

Exploring the Significant Use of Figurative Imagery in the White Tiger: A stylistic perspective

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ABSTRACT: This article explores the usage of figurative imagery in *The White Tiger* (2008); a postmodern fiction by Aravind Adiga. Through the employed imagery, the writer has suggested that the present scenario is not an ideal one where the difference between human and animal being is that of form and figure. The writer has also highlighted the concepts of darkness, dehumanization, rottenness and devouring ugly nature of postmodern people in the perspective of late capitalism (Jameson,1990) in which a postmodern person commits physical as well as murder of values to boost up social status hankering after pelf and power discarding morality with special reference to India having critical attitude to be focused in the study that as the very same nature has been depicted by employing figurative imagery by the author in the novel.

Key Words: *Figurative Imagery, Postmodernism, Indian Culture, The White Tiger*

1. Introduction

Postmodern literature is characterized by experimentation and continuing applying some of the fundamentals of modern literature such as existentialism and alienation. Pastiche, sneakiness and de-doxifying etc. are hallmarks of postmodern literature. Although it does not offer fully genuine content (idea) yet confuses the postmodern reader by the way the content is conveyed especially by the use of figurative imagery.

Any literary discourse aims at saying maximum to the possible extant and briefly as well. It does so for sake of achieving effectiveness. It affects the writer's style as well as the readers' comprehension with aestheticism in literature which attracts us to go deep. Figures of speech are the way of adding emotional intensity to otherwise merely informative statements and bring brevity in the literary discourse. They are a way of bringing additional imagery into a literary writing and of making the abstract concrete.

A literary writer is not only maker of verbal music; he/she is also a painter or maker of pictures in words. A literary piece of writing becomes abstract without imagery. It can be categorized into descriptive and figurative imagery. In terms of five senses, it is divided into visual (see), auditory (hear), tactile (touch), olfactory (smell) and gustatory (taste). Figurative imagery may be classified into similes, metaphor and symbols.

2. Literature Review

A figure of speech (FOS) such as simile, symbol and metaphor is a language which has no literal meanings. Simile items are compared explicitly from different categories by using words 'as' or 'like'. Symbol is an object, animate or inanimate which stands for something else. And without symbolism, there is no literature (Symon, 1908). Metaphor is a type of figurative language in which one thing is equated with other one. literary writers especially poets employ such words that do not suggest literal meaning rather they suggest something different and literary writers compare two aspects in the light of their totality (Boulton, 1953). In *The Rime of Ancient Mariner*, killing of Albatross symbolizes disrespect for nature and sin (Coleridge, 1970). There is a long list of the writers using figurative imagery in the postmodern era. Qudsia, (1981) has a fantastic use of figurative imagery; the writer has depicted the nature of postmodern fellows through figurative imagery in a convincing way. Simile is one of the types of figurative language and it is used to draw a comparison (Bradford, 1997).

English literature is replete with universal or arch type symbols (Frye, 2000). In *Hamlet* the symbol of night has been employed for evil and ignorance (Shakespeare, 2000). Two types of symbols have been identified in English literature: arbitrary as well as Personal symbols. Arbitrary Symbols are the symbols which are common and easily known to the readers. The readers can easily identify the meanings of such symbols as spring is the symbol of freshness as well as youth while Personal Symbol are subjective ones, the writers concocted them newly and afresh, so, these are difficult to know by the readers (Shamisa, 2004). In *The Waste Land* symbol of fire has been used for purification as well as damnation (Eliot, 2007). While in *Metamorphosis*, transformation of human being into an insect symbolizes deformity of human values (Kafka, 2009). Through the usage of symbols, the writer or speaker tries to reveal the hidden fact or truth. Literary symbols convey more than one meaning whether it might be a situation, object, action or a person (Fadaee, 2011).

