

Tribhuvan University

Adiga's Implicit Euro-Centrism: *The White Tiger*

**A Thesis Submitted to the Central Department of English in Partial Fulfillment of the
Requirements for the Degree of Master of Arts in English**

By

Jagadish Prasad Tajpuriya

Central Department of English

Kirtipur, Kathmandu

September 2015

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– Jagadish Prasad Tajpuriya (September 2015)

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Letter of Recommendation

Jagadish Prasad Tajpuriya has completed his thesis entitled “Adiga’s Implicit Euro-Centricism: *The White Tiger*” under my supervision. He carried out his research from July 2015 to November 2015. I hereby recommend his thesis be submitted for viva voce.

Prof. Dr. Amma Raj Joshi

Supervisor

Date.....

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Approval Letter

The thesis entitled, “Adiga’s Implicit Euro-Centricism: *The White Tiger*” submitted to the Central Department of English, Tribhuvan University by Jagadish Prasad Tajpuriya has been approved by the undersigned members of research committee.

Members of the Research Committee:

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Jagadish Prasad Tajpuriya

Abstract

The White Tiger written by Arvinda Adiga exposes India as a dark place. This novel has only brought in light the negative sides of India in religious beliefs, tradition, culture, human behaviour, economy, geography and governance system. It is all because of Adiga's intention to show India as the place of barbarism, and unique in comparison to western countries like America. Adiga has studied India on the basis of the Western culture, religious beliefs, rites, etc. which comes under oriental study. By presenting dark side of India Adiga has been presented himself as an Eurocentric. He has represented Indian geography as dirty, Indian woman as brutal, unkind, money-minded etc. and the Indian government as a failure government to manage corrupt employees. Thus, such depiction of India by Adiga is a clear proof for claiming Adiga as a Eurocentric.

Table of Contents

Approval Letter

Acknowledgements

Abstract

Chapter I *The White Tiger: Representing India Through the Western Eye* 1-15

Chapter-II Implicit Eurocentrism in Arvinda Adiga's *The White Tiger* 16-36

Chapter - III Adiga as a Eurocentric 37-39

Works Cited 40-41

Chapter I

The White Tiger: Representing India Through the Western Eye

This project targets to disclose the Eurocentric view of the novelist, Arvinda Adiga. Through the mouth of his narrator Balram Halwai, the protagonist of this novel, Adiga tries to present India's dark side realistically. But his analysis of Indian politics, culture, socio-economic condition, geographical description has become oriental in his novel *The White Tiger*. In fact, this novel is about India's only dark or worst side in politics, civilization, life standard, human behaviour, infrastructure and many more. The narrator, son of a rickshaw-puller Balram has been made a medium to disclose the reality of Indian entrepreneurship. Through this novel, Adiga's satirical motive toward's India can easily be grasped because he has selected an Indian writing letter to Chinese Premier Wen Jiabo about India's negative aspect. Moreover, India's democracy is frequently compared with Chinese republican governance system and western democratic system. The voting system is compared with American voting system and Indian voting system is shown as worst.

Considerably, Adiga is western learnt man. Though he was born in Madras in 1974, he grew up in Mangalbare and received his basic education at Canada High School and at St. Aloysius High School from where he earned a SLC degree in 1990. Moreover, he studied at James Ruse Agricultural High School in Sydney, Australia and further, went to study English literature at Columbia College, Columbia University in New York from where he graduated in 1997. Thus, Adiga's education made him well acquainted with Western culture, geography, civilization, politics, etc. On the other hand, Adiga has worked for many journals. Such work experiences also helped him to analyze the differences between Indian culture and western culture. In

the case of 'The White Tiger', it is written in the period of his journalistic journey. Therefore, Adiga, in his this novel, completely represented India as a strange place.

In respect to Indian culture, Adiga has represented Indian as barbaric and uncivilized. Indian are shown as quarrelsome. They are unkind and inhuman in their behaviour. The representation of women, poor and even landlords is unrealistic. Women are shown as heartless, kindless and unmannered and rural men are shown as pathetic in India. Similarly, landlords are given stereotypical images of very cruel birds and animals like the Wild Boar, the Raven, the Buffalo and the Mongoose. Their behaviours have been shown intolerable for pors. Likewise, the infrastructures of India are only for name. School is fully dirty with corrupt teacher, hospitals are shown as place for goat rearing and doctorless, electricity is defunct. On the issue of religious culture, Indian are presented as superstitious. Moreover, most holy river in Hindu culture, the Ganges is ironically criticized, the statue of Hanuman is also compared with wild animal monkey.

