

Vol 7 Issue 2 Nov 2017

ISSN No : 2249-894X

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*Monthly Multidisciplinary  
Research Journal*

*Review Of  
Research Journal*

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RNI MAHMUL/2011/38595

ISSN No.2249-894X

Review Of Research Journal is a multidisciplinary research journal, published monthly in English, Hindi & Marathi Language. All research papers submitted to the journal will be double - blind peer reviewed referred by members of the editorial Board readers will include investigator in universities, research institutes government and industry with research interest in the general subjects.

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## INDIA THROUGH WESTERN LENS: RE-READING ADIGA'S *THE WHITE TIGER*



### ABSTRACT: -

India has always been a centre of attraction among the major civilizations of the world for its wealth, culture, knowledge and spirituality. It has been variously titled like, to choose one from many, 'a cradle of civilizations' but the British, who lived here for centuries could not accept its greatness, and did everything to discourage it, its practices, rituals, culture, literature, knowledge etc. Arvind Adiga seems to be affected by the western ideology which can never look at India anything more than 'darkness'. Like the British, for whom anything which is not white is evil, not even black or brown; Adiga's India too is bad, only dark, and even amidst light. This paper endeavors to revisit *The White Tiger*, Adiga's *Slumdog Millionaire* that earned him accolades when India was rebuked. An in-depth reading of the novel will show that Adiga's vision about India seems to be clouded by the west-like prejudice that does not allow him to look at any glorious achievement of India for which this country has made its mark in the world. He too generalizes India as 'an abode of darkness' where the escape is possible only through wild justice. The present paper is a re-reading of Adiga's *The White Tiger* to study his fractured perception of Indian culture through diasporic lens.

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**KEYWORDS:** *Ideology, Hegemony, Misrepresentation, ISA, Adiga.*

### INTRODUCTION :

*India is, the cradle of the human race, the birthplace of human speech, the mother of history, the grandmother of legend, and the great grand mother of tradition. Our most valuable and most instructive materials in the history of man are treasured up in India only.*

(Mark Twain)

Arvind Adiga has been praised worldwide for writing a novel that highlights the plight of India as if it has never been done before. India has historically been projected by the West as a hopeless country populated by the uncivilized and uncultured people. The purpose of such portrayal was the hegemonic subjection of the Indians by the rejection of their all cultural forms, wisdom and race. Adiga, oriented by his education in Australia and England, seems to forward this project in the post-colonial era when India is proving itself in every field.

*The White Tiger* is a story of Balram Halwai, a "Half-Baked Indian" (10) with indomitable will, who is in a quest for his identity, as Yank of *The Hairy Ape* does, but unlike him rises from a servant to a master by virtue of his deception, not hard work. After reading the novel through an Indian lens one can say that the portrayal of Indian society by Adiga is partial, untrue, biased and ideologically motivated. At the nuclei level the novel speaks about injustices, inequalities and inadequacies in a country which, even after being

liberated for half a century and where the end of imperial rule could have meant new possibilities and promises, still suffers from the evils of injustice and subordination. It is a record of a sharp and glaring look at modern India where marginalization, corruption, deception and poverty are a stark reality, though not the only one. This novel very aptly brings out the inherent dichotomies in the social system where the privileged and the marginalized, the rich and the poor, the masters and the servants, the powerful and the powerless continue to be in their own place, only a white tiger breaks the cage of slavery. Whereas at the indicial level the novel shows that Adiga's vision about India is clouded by the west-like prejudice that does not allow him to look at any glorious achievement of India for which this country has made its mark in the world. Like the westerners who found India not more than a nation of sadhus and snake-charmers, of savages and brutes, Adiga too generalizes India as 'an abode of darkness' where the escape is possible only through wild justice. Balram commits cold-blooded murder and his conscience calls Ashok innocent but the greed for money is above-all to him. Even after being the master of his fortunes, Adiga is a dishonest entrepreneur- dishonesty defines Adiga's India!