3. Methodology

This mix method study is mainly qualitative using quantitative approach in addition such as corpus methodology. It is inductive and descriptive sort of study within figurative imagery paradigm. Hand picking technique of data collection has been used in the present study. *The White Tiger* (TWT), a fiction having postcolonial and postmodern stances is the object of the research while sampling of the study consists of simile, metaphor and symbolism (figurative

imagery). Leech and Short (1981) model has been heavily relied upon for interpretations in the present study. Leech (1989) implies tenor to be subject in metaphor or tenor is what is getting reimagined by the other part of the metaphor (vehicle). Further (ibid) views that tenor is literal while vehicle is figurative level in metaphor. Ground is similarity, the purpose of comparison or agenda behind comparison in a discourse (ibid). The qualitative method of research has been employed by the researcher for sake of answering judgmental questions (what & why-questions) as according to Creswell (2013) qualitative research's focus is on meaning. Quantitative method/corpus methodology, on the other hand has been used to get frequency of different sort of symbols employed by the novelist in the study.

4. Analysis

It may seem absurd to say something and mean something while we all do it to make our speech vivid and forceful. A figurative statement is more forceful than a literal one. Figures of speech add extra dimension to speech or writing. Imagery is a key component of any literary writer's creative style. It is a tool which is used to stir representation in the mind and a picture in the imagination or memory. Hence imagery means the work of the imagination, mental pictures and images in general or collectively. A distinguishable part of Adiga's literary style is figurative imagery (simile, metaphor and symbolism).

4.1 Simile

The compared objects have some common characteristics between them and the objects are unified due to those common characteristics. Such comparison is drawn to emphasize and highlight the object being compared which is called tenor technically in literature. Simile can be used to make comparison with animals, natural phenomena and physical places and so on. The novel is rich in simile but certain evidences of simile usage from the novel are quoted below to prove the point:

We are **like** sponges—we absorb and grow.(ibid, p.71)

Tenor	Vehicle	Ground
We(humans)	Sponges	Dehumanization

I sniffed in between the mats **like** a dog, all in search of that one rupee.(ibid, p.139)

Tenor	Vehicle	Ground
I (Balram)	Dog	Dehumanization

‘Why are you grinning **like** a donkey?’(ibid, p.142)

Tenor	Vehicle	Ground
You(Balram)	Donkey	Dehumanization

He was loyal **as** a dog.(ibid, p.169)

Tenor	Vehicle	Ground
He(Balram)	Dog	Dehumanization

They're like parrots in a cage.(ibid, p.251)

Tenor	Vehicle	Ground
They(prostitutes)	Parrots	Dehumanization

4.1.1 Why Simile in TWT

It is not difficult to infer from the above given examples of similes that they attract the reader or listener’s attention and compel them to activate their imagination to read between the lines in the novel. We try to understand what has been tried to communicate in the fiction. Similes insert qualities of life among the fictional characters in the novel and help the audience for reading the writer’s feelings to his experiences. Therefore, it is easy to comprehend the target subject matter through the employed similes in the literary text. Similes stir the reader’s imagination as metaphor does in *The White Tiger*.

Aravind Adiga uses simile in *The White Tiger* with the purpose to clarify, emphasize and illustrate the original thing. It brings vivid mental picture in the mind of the target audience about the thing described by the writer. The compared objects are viewed in the light of comparison between the objects or the similarity between the compared objects is tried to find out by the readers. It brings interest in the literary discourse of the novel. The writer employs simile from animals and natural objects to reflect his literary insight.

So, to summarize, the novelist has employed simile to attract the reader's attention and the readers are compelled to use imagination to understand the writer's communicated ideas. By employing simile, the novelist has invited the readers to relate their personal feelings to the writer's experiences and the employed similes have helped us to comprehend subject matter of the novel, TWT. It is an imaginative comparison for the purpose of explanation, allusion and ornament employed by the novelist in *The White Tiger*. There is vividness in Adiga's employed similes. He uses simile to draw comparisons and in this way, he conveys his feelings and sentiments. And if we see with 'mind's eye', *dehumanizing simile* is the most exploited one in TWT.

4.2 Metaphor

Metaphor is also a figure of speech that is used to draw indirect comparison between the things and objects which are totally different. Metaphors and similes are employed between different things to highlight some common quality between them. A metaphor is an implied simile and in it words such as *like*, *as* or *so* are not used. It does not say that one thing is like another. It proceeds as if the two things were one. In metaphor, the comparison is implied that is the figurative term is substituted for or identified with the literal term.

