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RESEARCH ARTICLE

An Overview of the Novels of Aravind Adiga: Social Inequality, Urban Transformation and Moral Agency in Contemporary Indian English Fiction

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Abstract
Aravind Adiga's fiction repeatedly asks what freedom means when the means of exercising it are distributed unequally. This article compares *The White Tiger* (2008), *Last Man in Tower* (2011), *Selection Day* (2016) and *Amnesty* (2020), examining the relationship between aspiration, institutional power and ethical responsibility. The discussion brings thematic interpretation into dialogue with accounts of capital, urban belonging and substantive freedom. Each novel gives the problem a different form: Balram narrates a violent escape from service, a Mumbai housing society turns against a dissenting resident, young cricketers confront ambitions imposed upon them, and an undocumented migrant weighs public responsibility against personal danger. These situations are related without being interchangeable. Their significance depends on the narrative perspective through which readers encounter them. The article argues that Adiga's social criticism is strongest when read alongside his unstable narrators, divided communities and unresolved judgments. It also considers the risk that a story of exceptional individual success can reproduce the assumptions it appears to challenge. *Between the Assassinations* is discussed briefly as a linked story collection, rather than counted as a fifth novel. The comparison presents Adiga as a writer concerned with the unequal costs of choosing, while resisting the use of his fiction as a complete sociological account of India or migration.

Keywords: Aravind Adiga, Indian English fiction, inequality, social mobility, urban space, narrative ethics, migration.

1. Introduction

Contemporary Indian English fiction has frequently explored the uneven consequences of economic liberalization, urban expansion, and globalization. Aravind Adiga occupies a distinctive position in this field because his novels turn the rhetoric of opportunity into a question about who bears the cost of mobility. Born in 1974, Adiga worked as a journalist before establishing his literary reputation with The White Tiger, winner of the 2008 Man Booker Prize (The Booker Prizes, n.d.). His fiction employs sharply observed settings, unstable moral perspectives, and narratives driven by conflicts over money, status, and recognition.

Success in an Adiga novel rarely resolves the problem that made success desirable. A servant may become an employer without dismantling the practices that sustained his dependence. A family may discover that the pursuit of a child's talent leaves little room for the child's preferences. A resident may acquire a valuable property yet lose the security that made it a home. These situations place aspiration within relations of power rather than treating it as an individual quality alone.

The White Tiger brought Adiga international recognition when it won the 2008 Booker Prize (The Booker Prizes, n.d.). Yet its forceful narrator should not determine how every later work is read. *Last Man in Tower* shifts attention towards collective behaviour; *Selection Day* gives greater weight to adolescence and the pressure of imagined futures; *Amnesty* examines belonging through the vulnerability of an undocumented worker in Sydney. Comparing these four novels reveals changes in method as well as recurring concerns.

The study focuses on the novels published between 2008 and 2020. *Between the Assassinations* belongs to the discussion of Adiga's wider writing, but its linked stories form a different kind of work. Keeping that distinction clear allows the comparison to examine narrative form rather than assume that every book offers the same model of social criticism.This comparison matters because descriptions of Adiga as a novelist of poverty or corruption can become too general to explain particular texts. Poverty takes one form in an employer's household and another in a family's investment in sporting success. Likewise, legal insecurity in Australia cannot simply be substituted for caste or class hierarchy in India. The argument developed here concerns the connections among these experiences and the differences that prevent them from becoming a single account of disadvantage.

This article takes a wider view, treating Adiga's five novels as a connected body of work and asking three questions:

- How do the novels represent social inequality, and how do they locate its sources in caste, class, religion, property and legal status?
- How is urban space (the small town, the metropolis and the global city presented as both the engine and the stage of social change?
- What kind of moral agency is available to characters who are denied material and cultural capital, and how does Adiga's narration judge their choices?

The study is significant for three reasons. First, it situates Adiga within debates on Indian English fiction and the representation of economic transformation. Second, it compares all four novels rather than treating The White Tiger as the sole representative work. Third, it brings migration and legal precarity in Amnesty into conversation with the Indian urban settings of the earlier novels. Such comparison reveals both continuity in Adiga's critique of hierarchy and changes in the geographical and ethical scope of his writing.