*Your father wanted you to be an honest man. Mr Ashok does not hit you Or spit on you. Mr. Ashok pays you well, This is a pittance. He has been raising your Salary without your even Asking. (246)*

The objective of this paper is to re-visit *The White Tiger* as a hegemonic tool in the hands of Adiga, a representative of the dominant (western) power centers. I propose to read this novel applying the theory of ideology. The argument will be built on the premise of two critical concepts, Louis Althusser's pioneering concept Ideological State Apparatus and Jan Mohammad's allied concept of hegemony. It is argued that rising popularity of India has made the rival forces malign its image, as the Whites had done in the past by presenting the ailing features of India as the only India. For this, it is important that Indians must embrace this ideology that, come what may, India can never be able to claim better place in the world .There is a need to recognize this attenuating move that is focused to use literature as an ISA by the forces at work, especially the diasporic writers whose lack of understanding of this country benefits this move. Moreover consumerism becomes a great motivation for such writers who desire overnight success; India becomes the desired subject- an India which sells in the global market like Adiga's India.

The present paper is a re-reading of this twenty first century Indian novel in English to study his fractured perception of Indian culture through diasporic lens in the theoretical framework of Althusser's concept of Ideological State Apparatus (ISA) . Althusser argues for two kinds of State apparatuses: the Repressive State Apparatus (RSA) and the Ideological State Apparatus (ISA). The former includes the 'institutions' of the Government, the Army , the Administration, the Police, the Courts, etc. whereas the latter includes the religious ISA , the system of the different Churches, the educational ISA ,the system of the different public and private 'Schools', the "family ISA , the legal ISA , the political ISA , the trade union ISA , the communication ISA, press, radio and television, etc. and the cultural ISA , Literature, the Arts, sports, etc. .

The Repressive State Apparatus is imposed directly and externally, massively and predominantly by repression and violence. Contrasted to this is Ideological State Apparatus which is not imposed from outside but arises naturally from within the society. This kind of apparatus functions "massively and predominantly by ideology" (145). It enjoys relative autonomy from the state or the privileged class and operates and regulates itself by consensus. ISAs are "multiple, distinct, 'relatively autonomous' and capable of providing an objective field to contradictions which express . . . the effects of the clashes between the capitalist class struggle and the proletarian class struggle" (149).

Althusser says that this form of 'coercion' is very effective for the oppressor because from the surface it does not appear to be coercive because people willingly participate in their own subordination. Cultural forms like media, religion or literature represent class or gender relations in such a way that these look natural and equal thus disguising the inequalities as opportunities. Abdul Jan Mohamed also talks of the coercive and the consent generating practices in context of colonial subjugation of the indigenous peoples. In "The Economy of Manichean Allegory: The Function of Racial Difference in Colonialist Literature" he writes of the two phases of

colonialism; the dominant period of material practices and the hegemonic phase of 'discursive ideological practices'. The former seeks and exercises direct control and coercion. Here the covert and material practices such as "policies of population transfers, gerrymandering of borders, and forced production" (80) affect native's physical presence and subjugate him. He says that "colonialist discursive practices, particularly its literature, are not very useful in controlling the conquered group at this early stage" (81) owing to the reason that "native is not subjugated, nor does his culture disintegrate" (81) simply because a European has characterised them as uncivilized and savage. So arises a need for the hegemonic colonization. This stage of imperialism does rely on the active and direct 'consent' of the dominated through 'discursive ideological practices'. Here the process of "internalization of Western cultures begins before the end of the dominant phase" And now the indigenous peoples accept a version of the colonizers' entire system of attitudes, institutions, morality, values, and, more important, mode of production (81).

