



POSTCOLONIAL DILEMMA REFLECTED IN ARAVIND ADIGA'S *THE WHITE TIGER*

DHOBI NITIN GANESHLAL

Research Scholar (M.Phil),
Faculty of Social Sciences
and Humanities,
Ganpat University,
Ganpat Vidyanagar-384 012.
(GJ) INDIA

DR. UNNAT PATEL

Research Supervisor,
Associate Professor in English,
U. V. Patel College of Engineering,
Ganpat University,
Ganpat Vidyanagar-384 012.
(GJ) INDIA

ABSTRACT

The White Tiger is Aravind Adiga's Man Booker Prize-winning debut novel, released in 2008. The current novel depicts a side of Indian culture that is withheld from society. There is a massive chasm between rich and poor India since globalization. A small group of wealthy individuals wishes to exert power over India's vast population. The writer has deftly provided the reader with the existence of servitude, faith, injustice, social caste structure, and poverty in India. This novel is a success story told by the lead character, Balram Halwai, in a letter to Chinese Premier Wen Jiabao. Balram Halwai. Although Balram was born and raised in a low-income family, he does not wish to carry on his father's conventional company. He hopes to be clear of any societal obligations enforced by servitude. He expects to be clear of Rooster Coop in order to become a prosperous businessman. He avoids any impediments along his road to prosperity. He rises from his sweet-maker caste to become a wealthy businessman. He repays his family's debts and also kills his boss, Mr. Ashok. He opposes both relatives and social controls on him. To the opposite, he rationalizes his desperate desires for dominance and pelf without any regret for his heinous acts. In terms of his efforts and achievements, he has earned the moniker "White Tiger," which is only seen once in a lifetime.

Keywords: Postcolonial, dilemma, servitude, social structure, Rooster Coop, deprivation, subjugation



INTRODUCTION

The content of the Indian writings is comparable with those of the vernacular languages. Thus, in recent times, the objective assessment of a work that utilises diverse discourses such as colonial, postcolonial, postmodern, etc. It paved the way for cultural synthesis between different countries. The Indian writers have been profoundly inspired by their interaction with other colonized countries' literature which brought to them the realization of humiliations and oppressions under colonial rule. This destitute condition caused these downtrodden to raise their voice and to challenge their position as colonists. In addition, the late 20th century has contributed to contentious problems not only with the main principles of postcoloniality, but also with the word postcolonial itself. Although acknowledging to a degree of the opponents, post-colonialism intersects several philosophies in writing like post-modernism, structuralism and feminism, Hutcheon points out that "What all the different and even conflicting points of view on the sense of post-colonialism are shared in psychological and social analytics on a collective and human basis of colonial identity. The word postcolonial includes: 'The cultural dimensions of the postcolonial phase, as well as the influence of the imperialist language on colonised subjects, the consequences of European education, and the ties between western awareness and colonial control, are all dealt with in the postcolonial theories. Postcolonial theory, that is to say, is nothing but the colonizer's reaction (DEIVASAHAYAM). By appropriating the vocabulary of the coloniser, they are seeking to convey their struggle about their identities of location, history, race and community, and also their struggle by teaching them to make their own lives known to the world. Thus, the 2008 Man Booker Prize winning novel *The White Tiger* written by AravindAdiga may be rightly identified as the Indian postcolonial novel. It is a criticism of the Indian Shines dummy of the so-called success and development that the then governing political party has sung over and over (Muraleeswari). While the Indian establishment has bitterly blamed us for having been taken back thirty decades and centred on everything that is bad and filthy,' AravindAdiga actually provides a strong image of the impoverished parts of India; the poor masses that make up over 70% of the Indian population; the relentless oppressions of the wealthy class that continually dominates society. Deprivation, isolation, exodus, subjugation, surrender, abandonment mark and relegate their existence to the role of the untouched subaltern. They may not have a spokesperson to talk about, which causes them to be helplessly suffering and to have little place in the past or in their society. The author attacks the rotten dictatorial system, economic system, erosion of moral standards and a rise in corruption in every part of India's life by depicting the life of the weak and innocent. The author questions if anyone would place a slogan such as India when the world passes through all of these tragedies. He reaffirmed that this novel is clearly an attack on India's development and growth story:

"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 society.... Criticism by writers like Flaubert, Balzac and Dickens in the 19th century helped England and France to become better societies. That's why I am trying to do – it's not an attack on the country, it's about the greater process of self-examination.”
(DEIVASAHAYAM)