When writers portray a thing, place or person metaphorically, they want to attract the reader to draw meanings according his/ her experience. Metaphors may be of many kinds. A simple metaphor is that in which there is but one point of resemblance. A compound metaphor catches the mind with various points of similarity. A complex metaphor mounts on identification upon another. A mixed metaphor leaps, in the course of a figure, to a new identification consistent with the first one. Metaphor is a very important device. It is deemed to be the best gift of literary authors and the ability to find resemblance in seemingly disparate things.

Leech (1989) identified types of metaphor in three categories:

Category A: it consists of the following types:

4.2.1 The Synesthetic Metaphor

It mixes senses or transfers domain of one sense to another one: warm sound, sweet book. Here is an example from the novel:

... I could smell his aftershave- it was delicious... (Adiga, 2008, p.9)

4.2.2 The Dehumanizing Metaphor

It attributes inanimate characteristics to animate or animal characteristics to human being: Balram, *The White Tiger*.

A great number of dehumanizing metaphors have been identified in the novel some of them are given below:

Rickshaw-puller he may have been—a human beast of burden... (ibid, p.27)

Tenor	Vehicle	Ground
Rickshaw- puller	Human beast of burden	Humiliation, Dehumanization

"The white tiger." "That's what you are, in *this* jungle."(ibid, p.35)

Tenor	Vehicle	Ground
You (Balram)	The white tiger	Rare talent, Dehumanization

Go to a tea shop anywhere along the Ganga, sir, and look at the men working in that tea shop—men, I say, but better to call them human spiders that go crawling in between and under the tables with rags in their hands, crushed humans in crushed uniforms, sluggish, unshaven, in their thirties or forties or fifties but still "boys. (ibid, p.51)

Tenor	Vehicle	Ground
Men	Human spiders	Humiliation, Dehumanization

We would have called him "the Mongoose" back at home.(ibid, p.75)

Tenor	Vehicle	Ground
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Him (Mukesh)	Mongoose	Shrewdness, Dehumanization
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The men of this city, frankly speaking, are animals. (ibid p.298)

Tenor	Vehicle	Ground
The men of this city	Animals	Animal instincts, Dehumanization

Further, Leech (1969) views that concrete, animistic and humanizing metaphors are best illustrated through personification.

4.2.3 Personification

According to (ibid) concrete, animistic and humanizing metaphors are termed as personification. It concretize an abstraction, makes an inanimate animate and attributes humanity to inhuman. In short, it consists of giving the attributes of a human being to an animal, an object and an idea or a concept. It is an implied metaphor and subtype of metaphor in which unseen facts, instincts or habits are presented as they have existence.

4.2.3.1 The Concrete Metaphor

It is used to attribute concreteness to any abstraction such as:

Open our skulls look in with a penlight, and you'll find an odd museum of ideas... (ibid, p.10)

4.2.3.2 The Animistic Metaphor

It is used to make an inanimate animate such as:

“...this was the real god of Banaras-this black mud of the Ganga...” (ibid, p.18)

4.2.3.3 The Humanizing Metaphor

It attributes humanity to non-human such as friendly atmosphere but there is no use of humanizing metaphor in the novel but simile.

Here are some of evidences of personification quoted below from *The White Tiger*.

- i. She (buffalo) was the dictator of our house!(ibid p.20)
- ii. Even the road—the smooth, polished road of Delhi that is the finest in all of India—knew my secret.(ibid p.245)
- iii. The buffalo glared at me. "Shame!" it said...(ibid, p.256)
- iv. The glass ate his bone. (ibid, p. 284)

4.2.3.4 The Metaphor of Yesterday and Tomorrow

They're so yesterday. (ibid, p.6)

I am tomorrow. (ibid, p.6)

According to post-colonial notion, Americans are of the view that India is a land of snake charmers, saints and magicians. The narrator says that these concepts are yesterday that is outdated and the narrator's account of India is quite updated and his story is quite authentic and real which will be relied upon in the near future or tomorrow. Further, Balram narrates the American books have out-dated literature on entrepreneurship and India while he has fresh information about them. The information that the books contain are not up to the mark while he has firsthand knowledge about India and Indian entrepreneurship and if anyone need modern and fresh information to become a successful entrepreneur he/ she must visit him to know the mystery of entrepreneurship.