2. Review of literature

Anjaria's critical biography (2023) situates Adiga's work across four novels and short fiction. It provides a useful corrective to approaches that allow the reputation of *The White Tiger* to overshadow the rest of his writing. For the present comparison, that broader view makes it possible to follow related questions across changes of setting and narrative scale, without assuming that the later novels

merely repeat the debut.

Detmers (2011) considers *The White Tiger* through the changing relationship between a subordinated self and urban geography. This approach connects questions of representation with the novel's metropolitan spaces. It also raises a methodological concern: reading a fictional character as an expression of national conditions can reveal social tensions, but can obscure the selective and interested nature of his narration.

Shingavi (2014) offers a more sceptical account of the debut's politics. His discussion asks whether its treatment of caste and individual advancement can align with libertarian assumptions even while exposing exploitation. This challenge is important because it prevents Balram's successful escape from being accepted automatically as evidence of an emancipatory narrative. A critique of existing power may still depend on a narrow account of who can escape it.

Mendes and Lau (2023), in an article first published online in 2022, examine *Amnesty* through legal liminality and the insecurity of irregular migration. Their account draws attention to the tension between civic obligation and insecure membership. It helps explain why Danny's hesitation cannot be judged as if approaching the authorities carried the same consequences for everyone.

These contributions inform different parts of the comparison. They do not yield one settled interpretation of Adiga. The present article uses the disagreement over individual advancement, together with work on urban and migrant vulnerability, to ask how each novel makes its characters' choices intelligible. The purpose is to relate the works without removing the conflicts within them.

3. Conceptual Framework

3.1 Social inequality as accumulated capital

Pierre Bourdieu (1984, 1986) argued that inequality is reproduced not only through economic capital but also through cultural and social capital: the tastes, credentials, accents and networks that signal belonging. This is particularly productive for reading Adiga, whose characters are repeatedly shown to lack not merely money but the very codes (English, etiquette, connections) through which opportunity is accessed. Balram's self-description as 'half-baked' in *The White Tiger* is a vivid instance: he has acquired a little schooling and a little English, enough to want more, but not enough to pass as an equal.

3.2 Urban transformation and the right to the city

Henri Lefebvre's (1996) notion of the 'right to the city', later elaborated by David Harvey (2008), holds that the city is a collective work and that citizens should share in shaping it. In contemporary India, redevelopment, land speculation and the conversion of housing into real estate assets have made this right sharply contested. Adiga's Mumbai novels, in particular, can be read as fictional case studies in what Harvey calls accumulation by dispossession. Partha Chatterjee's (2004) distinction between 'civil society' and 'political society' further helps explain why the urban poor negotiate their survival through informal arrangements rather than through rights guaranteed by law.

3.3 Moral agency under constraint

Amartya Sen's (1999, 2009) capability approach distinguishes between formal freedom and the real ability to do and be what one has reason to value. A character may be 'free' to leave a job or to report a crime, but if the consequences are destitution or deportation, that freedom is hollow. Adiga's protagonists repeatedly face choices of this kind. The framework therefore treats moral agency not as a binary of good or bad conduct but as a function of the options that social structure makes available.

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Adiga's novels are frequently described as accounts of poverty, corruption, and class struggle. This description, although relevant, can obscure their formal differences and the complexities of individual responsibility. The research problem is therefore to explain how four novels, set in different social worlds, connect aspirations for advancement to unequal structures of power, and how narrative form changes the reader's evaluation of characters who pursue survival or success at the expense of others.

4. Objectives of the Study

- To examine the major themes and narrative techniques of Adiga's four novels.
- To analyze representations of class, caste, property, family, labour, and migration.
- To compare the relationship between social mobility and moral compromise across the novels.
- To evaluate Adiga's contribution to contemporary Indian English literature and identify interpretive limitations.

5. Research Methodology

The article adopts a qualitative comparative approach, organising its discussion around narrative perspective, institutional constraint, aspiration and ethical conflict. Its primary corpus comprises the four novels named in the abstract. Plot references are paraphrased and cited to the relevant work; edition dependent page numbers and extended quotations are not supplied. Selected criticism provides context for the argument, while the theoretical concepts serve as interpretive tools rather than empirical tests.

The discussion does not claim that fictional events demonstrate the prevalence of a social practice or establish an author's personal intention. A character's account is distinguished from the position of the novel as a whole. Comparisons are made through recurring problems, with attention to differences of setting and form. This is a critical overview, not an exhaustive survey of Adiga scholarship or a statistical study of contemporary society.