In my reading of *The White Tiger*, though I could find my country-like image of India - poor, backward, illiterate- a fragment, but not the entire, whole, true India; the view presented here seems that of a jaundiced eye, it is not a holistic view of a country with its weaknesses and those values and vision for which it has been holding a special place in the world since the time immemorial. India is a country inhabited by various races, ethnicities, linguistic communities, regions, mostly poor. It is an agriculture-based country, developing not a developed one. Still, India leads the world in many ways. Presenting India only as 'an abode of darkness' does not seem to be a product of an objective approach; it is rather a vision clouded by the lack of understanding of this 'cradle of traditions'.

India is certainly a complex issue to write on owing to its complicated social, political, topographical and cultural structure. Even the people of one state do not know fully about the other states; let aside the Northern and the Southern. It has had a glorious past for being called 'the golden sparrow' that has attracted attention of, not only invaders, but also philosophers, thinkers, writers and scientists as well. Its aura and cultural strength defeated even Britain to hold it forever; something they could succeed to do elsewhere, like America or Australia declaring them as 'Terra Nullius'. Though they faced a tough resistance and challenge from this enlightened nation which they, too, encountered with the Repressive State Apparatus, yet the British colonizers succeeded to control the Indian minds through, what Althusser calls, Ideological State Apparatus (ISA) to cope with, what is known as Indophobia. As the post-independence India proved itself a promising democratic state holding a prominent place again, and achieved milestones in the fields of software industry, nuclear power, health, space, technology, polity, governance, reforms, education, scientific developments etc., the world started paying fresh attention to it. By the turn of twenty first century India had a lot to boast of and claim its place in the front row of the world leaders.

Arvind Adiga started writing at this juncture of time with his first novel *The White Tiger* in an Indian setting with Balram Halwai as its protagonist. Balram Halwai is a victim of caste and cultural inferiority suffering social exclusion and endless existentialist crisis, whose prime aim is food, clothes and shelter. But, charmed by the glamour and promises of a metropolitan life, grows his ambitions beyond proportions to the extent of killing his master and declaring himself an entrepreneur, a successful man in materialistic terms. He has been called 'a White Tiger', a rare animal species: "In any jungle, what is the rarest of animals the creature that comes along only once in a generation? I thought about it and said: The White Tiger; that's what you are in this jungle" (35).

A question arises here: who can speak for whom? Literature is a mirror of the society against whose backdrop it is written. India as a setting has attracted many writers from inside and outside as well. Many of these writers have a clear stand: their apparent vision is either that of an insider or an outsider. There is yet another class called 'diasporic writers' who belong to both the spaces. And this raises an issue of ambiguity that varies as per the degree of the writer's exposure, understanding and objective interpretation of that country. Diasporic writers are emotionally attached to their homeland, yet yearn to belong to their current domiciled country as a result of their new sense of place. They roam psychically between two worlds and as a result both, their roots or foundation culture and their host culture, negate their belonging to either location. This condition of being "homelessness" is associated further with alienation, a desire to reclaim the past yet rebels against it, a desire to go back forestalled by the inability to move out from the current sense of place due to family and other linkages

they have established over the years. Diasporic writers project their writings to represent this quandary through their work. (Sunday Observer)

Born in the Southern part of India in 1974, Arvind Adiga, completed his earlier education in India before his family emigrated to Sydney, Australia. He studied English literature at Columbia College of Columbia University, in New York City and also at Magdalen College, Oxford. Through his writings, Adiga seems to be a scholar well-versed in philosophy from Europe or America whose mindset has been crafted to look at India through western eyes. His perception about India is clouded by the spectacle of such countries which have no context of comparison with India. Rather than helping his country gain a better image in the world when China is feeling unsafe due to rising number of skilled youth making their name in the world by capturing the software industry, he presents 'the brutal injustices' instead of projecting a balanced and justified picture of a promising and potential India. For him India is merely 'an abode of darkness' where no redemption is possible. Adiga rejects this charge:

At a time when India is going through great changes and, with China, is likely to inherit the world from the West, it is important that writers like me try to highlight the brutal injustices of [Indian] society. That's what I'm trying to do – it is not an attack on the country, it's about the greater process of self-examination. (qtd. in Perulli 117)

