoples' ambitions on the contemporary global stage and in harnessing the power of its diaspora to that end. Every character in both novels seems a prisoner of its legal/illegal aspirations. The people even do not care to cross any boundaries to legalize their aspirations, and this attitude is getting harsh throughout the journey from capitalism to late capitalism.

The sensation of achievement affects people's id, ego, and ultimate superego. Every normal person in their life encounters the conflict of these components of ego, which gives rise to frustration and anxiety, making it quite difficult to choose personal aspirations or social responsibilities. In so doing, they divert their anxieties towards other activities of material aspirations. Therefore, the subjugation and disintegration compel them to snatch their aspirations as a fundamental right.

However, this paper sums up that now late capitalism transforms the cultural, moral, and ethical values of the various characters in these novels and also causes misery in their lives especially transforming Balram and Khan's lives from normal to miserable ones. The individual selves are the trademark of this culture in which they struggle for limitless aspirations and achievements. The international consumer culture does not allow the clients to ask for their legal rights, as part of the multinational market either by will or by force, the rights of choice or question are not for its anonymity, even in elections.

Balaram and Afaq, like opportunists, semi-realistic, and 'half-baked' entrepreneurs, are snatching their part from society by imitating the late capitalist images as part of their memory. On the other hand, people like Khan are not ready to accept the rapidly changing social-cultural feature, and their delayed reactions, like 'Hamlet', ruin the family and belongings. Khan's imaginations are unrealistic; even when he takes the stand and reports the murder of his son without solid evidence, he cannot estimate the outlay of after effects. Balaram and shah's last part of life is the warnings to the imitators that this status quo and criminal success stories are the pungent fruits, although they have the magic charm but imply death.

While Both Adiga and Ghose are fascinated by the defense mechanisms of self-repression, which finds their way in the form of rationalization and displacement, survival rules are now changed.

Individuals make their values, and they rationally possess contradictory aspirations. It produces the conflict between logic and inherited values (superego), as moralities do not always justify legal acts, such as the murder of Khan's son and Ashok. Adiga also criticizes the legal system in the episode of replacing Balaram with Ashok's wife as a killer of a poor child in a road accident. Although, the subjugated and oppressed people find a limited place to exercise their basic rights, and no one speaks for them unless personal interest is involved. So, the characters find alternatives to displace their anxieties and rationalize their acts.

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