4.2.3.5 Metaphor of Knotted Rope

Balram narrates that there is extreme poverty in India in spite of its blooming economy. The poor are wretched enough to work from dawn to dusk. The people in Darkness are its best example as Balram's father, to support his family, works unceasingly but this family lives from hand to mouth as being deprived of bare necessities. Balram's father is a rickshaw puller who works day and night, his health is affected and he is reduced to bones. He is dying day by day as he was suffering from tuberculosis. Anyone can see his ribs and spine clearly. His spine was twisted up and down resembling a rope having knots. It is a typical example of being poverty stricken in

Laxamgargh. As Balram narrates, "My father's spine was a knotted rope, the kind that women use in villages to pull water from wells..." (ibid, p.26-27)

4.2.3.6 Metaphor of Jungle

Balram narrates the Indian people are still living in Jungle as they have no sense of hygienic and sanitary conditions as well as traffic rules. Although they have grand roads and luxury cars but still ignorant of traffic rules and believe in the law of might is right, the law of jungle. Same is the condition of traffic on Indian roads. No one follows traffic rules and the roads seem to be jungles: The road is a jungle, get it? (ibid, p.57)

4.2.3.7 Metaphors of White Tiger, Buffalo, Stork, Wild Boar and Raven (Dehumanizing Metaphor)

Adiga presents his protagonist, Balram, as a White Tiger in his novel; even the very title of the novel (TWT) suggests this relation between the both (Balram and White Tiger). The White Tiger is well known for its lonely bloody hunts. It cannot run as fast as the other tigers can but it is a very good swimmer as well as climber. It usually hunts at night, remains quiet and alone, does not make friends and likes company.

BalramHalwai, by impressing a school inspector on a sudden visit wins this title of white tiger by dint of his intelligence as well as reading skills which symbolises rare talent as we know that Bengali tigers are white one in ten thousand as the inspector calls him: "The white tiger." "That's what you are, in *this* jungle." (ibid, p.35)

If we take into account the whole life story of Balram, told by him; as a child, he was an intelligent child and the son of an honest rickshaw-puller. However, growing up, he was exposed to corruption and immoral behaviour, such as the time when his mother was burnt and it looked as though her foot was resisting the fire. His childhood shaped him the person he was going to become in his future. He becomes very selfish; many of his actions are ambiguous in nature. Here is a point that Balram is not only the man who has indulged himself in this immoral path to get money but almost all the characters of the novel has presented this very phenomenon of the current postmodern culture (late capitalism). We cannot blame animals that they do not try to

overcome their animal instincts, human behaviour is not of exception in this regard. That is why human behaviour is like that of animals in the post modern era.

When he is poor, the images of weak and meek animals are used for Balram but as he is a different person from his lot and becomes a capitalist afterwards, the title of a white tiger has been attached to his character. Throughout the novel, we have references to how Balram is different from those back in his past. A white tiger is regarded as symbol of power in East Asian cultures, such as in Vietnam. It is also a symbol of freedom, warring spirit and individuality. Balram is seen as different from his fellows. He is the only one who gets out of the Darkness and finds his way into the Light.

As he says:

“The journey from Darkness to the Light is not smooth...only a White Tiger can do this” (ibid, p.262).

He also says

“A White Tiger keeps no friends” (ibid, p.302).

White tigers never hunt in groups because they cannot share their prey with the others. The portrayal of the white tiger keeps on throughout the story side by side. At the end of the novel, Balram makes a decision to open a school for the poor children where they will be educated to turn out to be white tigers to destroy the wealthy of the country.

Buffalo, Stork, Wild Boar and Raven are cruel and harmful blood sucker landlords:

- i. *He* was the Buffalo.(ibid, p.24)
- ii. The Stork was a fat man with a fat moustache, thick and curved and pointy at the tips.(ibid, p.24)
- iii. His brother was called the Wild Boar.(ibid, p.25)
- iv. If they didn't have their money, he liked to dip his beak into their backsides, so they called him the Raven.(ibid,p.25)

Their being fat, having sturdy physic and thick moustaches show their power over the poor. Adiga employs dehumanizing metaphor to highlight the negative dominant qualities of the rich as well as mean instincts of the poor in the novel but it is a point to be noted that it minimized

Adiga's imagination. It has been also noted that the novelist is fond of discovering and exposing human behaviour through this technique.