Adiga clears his stand, though inadequately. Though he calls it a process of self-examination, which should be there, but this introspection does have the strains of high pessimism. As Shakespeare finds no happiness in life in any of its stages, where 'all the men and women (are) merely players', Adiga's India does not have anything to offer except darkness, snobbery, disparity, hopelessness and disappointment. It is ironical that, on the one hand, Adiga talks of a quest from 'darkness' to 'light', on the other hand, this journey is conducted under the darkening shade of pessimism that leads to nothing but darkness again. He talks only in terms of materiality. It is not that here the rich love the poor, but the poor are also not always in search of an opportunity to rise by tricks. Millions of people do hard labour but honesty is their mainstay. The Indian poor, irrespective of region or religion, is stronger and wealthier spiritually. Indian ascetics or darvesh or sadhus gather no money (people like Asa Ram or Ram Rahim deserve exemption in this category of sadhus). They adhere to the norms of restricted begging and non-accumulation of wealth. Can they be called beggars in the context of their norms? Can they be compared to the spiritual priests of other developed countries who have all luxuries to their disposal? Certainly not, India cannot be judged impartially from the western eye.

Indian spiritual tradition has never promoted love for material wealth. Swami Vivekananda not only influenced his countrymen-kings, scientists, industrialists or common men with his profound spirituality but wealthy foreigners also. The then wealthiest American, John D. Rockefeller was amazingly influenced by Swami when he was urged to use his wealth for the welfare of the poor. He was told by Swami that the wealth accumulated by him was not his; rather he was made a source, a medium to offer a service to the world. Rockefeller understood that money was only a trust in his hands. Later he informed Swamiji of his plans to donate an enormous sum of money for raising a public institution.

Few questions arise here: Is India all about materiality, injustices and inequalities? Do we have all the servants conspiring against and killing their masters? It is said that India lives in villages and if Adiga generalizes Laxamangarh as 'all villages', is he declaring that no one from the rural areas gets education. Moreover, the setting of the novel is the state of Bihar which gives quite a good number of civil servants from rural backgrounds to India. Is there any country in the world where Ram-Rajya prevails or one where only evil reigns.

All the great philosophers and thinkers of the world have credited India for the world progress. Frederick Von Schlegel, a great German philosopher found that even the Greek civilization seems pale in comparison to that of India which is at the origin of everything. T.S Eliot feels that Indian philosophers make the European philosophers look like the school boys. Albert Einstein values India for teaching the world how to count. Francois M Voltaire, one of the greatest of all French philosophers says that everything has come down from the banks of the Ganges. Mark Twain called India 'the cradle of human race'. Ralph Waldo Emerson found the unbroken peace in the Vedas. Arthur Schopenhauer calls the Upnishads a work of highest wisdom. Jean Sylvain Bailly, a French astronomer was astonished at the accuracy of Indian scholars more than four thousand years ago regarding the

motion of the stars.

Adiga's treatment of India has been charged with cultural insensitivity and western prejudice towards this coveted country. Look at the following line where he introduces Indian entrepreneurs: "My country is the kind where it pays to play it both ways: the Indian entrepreneur has to be strait and crooked, mocking and believing, sly and sincere, at the same time" (8-9). Krishna Singh's comment from his article "Aravind Adiga's *The White Tiger*: The Voice of Underclass—A Postcolonial Dialectics" is pertinent to quote here:

Just when we thought that the world has raving about the economic miracle of India, a brutal confession by *The White Tiger* protagonist exposes the rot in the three pillars of modern India— democracy, enterprize and justice—reducing them to the tired clichés of a faltering nation.(100)

