

ARAVIND ADIGA'S THE LAST MAN IN TOWER: A TEXTUAL ANALYSIS

Ramesh Babu V. R¹ & Deepa Caroline D²

¹Research Scholar, Department of English, Karpagam Academy of Higher Education, Coimbatore, Tamil Nadu, India

²Associate Professor & Guide, Department of Science and Humanities, Karpagam
Academy of Higher Education, Coimbatore, Tamil Nadu, India

Received: 01 Jun 2018

Accepted: 23 Jun 2018

Published: 30 Jun 2018

ABSTRACT

Adiga's Last Man in Tower is a suspense-filled story of money and power. It primarily deals with the conflict of interest between the real estate mafia and civilians who remain at the receiving end in Indian society. Adiga has dealt with the nexus between the state and real estate mafia which has made the lives of ordinary middle-class people highly miserable. It also talks about the helplessness of the civil society, media and law and order agencies in modern Mumbai. It is a story of inhuman victimization of Masterji who fights for his right to live in a place of his choice. The novel is richly insightful about business and character that it's hard to know in the present times. Adiga has enhanced his reputation as the preeminent chronicler of the country's messy present. The novel has both social and political connotations which focus the attention of the policymakers and other stakeholders of administration and development in India.

KEYWORDS: *Textual Analysis, Suspense-Filled Story, Money, and Power*

INTRODUCTION

Preamble

Last Man in Tower is indeed a suspense-filled story of money and power, luxury and deprivation; a rich tapestry peopled by unforgettable characters in Bombay. The novel opens up the hearts and minds of the inhabitants of Bombay where ordinary people are pushed to their limits by the vested interests. The real estate developer Dharmen Shah offers generous amount to the residents to build a new luxury apartment complex in the Tower A which is unimpeachably strong and secured. It deals with the pathetic story of Masterji, a retired school teacher who strongly resists moving from the Tower A of the Vishram Co-operative Housing Society under the pressures and compulsions of the real estate developer.

Last Man in Tower Centered Content Analysis

The Tower A has five floors which stand in the center of the city of Bombay. The railway station, domestic airport and other centers are close to the apartment which housed the middle-class people who pay taxes, support charities and vote in local and general elections. The apartment is 50 years old with modern amenities and safe environment. The details of visitors were maintained by the security guard regularly. The residents had adjusted themselves very well to the life and environment surrounding the apartment. The residents used to meet frequently to discuss their problems and resolve certain issues concerning their lives, facilities and security.

Yogesh Murthy, a teacher commands respect from the residents on account of his noble profession and sound mannerism. He is well known as Masterji who cultivated reading habits and healthy social behaviors. He had elevated his standing among the neighbors and led a peaceful life after his retirement.

The life in Bombay has undergone several changes over a period of time. “Show people a little cash, and they’ll jump, dance, run naked in the streets. These developers and builders are mafias. Without migrants, this city would be dust. We are ruled by fascists” (Adiga, 2011:01). The novel provides the changing facets of Bombay city and the lives of the people in a new social and economic environment.

Adiga has portrayed the harmonious living of the residents in the apartment thus: “We’ve paid our taxes, and we’ve helped each other, and we’ve gone to Siddhi Vinayak and Mount Mary church and Mahim church. and now all of us in this building, all of us good people, have been blessed by the Hand of God” (Adiga, 2011:02). The novel presents the sound life and culture in the apartment before the entry of real estate mafia.

The novel sheds the light on corruption in modern society. “In a socialist economy, the small businessman has to be a thief to prosper. Man has risen from the earth, he thought, he may as well put his money back into the earth” (Adiga, 2011:03). Adiga portrayed the change of attitude and behavioral patterns of people in Mumbai in the age of economic liberalization.

Adiga presents the pressure tactics adopted by the builders which adversely affected the people. “It’s an illusion, Mr. Pinto. I know about these builders. They won’t ever pay up. This is a democracy, Mrs.Puri. No one will silence me. Not you, not all the builders of the world” (Adiga, 2011:04). The residents of the apartment had their plans for the rest of their lives in the Vishram Society. “We do not want your money, whether it is 200 per cent or 250 per cent. This is our home and no one can ask us to leave it. I know builders, and they are all liars and criminals. Better you leave know. Right now” (Adiga, 2011:05).