A few days back, India erupted as a poor country in the remark of the Snapchat CEO of India. *The White Tiger*, written by Aravind Adiga, is based on poor Indians, greedy Indian leaders and businesses (USHA). The acclaimed Booker Prize recipient, Aravind Adiga, is a trained Chennai fellow from Oxford and is truly inspired in the novel by his love for the vulnerable and disrupted in India. While he lived a luxurious existence, Adiga felt from his core that India needed global attention, with little gain from health, hygiene, food and education, to resolve the extreme suffering in the masses living under the level of poverty. Henry F. Carey reflects on how nations in Asia and Africa possess very poor records of protecting their citizens' human rights in their postcolonial era in its academic essay, 'The Postcolonial State and the defense of human rights.' The author widely explores whether the existence of pseudo and the economic dominance generated under colonial dominion is still dominated by their own elite classes by postcolonial nations like India. Only the rulers have been upper class landowners and industrial magnates from the colonial masters. Carey proposes that India and other developing countries can not only technically but actually pursue the direction of liberal economic system and get rid of their hate for West money and investment. H. F. Carey statements during the discussion on India and the Philippines' post-colonial economic systems:

“Repression is more or less as common as in India; both countries are marked by more than one third of the population remaining in poverty in part because of the continuous oligarchic economy, which independence has been unable to reform]. It is not true, however, as postcolonial theory suggests, that former colonies are always marked by the continuous hatred of the outsiders or their local clients. Indeed, both the Philippines and India, the 'jewels' in the US and British empires, are today marked by their friendliness toward foreigners and foreign capital. ” (Carey)

Two Different Sides of India:

Aravind Adiga's *The White Tiger* represents two different sides of India: one is the grim side with extreme suffering, sickness, class striving and impoverishment; and the second is the glorious city life after the 1991 economic liberalization. Balram's father has died of pneumonia owing to poor hospital treatment and public service corruption. Despite being a



bright student, Balram is a driver of the Sons of Stork and has the most unique ability, such as the rare creature "the white tiger." When Balram is the second bodyguard in the Stork family by the Stork, he sees the way to prevent corruption between the village authority such as Stork and the government and the latter is constantly bribed by Stork for all sorts of illicit jobs. The Stork family is engaged in illegal coal mines and the local socialist leaders are burdened with the task of handling their business (USHA). Ashok and his brother (the Mongoose) go to Delhi to smear the central leaders, along with Balram who drives them, when a shift takes place in the city centre and the Stork's family is at stake. Once Pinky Madam, American Ashok's wife has mistakenly murdered a cyclist, Balram has been compelled to acknowledge that he has done the murder, not Pinky's wife. While Balram is spared from legal abuse by the Stork family, Balram has a high degree of hate towards the upper class. Balram has trusted Ashok in every family event since Mongoose leaves Delhi. Balram points out that integrity just offers others servitude, whereas treason and deceit will accompany its performance. Once on the way, Balram kills Ashok, steals his capital, and escape to Bangalore, the economic zone of economically liberal India that is being rendered the most glamorous (Narasiman). As Adiga demonstrates, the other side of India is thriving to be linked to the free global economy. Cities such as Bangalore, Delhi and Gurgaon are a truly shining land. At the time of Prime Minister P.V. In 1991 the Economic Liberalization of India was declared in the Union Budget by the then EU Finance Minister Dr. Manmohan Singh, Narasimha Rao. The economic liberalization mechanism intended to put Indian economy to the door by reducing government interference in license mode. The then Prime Minister was able to persuade everyone, despite having many oppositions from and beyond the Party, that the latest reform act would resolve India's economic crisis. People like Balram Halwai arbitrate the transitional economy of India. "Exciting Dark India stories: Aravind Adiga's The White Tiger," Ana Cristina Mendes published: The Exotic Dark India:

"The India of Light is that of wealth, technology and knowledge, while the India of Darkness (where the majority of Indians live) is that of misery, destitution and illiteracy (Narasiman).