It sounds like promoting the agenda of the Colonial British era. American Indologist Thomas Trautmann says that the purpose of such moves is to minimize and denigrate the accomplishments of Indian civilization. Charles Grant had termed us 'a people exceedingly depraved' who would be civilized by the Whites ; Macaulay introduced English to save the English from disgrace that would be brought about by the wisdom kept in Indian knowledge texts ; James Mill, a British historian called Indians cowardly, unfeeling and mendacious. Many stereotypes about India flourished like the myth of 'lustful Indian male' and 'dark skinned rapist' saving the 'White female chastity', 'uneducated women' etc. played a crucial role in maligning India's image and formulation of policies on India. The opposition of 1883 Ilbert Bill, which would have granted Indian judges the right to judge British offenders, is a clear example of Britain's prejudicial approach. It means that in order to justify the British supremacy, all the tactics of ISA were used.

Adiga too, seems to forward this Indophobic agenda. It happens for two reasons; one , it is easier to flourish as 'literary performer' in the western world as an author by creating an anti-India sentiment and literary exhibitionism; two, it is easier to point out the deficiencies than write about glory because it takes one's lifetime to understand this complex country, whom Forster calls 'a muddle' . Krishna Singh also agrees that Adiga writes in tune with the Western interests which secured him the Bookers Prize. "West is holding up *The White Tiger* as a mirror to us. It is telling us that India is not shining and despite its claims of a booming economy, it is still "near-heart of darkness", which it has been since time immemorial" (100-101).

Though Adiga justifies his stand: "I wanted things in the book to correspond to reality, but filtered through Balram's views" (*The Tribune*, 19-10-2008). But there has been a debate on the definition of social reality of India. Amitava Kumar in his review of the novel observes the same and finds it 'curiously inauthentic' 'rebuke of the cheerful', and 'false, notion of a new, transformed India' rather than portrayal of 'real India'. He questions: "Is it a novel from one more outsider, presenting cynical anthropologies to an audience that is not Indian?" (*The Hindu*, November 2, 2008). Sir Simon Jenkins, former Chairman of the Booker prize jury writes that the reason for such portrayal of India is that Indian writers have most of their readership in other countries so "they create an image of India that is exotic and doesn't show the real India. I worry about this" (*Sunday Times of India*, Oct.19, 2008).

Let me take few examples to substantiate my argument, the first being the colonial stereotype of 'dark-skinned rapist' lusting after the White women. Balram Halwai has a strong wish to sleep with golden haired woman, an image of White woman, following his master Ashok, who finds real enjoyment with golden haired young girls. The old driver prefers foreign women and so he chooses a Nepali girl:

A blinding flash of light: a blue door opened, and four light-skinned Nepali women, in gorgeous red petticoats, looked out.

*'Them!' I shouted. 'Them! Them! Them!'*

*'Good,' the old driver said. 'I like that too—I always go for the foreign ones.'*(58)

The portrayal of husband-wife relationship has been based merely on materialistic terms devoid of any love, sacrifice and respect that characterize this relationship anywhere in this world:

A month before the rains, the men came back from Dhanbad and Delhi and Calcutta, leaner, darker, angrier, but with money in their pockets. The women were waiting for them. They hid behind the door, and as

soon as the men walked in, they pounced, like wildcats on a slab of flesh. They were fighting and wailing and shrieking. My uncles would resist, and managed to keep some of their money, but my father got peeled and skinned every time. 'I survived the city, but I couldn't survive the women in my home,' he would say, sunk into a corner of the room. The women would feed him after they fed the buffalo. (26)

Adiga had neither married by the time the novel was published nor had any first hand understanding of such relations in a rural background; reason being his belonging to an affluent family, and that too in Southern India. His writing about this bond is certainly prejudiced. Amitava Kumar, who himself is a novelist, questions the authenticity of such representation by those writers who do not have the real knowledge:

They might have travelled on a boat and risked being eaten by a Royal Bengal Tiger. Or they have walked in the tight, smelly alleys in the slums and, if they are enterprising, met a hired killer or two. This brings a different frisson to the body of writing which, given its roots in the middle-class, has often been insular and dull.