The novel reveals the generation gap in contemporary India with respect to civic amenities and housing facilities. “In my experience, some older people oppose a redevelopment project because they are frightened of any kind of change. In the old days, a builder in this city thought he could get rich only if he cheated his customers. He would cheat them as a matter of routine – on cement, on steel rods, on finishing” (Adiga, 2011:06). These observations sensitize the readers about the hidden truths in the field of real estate and construction industries in Bombay and other big cities.

Masterji, the central figure of the novel was not after any luxury in life. His joys were those of the expanding square footage of his inner life. He was an voracious reader. “The desire for self-improvement had been the cause of destruction” (Adiga, 2011:07). Adiga has also effectively dealt with the compulsions created by the real estate mafia on the residents living in the apartments who had no choice other than continuing their stay over there. He has also presented the day to day lives of the people in Bombay which touch the hearts of the readers.

Masterji had firmly refused to give his consent for the dissolution of Vishram Cooperative Society at the behest of the builders. “He spokes so all would hear: I have not said yes, have not said no” (Adiga, 2011:08). Masterji had come across certain unpleasant statements written against him by the dwellers of the apartment at the behest of the builders.

He never bothered about these ugly things and remained cool and calm over these developments as a true gentleman. "They treat me like they would treat an untouchable in the old days, he thought: even at the thought of his shadow falling on them, his neighbors cringed and withdrew" (Adiga, 2011:09).

The builders sustained their efforts to persuade Masterji to vacate the apartment and become a party to their business design. "Oh, no, I won't go. I won't go anywhere. I won't leave Vishram Society ever again" (Adiga, 2011:10). Adiga has used the character of Masterji as a symbol of resistance against the powerful real estate mafia and a source of morale-boosting for the residents of the apartment.

Adiga has also provided certain details about the pressure tactics adopted by the real estate mafia to ensure the surrender of helpless residents in the apartments. The nexus between the police and real estate mafia has been revealed by the author. "The real-estate broker was a master of fiction. This is the real business of this station, Masterji thought. I should get out of here at once" (Adiga, 2011:11). Masterji was fed up with the corrupt police system which had yielded before the money power of real estate owners in Bombay.

Masterji also brought the ugly incident to the notice of the media. "It is said that we live in a Republic, the question arises whether a man in his own home can be threatened and that too on the eve of Independence Day (Adiga, 2011:12). Masterji was determined to resist the temptations and pressure tactics of the real estate lobby. He wanted to live peacefully in the apartment since he was highly secured and satisfied over there.

Masterji continued his efforts to get rid of the compulsions created by the real estate mafia. He approached the judicial authorities and pleaded for justice and protection. "I cannot pay you. It is a case you must take in the public interest. The security of senior citizens in this city is at stake" (Adiga, 2011:13). Some residents were aware of the efforts made by Masterji to safeguard his interest. He brought to the notice of the fellow residents about his right and privilege. "It is my right: it is my right as a citizen to see a lawyer. I'll go to the police at once. I'll tell them to arrest Mr. Shah. I taught the sons of some of the constables. You don't worry" (Adiga, 2011:14). Masterji had all the courage and conviction to fight against the real estate mafia even though it was strongly supported by the State and other vested interests.

Masterji put up a morale-boosting message on the notice board of the Vishram Society Tower A where he lived along with other residents. "This is to state that intimidation in a free country will not be tolerated. I have been to the police station and received every assurance from the Senior Inspector that this is not a neighborhood where a teacher can be threatened. I am not alone. The famous legal team of Bandra, Parekh, and Sons, with whom I am in constant touch, will initiate action against any person or persons threatening me via phone or mail. In addition, I have students in high places such as the Times of India office. Vishram Society Tower A is my home, and it will not be sold, will not be leased or rented or will not be redeveloped" (Adiga, 2011:15).

Masterji was least affected by the gossip, slander, and abuse in the apartment hurled at him by some of the residents who were attracted by the huge sums of money offered by the real estate builder in the name of the redevelopment of the apartment. "Masterji stood by the window and sent down aerial roots to suck up slander and abuse. That must be his new diet, Mr. Pinto thought. He is chewing their thorns for lunch and emails for supper. From mockery, he is making his protein" (Adiga, 2011:16). These words reflect Adiga's creative and humanistic approaches to writing which have earned international fame.