Adiga is not only the writer who has social concern rather there are other writers as well who have portrayed the subject of injustice done with poor peasants in India. Various Indian English novelists celebrate the theme of tug of war between the marginalizers and the marginalized. The most quoted writer in this regard is Markandeya. She has written in favour of the poor farmers in her novels. Her novels which have such themes are *Rice and Monsoon*, *Handful of Rice* and *The Nectar in a Sieve*. But Adiga's style and approach is different while discussing such problems in *The White Tiger*. The writer implies that the rich coerce the poor to survive within their self conceited ideologies.

Adiga suggests that the societies having feudalism/ landlordism give birth to class society in which all the privileges are limited to minority and majority is deprived of bare necessities. Minority exploits majority and manual work is considered ignobility in such societies. When all the privileges are confine to the ruling class, the mental abilities of the deprived class is checked to flourish. Landlordism ignores the poor and allows all the privileges to the rich as facilities are family oriented. But we know that when there is competition on intelligence basis, there are chances for all to prosper. Landlordism crushes human dignity, egoistic self and self respect, people are deprived of self confidence and depend on the exploiting class to be patronised.

In such systems, education is forbidden for a lay man because it is easy for landlords to keep the people slave who are ignorant of their rights. The poor are forced to live like animals as the target metaphor/ simile reveals. So in such cultures, it is tried to restrict educational rights or a culture is developed which encourages the people to serve the rich. So, in Indo- Pak, landlordism has clutched the poor peasants as the landlords are of the view that land is only their legal and religious right and they can enjoy its productivity without their labour. They consider their birth in landlord families a sign of honour and the peasants must serve them. Will landlordism live last, will their (landlords') influence be affected or not, will they keep exploiting the poor are questions pricks Adiga's conscience.

This fiction satirizes contemporary India enjoying so called democracy and equality. Villages are like jungles in darkness and cities are like coop in light as the novel reveals. Adiga suggests that Indian nation is hypocrite based on class system. The writer in the novel tries to foreground the gulf between Big Bellies and Small Bellies in India. Adiga makes the urban audience angry by highlighting the difficulties of rural people because he criticizes that the rich and educated urban people are enjoying privileges while the poor villagers are deprived of bare necessities in Indian state.

Thus, metaphor is a striking figure of speech to draw implicit comparison which stirs the reader's imagination to draw valid inference. It is the writer's weapon to say something which cannot be said openly. It sharpens the reader's imagination to understand which has been said for them in the literary discourse. It makes daily conversations of the characters fresh and attractive in the fictional and poetic composition. Dominant rich as well as the servile exploited poor have been dehumanized in the novel. Adiga ascribes animal characteristics for sake of exposing their strong and uncontrollable desires and follies.

When we use imagery (simile/metaphor) in our ordinary discourse, normally we use conventional images while literary writers constantly make up images of their own. Examples of imagery may be classified in to two kinds: similes and metaphors. Adiga employs simile to state explicitly that one thing is like another: See, I was like that ass now (ibid, p.193).

While a metaphor calls one thing by another name to show that first thing has some of the qualities of the second: How much are they paying you, Country-Mouse?'(ibid, p.122)

Ambiguity affects clarity and figurative meaning creates ambiguity in *The White Tiger*. Certain features of figurative language in the novel can be distinguished between figurative and non figurative language, for instance similes and metaphors are two tools of exaggeration in the fiction. Metaphorical concept as well as imagery is also a key feature of figurative language employed by the novelist.

4.2.3.8 Why Metaphor in TWT

In Adiga's TWT, metaphor gives comprehension of the landlords' qualities to us. The writer has used maximum metaphors from animal domain in the novel. His employed simile is less artistic as well as imaginative than metaphor as his metaphors attract the reader's emotional thought and describes precisely as well as comprehensively the target qualities, events and entities in the novel. The appropriate use of metaphors in the novel appeals the reader's senses and sharpens his/her imagination to understand what the author has communicated.