In addition to above, though there are so many profession for Indian urban women but only prostitution is highlighted in such manner that all western countries are prostitutionless country. Similarly, murder, bribing, fraud, robbery, slavery, cruelty are some of other issues Adiga has included in this novel.

Another issue Adiga has explained is his categorization of India in two parts; India of Dark and India of Light. It is easily understandable that the India of Dark is backward part of India but Adiga even in his India of Light, he described the similar cruelty, fraudness, bribing, poverty, lawlessness. Only with availability of electricity, big buildings, schools, hospitals, etc. is not place of light in reality. To be a place of

light a country should be full of rule of law and people with good manner. Hence, Adiga's description of India of light is also controversial.

Thus, this thesis completely moves around the internal motives of Adiga showing India as a place of strangers wearing western glass. Adiga's Eurocentricism will be vividly disclosed through this project. For this, Orientalism theory is applied. The works of theorist like Edward Said and Chinua Achebe are mainly analyzed to verify Adiga's Western Eye over India in *The White Tiger*.

After the official ending of physical colonialism in post war era, cultural colonialism sprout out to feed the same purpose of the western as like as in the days of colonialism. Edward Said, a Palestinian scholar, surveys such new project in his widely accepted book *Orientalism*.

Orientalism is a powerful critique that shows how a concept elaborated in academic writing and popular discourse achieves virtually hegemonic status. It is a critical category instituted by Edward Said in 1978. Orientalism is used to describe and categorize a specific geographic region, its people and its culture. Said defines orientalism as the hegemonic view in the west of inferiority of the East, a view both anticipating and justifying a colonial relation between dominant and subordinate, manifest in culture, language, ideology and political discourse. Above all Orientalism is a discourse made by west about the East to dominate it. The orient in such discourse exists as exotic, mysterious, alien and strange.

Said speaks of orientlaism as a view of the orient from the outside by western lens shaped to meet western needs. And this view takes the textual shape with the effort of western writers. Said in his *Orientalism*, writes "Anyone who teaches, writes about, or researches the Orient and his applies whether the person is an ahtropologist,

sociologist, historians, or philologists either it is specific or general aspects, is an orientalist and what he or she does is orientalism" (2). The westerners are desirous to convey a sense of something that is inexplicable about the orient in such work. The western representation of the orient is a typical cultural creation that enables those powerful to legitimize their domination over those subjugated and dominated. The oriental 'other' constitutes the alter ego of the west and a perpetuation of this dichotomy proves that a powerful cultural hegemony is still at work. The discursive formation, which shows the oriental stereotype and inaccuracy, permits the west to define itself a politically and rationally stronger than orient. Said further writes about it:

The orient has helped to define Europe (or the west) as its contrasting image, idea, personality and experience. Yet none of this orient is merely imaginative. This is an integral part of European material, civilization and culture. Orientalism expresses and represents that part culturally and even ideologically. (1-2)

With this Eurocentric notion the westerners always define the orient as matter of interpretation for them. To maintain the superior identity of the west, the discourses play vital role for analyzing and imposing the oriental stereotype which dominate and prove their hegemonic nature. Said further classifies this point as "the relationship between occident and orient is a relationship of power, of domination, of varying degree of complex hegemony . . ." (1). Hegemony is the power of the ruling class to convince other classes that their interest is the interest of all. Because of this, ruling class becomes successful in promoting its own interest in society.

Said, in *Orientalism* following Foucault argues that images and 'stereotype' about the east are formed by western discourses aimed at governing and controlling the orient. Moreover, Said's *Orientalism* explores how the East is created through western discursive practices. Orient can, however, be known, by the dominant discourses of the west thus assimilated in practices pronounced as inferior or as 'the other' as it does not come up to these representation. Representation can never really be natural depiction of the orient. Instead, it is constructed.

Orientalism, as a colonial discourse, describes the western approach to the orient by which the orient unearths systematically, as a topic of learning, discovery and practice. It helps to create the location of orient in colonial discourse. This text locates the ways of postcolonial approach to study the domination and exploitation of colonizers in colonized land. But Said, on the other hand, challenges the western discourse following the logic and Michael Foucault's theories that no discourse is fixed all time, it has both a cause and effect. And Foucault is much concerned with social practices by the circulation of power.