6. Overview of the Primary Novels

Novel	Year	Principal setting / conflict	Central analytical concern
The White Tiger	**2008**	Balram's journey from rural deprivation to urban entrepreneurship	Class hierarchy, servitude, corruption, moral self-fashioning
Last Man in Tower	**2011**	A Mumbai housing society confronts a developer's buyout	Property, community, coercion, urban redevelopment
Selection Day	**2016**	Two brothers pursue cricketing success under paternal pressure	Talent, masculinity, family, commercialization
Amnesty	**2020**	An undocumented Sri Lankan worker faces a moral dilemma in Sydney	Migration, legal precarity, conscience, belonging

7.Analysis of the novels

7.1 The White Tiger and the performance of escape

Balram Halwai presents his movement from service to enterprise as a lesson in understanding power. His letters to the visiting Chinese premier make the telling itself part of his achievement: he claims authority by explaining the society from which he has emerged. The narrative is therefore more than a recollection of hardship. It is a performance addressed to an imagined listener whom Balram wants to instruct and impress (Adiga, 2008a).

The employer's household gives the critique its intimate scale. Balram observes wealth closely while remaining vulnerable to its demands. The attempt to make him accept responsibility for a hit and run exposes the imbalance between proximity and protection. Knowing an employer's private life gives a servant information, but not equal access to legal or social security. Dependency operates through everyday expectations as well as overt threats.

The rooster coop image links obedience to the possible consequences for relatives. Balram's eventual murder of Ashok and theft of money break that relation through violence. His explanation makes the reader confront both the structure of dependence and the person harmed by his escape. Recognising the coercion does not settle whether the crime was necessary or justified. Balram's claim that he had to act remains a claim made by a narrator with an interest in vindicating himself.
His later entrepreneurship complicates the language of liberation. He understands the arrangements that connect business, official influence and labour because those arrangements helped sustain his earlier subordination. The question is how far his new position alters them. Shingavi's (2014) criticism is useful here: an exceptional escape can expose inequality while leaving individual ascent as the principal imaginable remedy. The novel's tension lies in allowing Balram to command attention without requiring the reader to accept his account of freedom.

7. 2 Last Man in Tower and the pressure of consensus

Last Man in Tower relocates the struggle over advancement to a Mumbai housing society. A developer's offer promises substantial wealth if the residents agree to sell. Masterji's refusal interrupts that prospect, and a community accustomed to living together begins to treat one member as an obstacle. The conflict reveals how quickly a collective benefit can be defined in terms that exclude a dissenting person (Adiga, 2011).

The offer changes the meaning of the apartments before demolition occurs. For residents anticipating payment, the building becomes a store of unrealised financial value. For Masterji, remaining there carries attachments that a price cannot fully express. Neither position can be understood through property value alone. Lefebvre's (1996) distinction between urban life and its reduction to exchange helps clarify what is being contested.

The ensemble perspective is essential. Pressure travels through neighbours, personal grievances and ordinary ambitions, so coercion appears as a process rather than the act of a single villain. Residents can describe their conduct as reasonable because agreement has become the measure of reasonableness. Responsibility is dispersed without disappearing; participation in a group does not make the resulting harm morally ownerless.

Masterji's resistance is also open to interpretation. Attachment, pride, principle and reluctance to change need not be mutually exclusive. His complexity prevents the conflict from becoming a simple opposition between an unblemished individual and uniformly corrupt neighbours. The novel's sharper question concerns the means used to secure agreement. Even a financially

attractive proposal cannot make intimidation or violence equivalent to consent.

7. 3 Selection Day and the ownership of a future

Selection Day examines aspiration through the lives of the brothers Radha and Manju Kumar. Their father's investment in cricket gives the boys a possible route towards recognition, but also imposes a demanding account of what their lives should become. Achievement carries obligations before either child can decide how much he wants the future being prepared for him (Adiga, 2016). Sport appears to offer a test of ability that can transcend background. Yet talent must be trained, observed and selected within arrangements involving family resources, coaches, sponsors and unequal confidence. Bourdieu's (1986) account of capital helps explain why recognised merit is never detached from the conditions that make performance visible. The point is not that ability is irrelevant, but that its conversion into opportunity depends on more than the player.