The novel describes how its protagonist/narrator Balram Halwai manages to claw his way into the Light of Delhi and Bangalore, out of the Darkness of Laxmangarh, a small remote village in the poor state of Bihar, in eastern India. ”

Postcolonial Theory and Identity Issue:

During and after several countries gaining or fighting for freedom, postcolonial literature and critique emerged. Race, gender, ethnicity, personality and community are the most relevant topics. In Contemporary Literary Criticism and Philosophy of History, Postcolonial Criticism



as Habib argues, has aimed in several areas: to re-examine colonial past from a colonised perspective; to assess the fiscal, political and culturally effect of colonialism on both conquered citizens and colonising powers (K.SWAMY). It is important to notice that since the 1950s many famous writers and theorists have been from the former British colonies including Sam Selvon, Salman Rushdie, V. S. Naipaul, Edward Said, Homi Bhabha, Gayatri Spivak, Derek Walcott, Chinua Achebe, Wole Soyinka, etc., rather than from Britain or America. The matter of nationality and community is one of the contentious topics of post colonialism. The topic of nationality has been brought to light in the contemporary world with an increased number of immigrants, hybrid nations and the development of nations of various cultural diversities (K.SWAMY)s. Jones Brockmeier and Donal Carbaugh claim in their stories and identity that the principles of identity represent a great number of intellectual problems explored from a variety of disciplines and theory. As Pieterse concluded, after the Second World War, when Imperial Identity were decentered, "the issue of the Other" became essential and prominent because of its colonial impact not just in literature;" The emergence of the question of identity also surfaced as a sort of vital and prominent theme. In his analytical argument on the effects of colonisation and the change that emerges from immigration experiences, Franz Fanon "examines the reality of needing to wear 'white masks' to be introduced to Europe, that he has had to bend his own identity such that he is free from the weave of primitive native traits." Homi Bhabha, another postcolonial theorist, develops his theory from Edward Said, a binary opposition focused on Foucault's power and knowledge, introducing the idea of hybridity and hybrid identification for Bhabha and is a result of an interweaving of elements both colonialism and colonisation that questions the legitimacy and reality of both citizens. In his Caribbean Discourse: Instead, Homi Bhabha addresses the fact that a third position "is 'between identity' and that "this interstitial passage between fixed identification opens up the possibility of socially hybridity in which difference is explored without the assumed or imposed hierarchy." Identity building is a continual phase and the outcome is a fractalising, unpredictable and hybrid. In her paper, Angela Bruning emphasized that "a striking connection exists between the Anglophone and the French Caribbean representative reflecting topics relating to migration, cultural identification and the revelation of Caribbean history." (Yadav) Theories are related to francophone colonies related to the connection between cultural identity and representation as Angela Bruning stresses."

Postcolonialism: Features and Themes

Bill Ashcroft in The Empire Writes Back argues that literature is a big way of expressing postcolonial perceptions and of strongly encoding and influential daily conditions faced by colonised communities. The focus of this dissertation has been attracted by postcolonial novelists, particularly by authors from former British colonies and by the readers and organizers of literary awards. Christophe O'Reilly writes in Post-Colonial Literature that "The



label post-colonial' demands a shift in focus, away from British literature (literature produced by British writers) to world literatures in English." As a consequence, a shift from conventional previous forms and subjects of the post-Colonial novel to ways of presenting the issues of individuals, cultures is inevitable. Postcolonial novelist is inclined to take an objectionable path to curing the impact colonial life left on conquered peoples. Postcolonial novel is concerned with issues including resistance, nationalism, and the construction and crisis of diasporas and identity. In a counter-discourse to the forms, styles and themes of English Literature, "in difference rather than the ambivalent form of mimicry; a difference, moreover, which enables them, in Rushdie's words, to straddle two cultures' with the ease of long acquaintance." The postcolonial novel often portrayed the issue condition of immigrants, one of colonial policies' consequences and one of the apparent aftermaths of the postcolonial environment (Ahlawat). The racists and separations and the diasporas represented the many postcolonial events. The novice was primarily a literary form, but it still doubles as an agent of cultural-historical change." The concept is explored by Edward Said, who instigated mobility in the battle against West dominion in the non-European world through the national resurgence of culture, the affirmation of nationality, and the emergence of new cultural practices. The subjects of the postcolonial novel differ but are mostly about the strife of indigenous citizens, not just about economic and cultural uncertainty, but about the difficulties of defining themselves. The postcolonial novelists thus reflect the reluctant cultural and national identities of communities which, once released from colonial rule, tried to create their nations. Psychologically, several novels discussed the battle between their current structure of government and the European standard of living to preserve the balance of former established life and immigrants. In addition, homelessness is one of the notable facets of the postcolonial novel which writes in the vast range of its literature, and it expresses the experience of immigrants in colonisation places and cities. However, this reinterpretability applies to the retrospective construction of the Windrush age, and is now embodied in a multicultural agenda that continues the brutality of Nottingham and Notting Hill, and not in a pristine way. Lamming and Selvon documented the migrant experience so disjointly themselves, but it is now extended into the content of British literary tradition to include women's white and black desires and acts. But this tale was not rendered as safe or inert as it is now. In the last 40 years, post-colonial studies have been with us and are actually primarily included in any English language literature curriculum. The maybe most interesting is that today's English literature is primarily based on literature from post-colonial Topis and post-colonial authors who live in UK or Us ex colonies, but were born and raised in colonised countries (Dizayi).