The novelist has used striking dehumanizing metaphor so technically that we are supported to examine the expressed ideas vividly. The author has employed the metaphor of the White Tiger, Buffalo, Raven, Stork and Wild Boar to highlight the devouring and greedy nature of postmodern persons.

4.3 Symbolism

Symbolism means to use something which stands for something else or indirect suggestion of ideas. It is a mode of communication. Sometimes, a writer cannot convey the meaning of a word through direct method and he/she has to use indirect method to convey the meaning of a word. A word has two meanings: surface and deeper. These can be conveyed through symbolism.

4.3.1 Symbolism in the White Tiger

The White Tiger presents a bleak picture of Indian society by employing multifarious literary stylistic devices such as simile, metaphor, especially symbolism and the variety of symbols enriches the literary discourse of the novel. The fiction possesses great instances of symbolism as the characters of the novel are symbolic and have symbolic dimensions. Adiga has portrayed Indian society symbolically. The main function of symbolism in *The White Tiger* is to represent an abstract idea or an inner state of mind so that it may be clear to the reader. Adiga is concerned with complexities that can be made crystal clear by means of comparison with concrete or physical things. The following symbols have been noted in the novel:

4.3.1.1 Symbol of Honda City

It is symbol of wealth and luxury in the novel. It is no.1 car driven by driver no.1 in the family where Balram was appointed driver no.2. When the driver no.1 was fired on account of being Muslim, Balram becomes driver no.1 and he is allowed to drive the Honda city. Balram is proud of driving it. Adiga has used this symbol 28 times in TWT, one example is given below:” Mr. Ashok and Pinky Madam were waiting for me by the Honda City”. (ibid, p.88)

4.3.1.2 Symbol of Chandelier

It is symbol of “light”, wealth, protection and new life. According to Balram, lizards remain away from chandelier. He thinks that chandelier protects him from lizards because as it was his psychological problem. Balram has it in his office in Bangalore. It is also a source of inspiration for Balram. It has occurred 26 times in the fiction.

The Chandelier is the opposite of the Black Fort. The Chandelier is the gaudy light fixture that Balram has in the new office after the murder of Mr .Ashok and starts his own company in Bangalore .It represents the wealthy who Balram has joined through murdering his master and stealing his money. Balram says’ “It makes me happy to see the chandelier....Let me buy all the chandeliers I want” (ibid, p. 117). Balram was so desperate for wealth that he not only murdered his master but did so knowingly that his master’s family would take deadly revenge on his own family. “I’ve got no family any more. All I’ve got is chandeliers” (ibid,p. 117). The Chandelier also emphasize how desperate Balram felt to get out of poverty. Balram says when he thinks of the devil he thinks of a little black figure climbing up the entranceway to a Black Fort “I see the little man in the khaki uniform *spitting* at God again and again, as I watch the black blades of the midget fan slice the light from the chandelier again and again”(ibid, p. 87-88).

Balram associates himself with the little man who is so desperate that he will defy God and associate him with the devil to break out of the cycle of poverty .The fan represents the little man and the light of chandelier represents the wealthy .The fan is “murdering” and “stealing from” the light of the chandelier . Balram, represented by the fan, was in such a desperate situation that he saw murdering his master, represented by the chandelier, as an “entrepreneurial” act.

4.3.1.3Symbol of Lizard

Balam is afraid of lizards, the landlords exploit his family and even he was plucked out of school due to lizards. Lizard symbolizes fear, blackmailing and corrupt authority of the feudal lords of Laxamangarh (darkness). The word, lizard occurs 15 times in the novel. An example from TWT is: “Lizards don't like the light, so as soon as they see a chandelier, they stay away”. (ibid, p.117)

4.3.1.4 Symbol of Rooster Coop

It stands for self made ideology of master- servant/ rich-poor relationship. Balam sees rooster in the coop in a market there that were being slaughtered. The roosters know it well that they all will be slaughtered one by one but they never rebel. Balam, later on, comes to know that the poor are trapped through the rooster coop to live in servitude. No servant/poor can break this rooster coop due to the fear that his/her family will be destroyed. It has been employed 11 times in the novel, one is quoted below. “I was trapped in the Rooster Coop”. (ibid, p.177)