The Hindu gods have been mentioned with disrespect. Instead of praying by bowing before a God he kisses His arse. He says:

I guess, Your Excellency, that I too should start off by kissing some god's arse. Which god's arse, though? There are so many choices. See, the Muslims have one god. The Christians have three gods. And we Hindus have 36,000,000 gods. Making a grand total of 36,000,004 divine arses for me to choose from. (8)

Lord Hanuman is described as 'a monkey-head' god who is nothing more than "the shining example of how to serve your master with absolute fidelity, love and devotion" (19). This connotes a god with a monkey's head transplanted onto a human body like Greek *Thoth* whereas Lord Hanuman is a monkey by birth. Adiga's prejudice does not permit him to differentiate between devotion, 'bhakti' and slavery. Hanuman is not a mindless, powerless, ideologically enslaved servant of Lord Rama but a devotee, waiting endlessly to meet his god. Lord Rama, in the third chapter of "Kishkindha Kaanda" of *Valmiki Ramayana* describes Hanuman as a great scholar of the Vedas and subsidiary scriptures. Ram calls him '*veda vedaanga paarangatah*', a scholar of nine schools of grammar and '*buddhimata varishtha*', which means 'of the highest wisdom'.

Adiga is being highly idealistic if he thinks that at any point of time the world will be free of master-servant relationship. A servant will always serve the master, as the norm demands. And if one does not do one's duty with fidelity and devotion, he will be liable to be labeled as ungrateful person. Adiga appears to be perplexed by the complexity of the issues he has taken up in the novel, so he opts for an easy way out and chooses those aspects which have immense appeal in the western market.

His description of Goddess Lakshmi too is faulty. Goddess Lakshmi is the deity of wealth, prosperity and beauty who wears red saree and is seated on lotus pedestal. Adiga is confused between Goddess Lakshmi and Goddess Saraswati. Adiga writes: "you would see the picture of a woman in a white saree with a gold sovereigns dripping down to her feet, which is the goddess Lakshmi, of the Hindus" (8). Goddess Lakshmi is nowhere depicted in white saree; she wears a red one. But Adiga, who doesn't make mistake for other religions, is confused by these colours.

Balram feels that there are two Indias: the impoverished 'Darkness' of the rural inner continent, and the 'Light' of urban coastal India. The places like Laxmangarh and Dhanbad have been placed in darkness since Independence. He calls the process to trap the Indian underclass as "Rooster Coop" which keeps them in a perpetual state of servitude. It involves both deliberate methods used by the upper class and a mentality enforced by the underclass on itself. But for Aravind India is nothing more than an abode of darkness. Even when his protagonist comes in light, he still endures the same conditions that are characteristic of the darkness. Adiga just knows two parts of India: the rich and the poor. He totally ignores the vibrant and burgeoning middle class. Prateek Deswal endorses this observation when he feels that Adiga failed to recognize the class with a potential to bridge the gap:

"Although it is the artistic liberty of a writer, whether he wishes to deal with other aspects of society or not, but if Adiga takes his novel to be a vivid representation of India then the bridge between 'Darkness and 'Light' which is filled with the middle class just cannot be avoided, which he has done most comfortably. How can a work which doesn't mention a major part of a country's population be taken to be its realistic representation?" (279).

Balram's coming to Delhi does not enlighten his life till he changes his face. Here he finds another darkness which encapsulates human life to leave one nothing but hopeless: He says:

Thousands of people live on the sides of the road in Delhi. They have come from the Darkness too—you can tell by their bodies, filthy faces, by the animal-like way they live under the huge bridges and overpasses, making fires and washing and taking lice out of their hair while the cars roar past them. These homeless people...never wait for a red light. (119-120)