Postcolonialism and its reflection:



Postcolonial literature has many reflections in terms of hypotheses and definitions. Colonial sources and literature published since colonisation was examined by the post-colonial theorists. Some of the most important theorists, such as Edward Said, Gayatri Chakravorty Spivak, Frantz Fanon and Homi Bhabha, have popularized colonialism. These theorists associated postcolonial literature with many domains, such as culture, politics, philosophy and literary practices and their influence in society today. These post-colonial thinkers most frequently come from postcolonial countries such as the Palestinian Edward Said, the Indians Gayatri Chakravorty Spivak, the French colony Fanon, Martinique. The colonists begin writing and exhibiting the colonisation encounters and many improvements brought on by their freedom. Some filmmakers have sought to represent in their films colonial and postcolonial difficulties (THAMARANA). There are few filmmakers who contributed to Postcolonialism, like Satyajit Ray, Deepa Mehta, Mira Nair and Shyam Benegal. The strongest examples of this kind of music in postcolonial countries are the unification of classical Indian artists to Western sound, as are the ethnic identities and values of Aboriginal pop music. The Black African revolution is often focused on black Africans' idea of mutual cultural affinity. Leopold Senghor's poetry and Aime Cesaire, particularly in *Return to My Native Land*, was amongst the literature most prominently negritude.

The Impact of Globalization:

The results of globalization, which led to the country's huge economic development, have given India the best foreign investments ever in that period. As a specialist cheap labour company in India, thousands of Indian BPO employees were working in outsourcing centres in the Bangalore, Gurgaon and Noida regions. As the nation was the focus of the multinational Outsourcing Firms. On India's 25th year of economic liberalization, the First post published figures in the article by Rao and Kishore Kadam showing the sudden growth in the Indian economy in 1991 as a result of massive foreign investments (Biswas).

“Before 1991, foreign investment was negligible. The first year of reform saw a total foreign investment of only \$74 million. However, investments have steadily risen since then, except for occasional blips between 1997 and 2000. (The First post, July 16, 2016)”

Balram's Quest for Identity:

In an Epistle type, Balram writes to President Wen Jiabao how he became one of the most prosperous entrepreneurs in Bangalore. The whole storey of *The White Tiger* is a published epistolary storey. Prashant Jadhav comments: "In the novel, the author underlines most of the evils in Indian societies, the identity is a prime concern." Therefore in the novel Balram's early life the first summary is written as follows: "He's half-baked.... This is this country's entire disaster." Typically one states the word first – the name that he is associated as when



presenting himself. However, Balram did not get a name from his parents or grandparents: "I was never given a name," or "when I was six or seven or eight years of age...." he did not have an understanding of his age. As he entered his name in the classroom, he received his first social identity, the name Balram, from the instructor. Then we see the image of an India ridden with poverty where people don't problem naming their children. Yet Balram had something else in mind: "I was not destined to remain a slave." He was motivated by his father to be a true man with his own appreciation and own identity. His dad used to say, "I was handled like a donkey my whole life. What I want to do is to live like a kid, one of my son - at least one." Balram was a talented school boy. One day an investigator at school came to the school and the skill of Balram fascinated him very much. He vowed to organize Balram a grant, and Balram got a new name from him, "the white tiger," a new face. This name is quite emblematic in this book, as in the future Balram would prove the rarest and the fear of all living beings – a white tiger in the true context, unlike the father who contrasted himself with donkey. D. R. Paramita Roy remarks about that by being a person of rare tenacity "He kept his distinctive feature as white tiger until the end of his novel" (Ghosh).