Masterji lived very carefully since he was aware of the threats to his life by the builder. The builder continued the conspiracy to win over the support of other residents of the apartment. He had even planned to ensure the expulsion of Masterji from the Society who was the biggest thorn in his throat. About fourteen of the sixteen shareholders in the society had given their consent for this decision. Masterji constantly remained in touch with the lawyer and pursued his efforts confidently. “Men of our generation, we have seen much trouble. Wars, emergencies, elections. We can survive” (Adiga, 2011:17).

The lawyer had informed Masterji about the weak case fought by him. “Fundamentally speaking, sir, neither you nor any member of any registered co-operative housing society anywhere in this state is the proprietor, strictly speaking, of his or her flat. Your Society is the sovereign of your flat. You own a share certificate in that Society. If the Society decides to sell your flat, you have no right to dissent. Masterji saw before him not just two bullying lawyers, but the primal presence of authority” (Adiga, 2011:18). Masterji was also subjected to series of insults and ill-treatments in the apartment. He remembered his wife Purnima and called upon her to swoop down and lift him from the land of the living. He also realized that the law won’t work under the existing circumstances.

Masterji could not obtain any support from fellow residents, members of bureaucracy and civil society. He could not enlist the active support of the residents of the apartment who had great respect for him. They too had succumbed to the pressures of the builder under unavoidable circumstances. “I am no longer fighting Mr. Shah, he thought. I am fighting my own neighbors (Adiga, 2011:19).

Masterji was surprised to see three former students Da Costa, Ranade and Savarkar who informed him about the story published in the newspapers. They told him that he should get good money from the builder if he wanted him to leave the apartment. “But I don’t want the money, boys. I’ll explain again. India is a republic. If a man wants to stay in his home, then it is his freedom to do so. If he wants to go, then” (Adiga, 2011:20). The students were happy to see their teacher full of courage and conviction. Masterji consciously refused to accept the generous offer of the builder at the cost of his individual freedom to live in a place of his choice and convenience.

The Confidence Group had taken physical possession of the building marked for demolition. Masterji lived in the apartment under fear psychosis. “You were never born and you will never die: you cannot hurt and cannot be hurt: you are invincible, immortal, and indestructible” (Adiga, 2011:21).

Adiga has presented the challenging and disturbing times spent by Masterji after the death of his wife. Masterji was more hurt by the compulsions he experienced in the apartment posed by the builder. He had to struggle to live an honorable life in the apartment and society. He was a man with a different mindset and personality. Masterji was coerced by the fellow residents and builder’s henchmen to surrender before their demand. Masterji was killed by Kothari, Sanjiv Puri, Ibrahim and others at the behest of the builder Dharmen Shah. The media presented this incident as a suicide which was endorsed by the greedy residents of the apartment. But the people around the apartment did not subscribe to the theory of suicide. They thought that builder Dharmen Shah or the neighbors had killed Masterji to fulfill their inhuman aspirations. Adiga concludes: “Nothing can stop a living thing that wants to be free” (Adiga, 2011:22). The novel is a suspense-filled story of money and power, luxury, and deprivation; a rich tapestry replaced by unforgettable characters in Bombay.

The poor and needy people suffer a lot at the hands of real estate mafia who are supported by money power and muscle power (Dhara, 2011:28). There are graphic descriptions of animals, birds, even insects in agony; disease and decay abound among the people, however incidental. Adiga has presented the pathetic lives of the poor people in Mumbai and argues that there is blackness which has no redemption (Mukherjee, 2011:36).

Adiga uses some rather bludgeoning metaphors and images to effectively orchestrate a society which has lost touch with their humanity, the one essential civilizing quality (Usha, 2011:47). Adiga has presented a readable novel with skill in pacing and chiseling the narrative.

The story of the novel actually originated from a news report about a redevelopment project in Mumbai. The middle class and poor people face series of hurdles in their day to day lives. It is a zoomed-in view of a colossal grey area where people judge each other by their reactions (Arora, 2011:24). The novel is based on the writing which is sheer beauty, darkly humorous, brilliantly observed and ultimately rather bleak.