4.3.1.5 Symbol of Light

It is symbol of city life, wealth, education and resources. This symbol has been employed 04 times in this novel. An example is given here: “I am in the Light now”. (ibid, p. 313)

4.3.1.6 Symbol of Darkness

It symbolises Laxamangarh that is Balam's village which is rural and poverty stricken Indian area. “The River or Death”, the Ganges feeds it. Darkness also symbolises vagueness, ignorance, lack of resources and where there is nothing just and fair. It has been used 43 times in TWT. It also symbolises filth and famish stricken villages. Let us see an example: Inside, you will find an image of a saffron-colored creature, half man half monkey: “...this is Hanuman, everyone's favourite god in the Darkness”. (ibid, p.19)

There are many symbols as well as patterns of imagery in *The White Tiger* that emphasize the huge differences between the rich and poor. The main image is of the poor living in the “Darkness” and the rich living in the “Light”. This symbol shows how extreme the difference between being poor and rich is. As Balam says that “India is two countries in one: an India of

Light, and an India of Darkness. The ocean brings Light to my country. Every placenear the ocean is well off. But [the Ganges] river brings darkness to India ___the black river” (ibid, p.14).

4.3.1.7 Symbol of Black Fort

The existence of this black fort indicates that Indian nation has been in slavery as we know that she is a post-colonial state. It symbolizes the evil authority of foreign rulers who kept Indian state in subjugation.

It is a big building in the Darkness and Balram used to be afraid of going there alone in his childhood and when he grows old, he overcomes the fear and it becomes his favourite place for contemplating misfortunes. This fort is located on a high hill. In the past its inhabitants used to disdain those who live lower in the village. It is also a symbol of corruption and exploitation made by its inhabitants. When Balram goes there, looks down Laxamangarh and swears of escaping from the self made Rooster coop. It has repeated in the novel 9 times.

The image of BlackFort and the Chandelier are extensions of the Light and Darkness imagery. The Black Fort is a huge forbidding ruin located on a hill by Balram’s village .The Black Fort is a symbol of the extreme poverty that Balram is in .One day Balram gets the courage to enter the Black Fort .He says “I leaned out from the edge of the fort in the direction of my villageI spat .Again and Again ...Eight months later I slit Mr. Ashok’s throat” (ibid. 42). Balram broke out of the Black Fort mentally when he spat on it from its entrance way and broke out from the Black Fort physically when he killed his master and entered the “Light”. The Black Fort emphasizes how desperate Balram feels.

4.3.1.8 Symbol of Ganga

It is symbol of destruction and Darkness as Balram calls it “Ganga of black”, being full of acids, garbage and various diseases. In Hindu Mythology, this river is holy and purifying as it is believed to clean one’s body as well as soul. It is the most visited river in India. Adiga has repeated it 19 times in the fiction one of them is: “He had come to clean things up, but the mud of Mother Ganga had sucked him in”. (ibid, p.97)

4.3.1.9 Symbol of Zoo and jungle Law

It symbolises the existence of various casts in India. In zoo law, every animal used to live in his/her own cage. It allows masters to be master and servants to be servant and only extraordinary (white tiger) can break this law. It has been employed only one time in the novel.

Jungle law replaced zoo law and in jungle law every animal was allowed to move anywhere that is one can change one's class by dint of hard work. It has also been employed only one time in the fiction as the below given text demonstrates:

“And then, thanks to all those politicians in Delhi, on the fifteenth of August, 1947—the day the British left—the cages had been let open; and the animals had attacked and ripped each other apart and jungle law replaced zoo law” (ibid,p.64)

The total selected occurrences of symbolic representations in the novel got through corpus methodology are 157 and their break up is given below in the table with percentage:

Symbol	Frequency	Percentage	Symbol	Frequency	Percentage
Chandelier	26	16.560%	Honda City	28	17.834%
Light	04	2.547%	Rooster Cop	11	7.006%
Black Fort	09	5.732%	Darkness	43	27.388%
Zoo Law	01	0.636%	Ganga	19	12.101%
Lizard	15	9.554%	Jungle Law	01	0.636%

Table: 1

The table-1 reveals that Darkness is the most exploited symbol in the novel which has been employed to show corruption, mystery and vagueness of Indian society. Darkness has 27.388% percentage while on the other hand Light has 2.547% percentage of the symbolic hits in the novel which refers towards paradoxical nature of Indian society. The other striking symbols are Honda City, Rooster Coop, lizard and chandelier.