Manju's interests, uncertainty and relationship with Javed disturb the story of a predetermined sporting destiny. His developing sense of self cannot be reduced to a score or a selection decision. The novel's attention to desire and masculinity makes paternal ambition more than a problem of excessive discipline: it becomes a struggle over who may define a young person's preferences and attachments.

The father is not simply an external representative of the market. His hopes emerge from a desire to secure a different life for his sons, which gives his control emotional force. Care can become coercive when it permits only one acceptable outcome. The novel's inward emphasis allows that contradiction to be felt as uncertainty and divided loyalty, rather than resolved through a general statement about the value of sporting success.

7. 4 Amnesty and the danger of becoming visible

In *Amnesty*, Danny is a Sri Lankan migrant working as a cleaner in Sydney without secure immigration status. When he learns information relevant to a murder, approaching the authorities may expose him to removal from the country. The ethical problem is immediate: knowledge gives him a reason to act, while his situation makes action personally dangerous (Adiga, 2020).

The narrative's concentration on a single day intensifies hesitation. Danny must assess possible consequences while moving through a city in which work depends on his presence but security depends on avoiding official attention. The contrast is between economic participation and precarious belonging. His insecure status should not be described as the literal absence of legal personhood; the novel concerns the fear and restricted practical options attached to that status.

Mendes and Lau (2023) frame this predicament through legal liminality. Their approach helps explain why civic responsibility cannot be separated from the conditions under which a person can exercise it. Danny is not released from concern for another person because he fears deportation. Rather, the narrative makes visible how unevenly the cost of offering assistance can fall.

The comparison with Balram is revealing but limited. Both depend on employers and navigate systems that make them vulnerable, yet their situations do not have the same legal or historical basis. Balram describes violence as the means of acquiring independence; Danny confronts the danger that disclosure may undo a life already assembled through precarious work. *Amnesty* broadens the inquiry into constrained choice without turning immigration status into another name for caste or class.

7.5 Between the Assassinations as a related work

Between the Assassinations presents linked stories set in Kittur during the years bounded by the deaths of Indira Gandhi and Rajiv Gandhi. Its relevance to this overview lies in the range of

positions it makes visible. The collection moves among different social experiences rather than allowing a single protagonist to organise the whole setting (Adiga, 2008b).

The collection offers a useful counterpoint to Balram's commanding voice. It suggests that no one account can exhaust the town's divisions of caste, religion and class. Its inclusion here clarifies a formal difference within Adiga's writing; it does not alter the four novel corpus used for the main comparison.

8. Comparative discussion

Table 1 Institutions narrative form and ethical conflict

Novel	Institutional pressure	Narrative emphasis	Central ethical conflict
The White Tiger	Service dependence and business power	Self-interested first-person address	Escape pursued through harm to another
Last Man in Tower	Property redevelopment and neighbourly pressure	An ensemble under growing conflict	Collective gain and the treatment of dissent
Selection Day	Family ambition and sporting selection	Adolescent uncertainty and competing futures	Parental sacrifice and a child's self-determination
Amnesty	Precarious labour and immigration status	A compressed day of deliberation	Responsibility to another and exposure to removal

Source: the article's comparative interpretation of Adiga (2008a, 2011, 2016, 2020). The table summarises the discussion; it does not classify the novels as mutually exclusive examples of one theme.

8 .1 Opportunity and its conditions

Across the novels, an apparent opening has conditions that its promise initially obscures. Employment brings Balram close to money without protecting him from his employers. A buyout offers residents wealth while making another resident's refusal intolerable. Sporting opportunity can demand obedience to a future chosen by others. Employment in Sydney supports Danny's life without securing his place there. The comparison concerns the terms of access, rather than a claim that every opportunity is illusory.

8. 2 Complicity and the limits of explanation

Institutional pressure helps explain conduct, but does not make all conduct equivalent. Balram's self-defence, the residents' rationalisations and a father's account of sacrifice each seek to place troubling actions within a larger necessity. Reading those explanations critically preserves responsibility while recognising constraint. The distinction matters because a social reading can otherwise become a means of overlooking particular injuries in the name of a general system.

8 .3 Narrative perspective and moral judgment

The novels require different habits of reading. Balram's confidence invites suspicion about what his account leaves out. The dispersed attention of *Last Man in Tower* reveals the accumulation of pressure across a community. *Selection Day* gives room to preferences that remain uncertain even to the young person experiencing them. *Amnesty* makes deliberation itself an action shaped by fear. Form changes the evidence available for judgment; the same theoretical explanation cannot replace

attention to these differences.