Adiga has provided a dramatic touch to the lives of people in Mumbai consequent on globalization centered real estate business in the present times (Pellegrino, 2011:39). The novel takes for inspiration a phenomenon that has swept every Indian metro in recent years: middle-class families wooed by sky-rocketing property prices sell their modest homes and move into penthouses.

Masterji's resistance in the face of the rising bribes and threats of the builder find a parallel with the struggles of men and women. Most of the acts of violence in the novel are indirect — clandestine, planned, discrete, often symbolic (Arni, 2011:23). The novel tells the story of a small apartment building and its owner occupants. There is love, there is dislike, there is bickering, there is resentment. What makes the novel so superb is the way Adiga balances the micro plot (Donahue, 2011:29). The novel tells the story of a struggle for a slice of shining Mumbai real estate, bringing all of Adiga's gifts for sharp social observation and mordant wit to the fore.

Adiga succeeds in breathing life into an array of characters from communist auntie to the protagonists in modern Mumbai (Radford, 2011:42). The novel deals with the real estate and the conflicting interests of community and development. The author strips away the characters' faith in themselves as good people, revealing long-buried seams of pride, greed, hubris, envy, and cowardice (Valdes, 2011:48). Adiga is far too skillful a writer to present the real estate story in a different way.

The novel presents the real estate world in a highly realistic manner. It's one of the best novels I've read in years (White, 2011:50). The novel plays upon an even broader canvas, introduces us to a fuller, richer set of characters and moves the action from the village to the city. It takes the idea of the individual versus society and plays it out on an epic scale, showing how the psycho-geography of modern India acts to constrain and constrict individual thought and movement (Kirby, 2011:33).

This skillfully directed ensemble cast gives Adiga access to a range of voices and experiences in Mumbai apartment. The novel unfolds the miserable lives of the slum dwellers and middle-class people who are exploited by the real estate mafia (Purdon, 2011:41). Adiga constructs an unsettling, if rather unsettled, novel: one well suited, for that reason, to the febrile and shifting city it seeks to reclaim.

The novel presents the firm resolve of Masterji who is the eponymous last man, entrenched in his commitment to resistance, secure in his belief in the power of cooperative living, impervious to bribes and threats alike. The novelist continues his project of shining a light on the changing face of India, bringing us a picture that is as compelling as it is complex to decipher (Clark, 2011:26). The novel presents the murder of an innocent retired teacher from the real estate lobby.

Adiga would have punished the characters who were involved in the conspiracy of murder. This cruel ending justifies that this novel is really a faithful copy of this contemporary world where nothing stands before money (Rai and Rai, 2011:43). Adiga shows a world where Machiavellian characters, such as Dharmen Shah become symbols of truth and generosity since they offer money to the inhabitants of the tower.

The Masterji is cast as old fogies averse to change in Mumbai city in the age of globalization (Prateek et. al, 2012:40). The real estate business enriched some and scorched others among the slum-dwellers. Towards the end, Adiga attempts to insert shades of moral ambiguity, an attempt that fails since one would have to care for it to matter (Khan, 2012:32). The novel offers an opportunity to dig deep into all that is good and bad in modern India.

The book is rich in texture and detail concerning modern Mumbai. It raises issues of urban development the massive real estate growth that has taken place in Mumbai in the last few years. Adiga notes that nothing can stop a living thing that wants to be free (Kahlon, 2013:30). The novelist provides a changing picture of Mumbai, prevalent corruption, a decline of the caste system, a rise of materialism and other miseries. These are not good signs for the coming generations of our country (Kumar and Singh, 2014:34).

The emotional scale one endures is both exhausting and worthwhile. The tone is magnificent – there's just the right amount of self-irony. The many scenes of the detailed description have meshed with action and character analysis (Palmu, 2015:38). The novel presents the conflict of interest between the dominant real estate force and ordinary middle -class people who are residents of the apartment (Chauhan, 2015:25). Adiga's novel exposes the hearts and minds of the everymen and women of a great, booming Mumbai city where ordinary people were pushed to their limits.