The table reveals that the most used symbol in the novel is Darkness. The writer has given such symbolic representation of Indian society as he cannot talk about its corruption openly. People like Balram hanker after wealth/richness (Light) and hate poverty (Darkness) as it is law of economics as well that if supply of something decreases, its demand increases and if supply of something increases, its demand decreases and we have come to know through the study that supply of Darkness is much more than “Light” in India. Balram commits murder and got his family murdered for sake of this” Light” which entails that let all enjoy light equally otherwise there would be nothing but “Darkness”

4.4 Why Symbolism in TWT

The novelist has used symbolism to add beauty and insight to his literary language in the fiction. The writer uses symbolism for sake of provoking the audience to use imagination to discover the hidden literary meaning in the novel conveyed by him. His use of symbolism in the novel enriches his literary language of the novel. The employed symbols in TWT are mysterious and powerful than allegory. Adiga has used symbolism to add universality to themes and characters in *The White Tiger*. He has used symbolism to bring interest in the text and the readers get insight of his mind

Adiga’s *The White Tiger*, has symbolic language. Symbols have been used in an interesting manner. The writer deserves a great homage for using such impressive and attractive symbols. The symbols have enhanced the literary effect of the novel. *The White Tiger* involves various layers of meaning and such literary work is illustrated at various levels. It is entertainment for readers at first and common level, source of knowledge at scholastic level and indirect way of demonstration of reality at symbolic level. Adiga’s technique of communication is essentially symbolic and oblique. His master piece, *The White Tiger* is symbolic and reveals multi layers of meaning on close reading. Adiga’s symbolic method of communication is essentially suggestive, oblique and indirect in *The White Tiger*.

5. Conclusion

The use of similes, metaphors and symbolism are central to the diction and add strength and originality. The author has used figurative imagery manipulatively to show corruption found in Indian society and highlight the theme of animalism in *The White Tiger*. The employed figurative imagery helps identifying the peculiarities and oddities in human behaviour. The writer also indicates towards our untamed nature by employing this technique of figurative imagery. By employing animal images, the writer warns us to polish our inner nature otherwise we are animals or more than animals.

The novelist has employed simile to attract the reader's attention and the readers are compelled to use imagination to understand the writer's communicated ideas. By employing simile, the novelist has invited the readers to relate their personal feelings to the writer's experiences and the employed similes have helped us to comprehend subject matter of the novel. It is an imaginative comparison for the purpose of explanation, allusion and ornament employed by the novelist in *The White Tiger*. He uses simile to draw comparisons and to convey feelings and sentiments. And if we see with 'mind's eye', *dehumanizing simile* is the most exploited one in novel.

The writer has used maximum metaphors from animal domain in the novel. His employed simile is less artistic as well as imaginative than metaphor as his metaphors attract the reader's emotional thought and describe precisely as well as comprehensively the target qualities, events and entities in the novel. The appropriate use of metaphors in the novel appeals the reader's senses and sharpens his/her imagination to understand what the author has communicated. The novelist has used striking dehumanizing metaphor so technically that we are supported to examine the expressed ideas vividly.

The White Tiger has symbolic language. The writer deserves a great homage for using such impressive and attractive symbols. The symbols have enhanced the literary effects of the novel. *The White Tiger* involving various layers of meaning. It is entertainment for readers at first and common level, source of knowledge at scholastic level and indirect way of demonstration of reality at symbolic level. Adiga's technique of communication is essentially symbolic and oblique. His master piece, *The White Tiger* is symbolic and reveals multi layers of meaning on close reading. Adiga's symbolic method of communication is essentially suggestive, oblique and

indirect in *The White Tiger*. His art (figurative imagery) is not for art sake, there is method in his art.

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