Story of Power, Injustice and Resistance:

The protagonist of the book, Balram Halwai represents the lower class battle to liberate itself from ancient tyranny and exploitation. He's a son of a rickshaw puller, who's called Munna by his instructor. He has never been a smooth but challenging path from a deprived village child to a famous merchant in order for the class structure to emancipate. His suffering begins at an early age as his parents take money from the village owner known as "Comparison" for his cousin's wedding with Reena. As a result, every Balram family had to struggle for Stork and Balram, he was pushed off school and began to crush charcoal and tea tables in which he earned "better education" than "any school" of life and its dark realities. He nurtures a vision of freedom from the confinement he is thrown into during his job at the tea shop. He doesn't think he was created to live such a life. "I was meant not to remain a worker", the rebel in him screams. He was also really influenced by his father who said, "I was treated like an ass all my life. I just want to see one of my mines—at least one—like a kid." Balram and his brother quit Laxmangarah for Gaya in pursuit of self-realization and then for Delhi. Stork's Son Ashok Sharma and Pinky's baby girl, Balram began working as chauffeur. Balram's real journey starts in the complicated city life. His dedication to his lord he takes every chance and his favor. His allegiance was obvious when he said, "I would drive as faithfully as the servant God Hanuman wore his master, Ram and Sita whenever they wanted" but the sheer irony was that he would be forced to admit the crime of Mrs. Pinky , as a reward of his honesty and loyalty. Balram becomes one of those numerous drivers and servants who are forced to take onus of the crimes their masters have committed. In this concern Balram rightly says "There are many drivers behind bars in Delhi's jails when they accuse their fine,



strong middle-class bosses," Adiga says, "Doesn't the family of the driver protest? Leaving well behind. In reality, they will praise. Your boy Balram took the slip, went for his employer to Tihar Prison. As a dog, he's been faithful. Balram found himself stuck in age, caste and poverty bars. He had been the ideal servant." In Rooster Coop, he described his situation: "The roosters in the coop scent the top blood. You see their brothers' organs scattered around you. You know it's next. You know. They are not, though, rebellious. You don't try to quit the coop. The same thing is achieved in this nation with the population." The Co-op stands for the weakened, restricted and empty condition of the Indian citizens of the lower class. Hans are worshipers of Hanuman in Laxmangarh because "he's a brilliant example of serving your master with absolute fidelity, love and devotion." Balram recognizes that unless he rebels against the creation (Maji) he cannot survive. Balram continues to stay in the coop as a "rooster." The White Tiger illustrates the rich manner of thinking. In this nation, the poor and the lower classes must serve their masters. Ashok says to his wife, "We have got people to take care of us- here our drivers, our watchmen, our masseurs, and where in New York will you find someone to bring tea and sweets biscuits while you are still in the bed, the way Ram Bahadur does for us?"

The poor portion of this nation was confined to the frontiers. They are subjected by numerous types of hegemonic powers to different forms of manipulation. Yet they either do not realize or do not dare to argue against it, sadly. Adiga skillfully describes the reality of the town of Delhi and its effect on the growth of Balram. The horizon of his imagination is expanding in India's capital. He contacts other drivers and his reading of common fictional crime triggers insights into his brain (Maji). He encourages himself to avoid the claustrophobic life. He is planning to come out of his furious trouble. Balram kills its dismal master Ashok Sharma and flees with his money-loaded bag to launch his new life as entrepreneur operating a taxi service for the BPO's in Bangalore to eliminate the difference between "Big Bellies" and "Small Bellies" and free it from the old farm. Balram felt that this is the only way to offer him the life that has been denied so far. Adiga discusses why the Chinese premier authors Balram Halwai. "The world's future lies with the yellow man and the brown man, now that our former master, the white skinned man, wasted by buggery and mobile use of the telephone, and by drug abuse." Balram's love and admiration for personal freedom made him claim, "The Chinese people are great lovers of freedom and freedom. But you have never let the British make you their servants."

CONCLUSION:

So we can justifiably conclude by saying that the characters, particularly Balram, gradually reach a place of social establishment by constantly degradation of their past identification and better imitation of the actions of other people. To find her identity, Pinky heads back to New



York in her room. The quest for Balram to render all his own lives did not morally purify his soul, but as Bhawan Yadav remarked: "Adiga commissioned a novel which portrays the subalterns and their opposition to their identity and status as their struggle from the periphery to the entry". In this situation, Balram represents the bulk of the impoverished Indians who live in obscurity and are unable to describe themselves. Balram encourages all who would like to smash through the shack to go out and regain their own identity, for the very character of Balram is veiled in the spirit of New India as Kaharudin and Kurnia said in their article: "The White Tiger of Adiga must be so near to this anticolonialism where Balram tries to be himself, not as a slave, not as a driver, but as an entrepreneur. He seems to offer an example of India, open without any demands, like him."

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