Adiga has managed to deliver quite a power-packed punch with his insights into the psyche of the marginalized people in the city (Mahabore, 2015:35). The novel represents the middle-class psyche of Mumbai trying to share the rapid economic expansion, sudden fortune, and unimaginable riches on account of globalization. Adiga has tried to highlight the brutal injustices of society in the age of globalization. What is highlighted here is that money can not only disintegrate a united community but also can paralyze their long preserved notions of idealism and sentimentalism (Mukherjee, 2015:36). The novel explores the conflicts between individual and collective willpower, between real estate developer and people.

Adiga explores modern materialism which has replaced humanism in the age of globalization. The novel reveals the crimes associated with real estate which is one of the booming industries in Indian cities. The novel exposes how the lust for money and material benefits turn the life-long friends into rival and force them to kill their friend (Dasaradhi and Fulzele, 2016:27). It is evident that the impulse to become rich in contemporary globalized India makes people act more selfish and less humane.

The novel presents the anti-people approaches of the real estate industry in Mumbai (Karkuzhali, 2016:31). The novel depicts the pathetic condition of the underdog and what compels a common man to commit murder, to rob people and to force the people to go on off beam path. The author explores Mumbai as a commercial and financial hub which has emerged as the place of assorted opportunities. The novel is a trenchant critique on the idea of progress that fuels the rise of materialism and greed (Sreelatha, 2016:46).

The novel is an exercise in storytelling more than it is in morality. Adiga presents the conspiracy of the real estate mafia in Mumbai which has victimized the innocent and helpless persons. The novel revels in contrasts – painted as intricately with words and emotions as a film are painted with light and shadow (Ramesh, 2017:44). The novel offers a three-dimensional view of contemporary urban India. It portrays the ground realities of life in Mumbai which have made the lives of people highly miserable (Valiyamattam, 2017:49). The novel is the story of the rise of the growing Indian middle class, consumerism, and commercialization (Shamenaz, 2018:45). The novel reflects corruption, degeneration of human values, drawbacks of human systems in Mumbai city.

CONCLUSIONS

Adiga's *Last Man in Tower* explored the ill effects of materialism and analyzed the greed of the people which makes them dehumanized in the present times. The work also primarily dealt with the crimes associated with real estate which is a booming industry in India today. Adiga effectively explored how the lust for wealth to become rich makes people more selfish and incites them to unethical practices and illegal activities. The maddening lust for power and money has scathed the human relations built over years. Adiga's *Selection Day* is a polyphones novel about contemporary India where progress turned out to be a glaring inequality, rationality has become selfishness and the individualism has come to mean unbridled greed.

REFERENCES

1. Adiga, Aravind (2011) *Last Man in Tower*, Harper Collins Publishers, Noida, India, p.39.
2. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.38.
3. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.88.
4. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.96.
5. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.105.
6. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.pp.114-115.
7. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.152.
8. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.199.
9. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.217.
10. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.224.
11. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.244.
12. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.246.

13. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.257.
14. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.pp.258-259.
15. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.268.
16. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.265.
17. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.282.
18. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.pp.282-283.
19. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p. 321.
20. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.324.
21. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.342.
22. Adiga, Aravind (2011) *Last Man in Tower*, op.cit.p.419.
23. Arni, Samhita (2011) Book review: *Last Man in Tower*, Book Review, DNA, August 28, www.dnaindia.com
24. Arora, Rajiv (2011) Review: *Last Man In Tower*, Hindustan Times, July 03, www.hindustantimes.com
25. Chauhan, Harshit (2015) *Last Man In Tower – Aravind Adiga*, *Fragrances of Ruminations*, March 6, www.harshitchauhan.com
26. Clark, Alex (2011) *Last Man in Tower by Aravind Adiga – Review*, *The Guardian*, June 15, www.theguardian.com
27. Dasaradhi K., Karunasri A and Dharmapal B.Fulzele (2016) *Materialism in Aravind Adiga’s Last Man in Tower*, *International Journal of English Language, Literature and Humanities*, IV(X): 2321-7065, www.ijellh.com
28. Dhara, Kabita (2011) *Last Man in Tower by Aravind Adiga*, *Readings Australia’s Own Since 1969*, June 13, www.readings.com.au
29. Donahue, Deirdre (2011) *Last Man in Tower by Aravind Adiga: Book Review.*” *USA Today* 25 Sept. 2011.
30. Kahlon, Maneeta (2013) *Conceptualising Bombay City as A Character in Arvind Adiga’s Last Man in Tower*, *Impressions*, January, VII(I), www.impressions.org.
31. Karkuzhali P. (2016) *Waning Humanity: A Study Of The Maddening Greed For Money And Growing Cold-Heartedness In Aravind Adiga’s Last Man In Tower*, *Research Scholar, An International Refereed e-Journal of Literary Explorations*, 4(I): 147-152, www.researchscholar.co.in
32. Khan, Faiza, S (2012) Review - *Aravind Adiga's Last Man in Tower*, April 10, www.faizaskhan.blogspot.in
33. Kirby A. J. (2011) *Last Man in Tower*, *New York Journal of Books*, September 20, www.nyjournalofbooks.com
34. Kumar, Sanjay and Surjit Singh (2014) *Aravind Adiga as a Novelist of the New Generation*, *Language in India*, 14(11): 220-232.