Later he adds, "These poor bastards had come from the Darkness to Delhi to find some light—but they were still in the darkness" (138). Balram's escape from the 'Darkness' and his entry into the 'Light' actively involves him as a part of this system. His success, elevation and escape leads this White Tiger, who defies captivity and breaks the rules, into an everlasting, perennial and pernicious captivity in the cage of corruption through ethical and personal compromises. His mind is corrupted by the selfish motives to be rich and he slits the neck of his employer. Earlier he divides Indians into two categories: "Men with Big Bellies, and Men with Small Bellies. And only two destinies: eat—or get eaten up" (64). And he becomes a man with big belly. What does the novel suggest then? Adiga constantly exposes India as an institution of corruption bribery and fraud. Education system is faulty. Teachers are corrupt but justified too in the face of odd circumstances too: "The teacher had a legitimate excuse to steal the money- he said he hadn't been paid his salary in six months" (33). Election system is bad. Fake voting is done as Balram says: "I am India's most faithful voter and I still have not seen the inside of a voting booth" (102). Election process does have loopholes in India but, as Deswal comments, Adiga forgets that "its democracy has always stood firm only because elections in India have always been largely free and fair, most of the time, whether they be in light or in grey or darkness" (283). Even if the scenario projected by Arvind is taken as true, not jaundiced or myopic, there is irony in the solution suggested by the novelist. Instead of showing a way to move towards a just and better society and, he paints a very dismal, dark and dreary picture of the nation. What is the solution to the issues problematised by him? Deswal writes that promotion of criminal activities is amounting to murder is the most disturbing aspect of the novel (287). Is crime an easy way suggested in the name of social justice? Does all the poor of India adopt such ways? To end an evil practice a revolution is required. But can this revolution be brought about by the opportunist people like Balram. Does Arvind not want to say that the end of Colonialism has not given much to India- a kind of statement the British would love to hear!!

Adiga again justifies it in the name of the legitimate goal of literature which is "provocation" (Indian Express 2008). It is good if he provokes the masses for action, but if the action that he suggests as 'legitimate' is violence then this provocation seems to be an agenda of 'western ideology' that Adiga is working with, the outer garb of which is nothing but apparent sympathy or overt empathy.

India's rise is certainly one of the most fascinating stories in international politics of the past decades; yet many rivals can't take country's ascendancy positively. The best strategy with any enemy country is to spoil the rival's image by influencing the perception of its countrymen through 'Ideological State Apparatus'. Adiga understands it too well; he uses literature - a potent tool of expression- as ISA.

I conclude with this observation of Shobhan Saxena who calls this novel a work of professional western tourist who just records, never experiences India; for whom India is unquestionably a dustbowl. He also senses a conspiracy behind Adiga's success as a novelist through dark portrayal of India. He writes that "The west is once again using our poverty to humiliate us" which has been stamped with an award (The Times of India 2008).

Though Adiga tries to reclaim this country by pretending that he understands it well but actually he has confused the entire concept of India being directed by his western prejudice towards this country. Adiga's India is a post-independence country still struggling hard to come out of colonial hangover, the pseudo-values that the British tried to inculcate in the Indians as a means of ideological dominance. What Balram Halwai is eager to get is a place secured through blind competition- a western success mantra, which Arthur Miller has decried in his plays where as Indian ethos is all about cooperation and love. Balram Halwai is Adiga himself; as the former sacrifices his master to gain success as an entrepreneur, Adiga sacrifices the image of his country to gain awards and pat from the western ends; getting awarded by Man Booker Prize proved this. The fact that his no other novel has been awarded further supports this. Rather than subversion of such attenuating western stereotypes

of India, Adiga further affirms them in order to gain a 'respectful' place in the 'writterdom'. The way India is reclaiming its lost seat of leadership in the global knowledge domain, Adiga will become irrelevant to the next generation Indians as the India in *The White Tiger* will appear out of date and incompatible with either the past or future concept of India. Though *The White Tiger* is a courageous exposure of the suffering of the Indian poor but it is not the complete, realistic one. It is an image of India captured through a western lens.

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