8 .4 Urban space and belonging

The city offers movement without guaranteeing secure membership. Its boundaries are enforced through workplaces, homes, sporting institutions and encounters with authority. Harvey's (2008) account of the right to the city makes the question of participation central: who benefits from urban change, and who can influence it? Adiga's novels place that question within particular lives. Their urban settings are neither uniformly liberating nor uniformly destructive; they distribute security and vulnerability unevenly.

9.Thematic Synthesis

Table 2 summarises the principal features of the five novels. Taken together, they reveal a consistent pattern of concerns and a development in method.

Table 2. Comparative overview of Adiga's novels

Novel	Setting	Protagonist(s)	Dominant axis of inequality	Moral question posed
The White Tiger (2008)	Rural Bihar/"Darkness"; Delhi; Bangalore	Balram Halwai	Caste, class, servitude; rural–urban divide	Can individual liberation justify violence against a master and harm to one's own family?
Between the Assassinations (2008)	Kittur, coastal Karnataka, 1984–1991	Ensemble: schoolboys, servants, traders, a union man	Caste, religion, class, communal politics	How does ordinary life carry on, and compromise, amid structural violence?
Last Man in Tower (2011)	Mumbai housing society, Vakola	Masterji (Yogesh Murthy); Dharmen Shah	Property, real estate capital, middle-class solidarity	When does a community's refusal become complicity or sacrifice?
Selection Day (2016)	Mumbai, cricket academies	Manju and Radha Kumar	Class aspiration, patriarchy, sporting markets	Whose dream is being pursued, and at whose cost?
Amnesty (2020)	Sydney, one day	Danny (Dhananjay Rajaratnam)	Migration, legal status, global labour	What does a person owe the law, and what does the law owe him?

9.1 Inequality as structure, not misfortune

Across the novels, inequality is never presented as the product of bad luck or individual failing. It is embedded in institutions: the village landlord system, the property market, the cricket academy, the immigration regime. Adiga's characters consistently discover that the formal equality promised

by citizenship, markets or law does not translate into substantive equality. This corresponds with Bourdieu's insight that capital is converted and reproduced through everyday social relations.

9.2 The city as ambivalent promise

Urban space in Adiga is a place of opportunity and humiliation at once. Delhi and Bangalore offer Balram an exit from the Darkness, Mumbai offers Vishram's residents the prospect of wealth and simultaneously the loss of home, and Sydney offers Danny safety from the violence he fled but no recognition. In each case the city is organised by invisible hierarchies that determine who may inhabit it in security. The movement from the small town (Kittur) through metropolitan India to the global city also traces a widening scale of analysis.

9.3 Moral agency: complicity, refusal and the compromised self

Adiga's protagonists can be arranged along a spectrum of moral response. Balram commits murder and flourishes; the residents of Vishram Society become complicit through accumulated small concessions; Masterji refuses and is destroyed; Manju resists inwardly; Danny must choose between self-protection and responsibility toward another. None of these resolutions is straightforwardly rewarded or punished. The consistent effect is to make readers uncomfortable with easy moral judgments and to direct their attention to the conditions under which choices are made. Moral agency, in Adiga, is real but never unconditional.

9.4 Narrative strategy: satire, voice and form

Adiga's tonal range is wide, from the picaresque monologue of The White Tiger to the choral realism of Last Man in Tower and the intimate third-person focalisation of Selection Day. A consistent element is satire: a comic, often acerbic register that exposes hypocrisies of the powerful and the pretensions of the aspirational. He also tends to work with reportage-like detail, a legacy of his journalism, that grounds fictional events in socio-economic specifics (rents, prices, wages, bribes). This blend of realism and satire places him in conversation with earlier traditions of Indian social fiction, such as the work of Mulk Raj Anand and R. K. Narayan, while his focus on the post-1991 economy aligns him with contemporaries who write about the new India.

10. Comparative Analysis and Discussion

10.1 Inequality and the Myth of Merit

All four novels question the belief that effort alone determines success. Balram confronts hereditary and occupational hierarchy; Masterji encounters the power of capital over residential belonging; the young cricketers experience the conversion of talent into an economic asset; and Danny faces a legal regime that makes work and security uncertain. The mechanisms differ, but each narrative demonstrates that aspiration unfolds within pre-existing distributions of power.