35. Mahabore (2015) *Last Man in Tower – Aravind Adiga – Book Review*, Mahabore's Mumblings, February 16, www.mahabore.wordpress.com
36. Mukherjee, Dipanjoy (2015) *Aravind Adiga's Last Man in Tower : A Post Colonial Reading of New India*, IOSR *Journal of Humanities and Social Science*, 20(12): 56-60, www.iosrjournals.org
37. Mukherjee, Sumana (2011) *Book Review: Last Man in Tower*, Forbes India, November 7, www.forbesindia.com
38. Palmu, Brian (2015) *Aravind Adiga's Last Man In Tower & Vikram Chandra's Sacred Games*, March 22, www.brianpalmu.blogspot.in
39. Pellegrino, Nicky (2011) *Last Man In Tower - Aravind Adiga*, Beattie's Book Blog, July 26, www.beattiesbookblog.blogspot.in
40. Ranbir Kaur & Gunjan Agarwal, *Cartography of Metropolitan City in Aravind Adiga's Last Man in Tower*, *International Journal of Humanities and Social Sciences (IJHSS)*, Volume 3, Issue 5, August-September 2014, pp. 147-152
41. Prateek, Shashank Chaturvedi, Bidisha Chaudhuri, Uday Chandra, Ira Raja, Amarnath Amarasingam, Vijendra Singh, Andrew Wyatt, Katharine Adeney, Yaqoob Khan Bangash, Sailen Routray, Sheetal Vyas, Jonathan Kennedy, D. Shyam Babu, Ketan Alder, Amit Chaturvedi, Nile Green and Noaman G. Ali (2012) *Last Man in Tower*, *Book Review*, *Contemporary South Asia*, 20(2): 271-294, www.tandfonline.com
42. Purdon, James (2011) *Last Man in Tower by Aravind Adiga-Review.* "Observer 26 June 2011.
43. Radford, Ceri (2011) *Last Man in Tower by Aravind Adiga: Review.* "Telegraph 17 June 2011.
44. Rai, Shri Krishnan and Anugamini Rai (2011) *Last Man in Tower: A Faithful Copy of Contemporary Society*, *The Criterion: An International*
45. Ramesh, Varun (2017) *Last Man in Tower*, *Book Review*, *Madras Courier*, January 20, www.webcache.googleusercontent.com
46. Shamenaz (2018) *Book Review: Arvind Adiga, Last Man in Tower*, HarperCollins India, Pp. 658. www.academia.edu
47. Sreelatha M (2016) *Resistance to Contemporary Realities in Aravind Adiga's Last Man in Tower*, *Research Front*, 4(3): 7-12, www.researchfront.in
48. Usha K R (2011) *Last Man in Tower — Aravind Adiga*, *Fourth Estate*, p.419, www.ushakr.wordpress.com
49. Valdes, Marcela (2011) *Book review: 'Last Man in Tower,' by Aravind Adiga.* September 19, 2011. www.bookmyreviews.com
50. Valiyamattam, Rositta Joseph (2017) *Aravind Adiga's Last Man in Tower: Survival Strategies in a Morally Ambivalent India*, *World Literature Today*, September, www.worldliteraturetoday.org
51. White, Alan (2011) *Last Man in Tower: a parable built on ambiguity*, *The National*, July 29, www.thenational.ae