10.2 Institutions and Everyday Complicity

Adiga's critique is effective because exploitation is rarely portrayed as the work of a single villain. Employers, neighbours, coaches, family members, intermediaries, and officials participate in structures that reward conformity. The novels therefore explore complicity as a social process. Individuals may be harmed by a system and simultaneously help perpetuate it. This is especially visible in the collective dynamics of Last Man in Tower and in Balram's retrospective justification of his actions.

10.3 Narrative Form and Moral Ambiguity

The White Tiger's confessional first-person performance differs from the ensemble social portrait of

Last Man in Tower, the coming-of-age tensions of Selection Day, and the concentrated moral suspense of Amnesty. These formal choices are not decorative: they determine how readers encounter injustice. A narrator may persuade while concealing; a community narrative can expose incremental collective violence; a youth narrative registers coercion as confusion; and a migrant thriller transforms abstract immigration policy into immediate ethical pressure.

10.4 From Indian Urbanization to Transnational Precarity

A broad movement can be traced from the rural–urban divide and metropolitan redevelopment toward a transnational account of precarious labour. This does not imply that Adiga abandons India; rather, the later novel tests whether similar hierarchies operate under different legal and cultural conditions. The movement also cautions against reducing the author's work to a single national allegory. His central question concerns how modern institutions make some lives more disposable than others.

Comparative dimension	Early novels	Later novels
Primary arena	Service labour and real estate	Sporting institutions and migrant work
Promise of advancement	Entrepreneurship and property wealth	Professional selection and legal stability
Central constraint	Class power and collective pressure	Family discipline and immigration status
Moral tension	Escape versus harm; profit versus solidarity	Self-determination versus duty; truth versus safety

11. Major Findings

1. Adiga consistently links individual aspiration to institutional inequality rather than treating success as a purely personal achievement.
2. The four novels employ distinct narrative forms that shape the ethical interpretation of their protagonists.
3. Urban transformation is represented as both a generator of opportunity and a source of displacement or coercion.
4. The treatment of agency becomes increasingly attentive to family formation, identity, and cross-border legal vulnerability.
5. Adiga's satire is most illuminating when read critically, not as an exhaustive or neutral portrait of Indian society.
6. The four novels connect aspiration with distinct institutions rather than presenting disadvantage as one uniform condition.
7. Narrative perspective shapes the reader's assessment of both coercion and responsibility.
8. Property, employment, recognition and legal security offer different forms of belonging, each carrying unequal conditions of access.
9. The critique of exploitation can coexist with an unresolved investment in individual success, particularly in The White Tiger.

Further work could give greater attention to women's positions within the family and property conflicts, compare the treatment of sexuality across the corpus, or examine translation and adaptation. Such studies should specify the editions and passages on which their arguments depend.

A focused inquiry into one of these questions would add more than repeating a general claim that the novels expose inequality.

Conclusion

Aravind Adiga's novels examine the human cost of India's post-liberalisation transformation, tracing how economic change reshapes the lives of those positioned at its margins. Moving from villages and small towns to metropolitan and global cities, his fiction follows the circulation of capital, labour, and desire, while measuring their effects against the communities and individuals they transform. Three central concerns emerge across his work. First, Adiga locates inequality not in individual moral failure but in social structures: caste, property, aspiration, and legal status systematically restrict the choices available to his protagonists. Second, he presents urban transformation as deeply ambivalent, offering both possibilities of mobility and mechanisms of dispossession. Third, he portrays moral agency as something exercised under constraint, refusing both easy condemnation of his characters and romantic idealisation of their struggles.

Read together, Adiga's four novels form a sustained and formally varied inquiry into ambition under conditions of inequality. His protagonists do not simply encounter personal obstacles; they confront institutions that determine what freedom can mean and what ethical action may cost. The White Tiger dramatises the violent contradictions of social mobility, Last Man in Tower exposes the social consequences of speculative redevelopment, Selection Day interrogates the marketisation of talent, and Amnesty explores conscience under the threat of deportation. Taken together, these works make a significant contribution to contemporary Indian English fiction by combining sharp social observation with a persistent refusal to offer simplistic moral resolutions.

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