Moreover, Orientalism is a discourse, the system of statements, within which the non-western world can be known. It is the system of which dominant group (west) constitutes the field of truth by imposing specific knowledge, disciplines and values upon dominated one (non west). Michael and Grace defines discourse as "the term 'discourse' refers to language or social interaction but relatively well-bounded areas of social knowledge" (52). Discourse constructs, defines and produces the object of knowledge in an intelligible way which of the same time excludes other ways of reasoning as unintelligible. There can be no truths, subjects or identities outside of language which does not have stable references and is therefore unable to represent

fixed truth or identities. Truth and identity are unified universal things and descriptions in language through which social conviction come to be counted as truth. Truth is temporary stabilization of meaning. Discourse is social formation.

Discourse is important because it joins power and knowledge together. Thus who have control of who is known and the way it is known. Those who have such knowledge have power over who do not. Foucault sees that power is generated in society by producing the discourse, and by forming the truth. Therefore, he clearly views truth to be intertwined with power.

The important thing here, I believe, is that the truth isn't outside power or lacking in power . . . truth isn't the privilege of those who have succeeded in liberating themselves. Truth is a thing of this world: it is produced only by virtue of multiple forms of constraint. And it includes regular effects of power. (1145)

Truth is a question of not true discovery (cited in above lines) but of the construction by interpretation about the world which are taken to be true. Truth is not a collection of facts, for there can be only interpretations and there is no limit to the ways in which the world can be interpreted. It is the consequence of power. Those who hold power, formulate discourse, the instruments to practice hegemony especially on their who don't.

Discourse, according to Said, can't be free from social and political sphere of an era. Different types of conflicts and contradictions, which are at play in the society, are at the heart of the text in a contextualized form. The text in this context becomes even more powerful because the language used to produce the text not only own reality by which it can achieve power and authority over the reality itself. Such text or

discourse produce a tradition of knowledge "whose material presence, weight", according to Said "not the originality of a given author, is really responsible for the texts produced out of it" (94). Here, the text is governing the reality not reality govern the text. Said, asserting the power of the text, writes in "Crisis of orientalism" that people, places and experiences can always be described by a book so that the book acquires a greater authority and use even than the actuality it describes" (93). This is to say that language used to create text instead refers to itself rather than reflecting the context external to it.

Although Orientalism is often put into political use correlated with process of material exploitation of the east, it produces a form of knowledge that is of great utility in aiding this process and serving to define the west, especially its origin and serving to relegate alien cultures. Said argues that "the political and cultural circumstances in which western orientalism has flourished, draw attention to the debased position of east of object of study" (298). He quotes Anwar Adbel Malek, "The orient and oriental as an 'object' of study stamped with an otherness that is different, whether be it 'subject' or 'object' but of constitutive otherness of an essentialist character" (298).

The orient is governed and dominated by discourse produced by orientlists rather than material, military or political power because discourse makes possible orient as 'subject class'. And the discourse of the west, presenting everything non-western are inferior, manifests western desire to govern to dominate and to control the other then this attitude is colonial at heart. Said's *Orientalism*, the discourse of the west about east, in his opinion serve this purpose in effective manner. It produces a

kind of stereo type of the orient describing it as an object of study stamped with an 'otherness' to make it easier to have power and authority over the orient.

In this way, west has presented the orient in the primitive and barbaric space. Westerners believe that there is a hierarchy of race and they by the right of the race belonged to the superior position. When orient became rebellions orientalists required to give several punishments. Said shares the similar opinion about colonial attitudes in his 'Crisis im Orientalism', - 'When oreintals have never understood, the meaning of self-government in the way we do" (306). Apart from these orientlaists used to locate themselves as the human being and felt, right to rule. It shows that orientalism as a colonial discourse is to rule the orient.

Orientalism, thus, assist to perpetuate colonialism with its hegemonic strategy. Hegemony is an acceptance of imperial domination as a natural process. It is important because the capacity to influence the thought of the orient is by or for the most sustained and potent operation of western imperial power. Consent is achieved by the interpretation of the orient by imperial discourse so that Euro-Centric values, assumption, beliefs and attitude are accepted as a matter of course as the most natural or valuable. The inevitable consequences of such interpretation is that the orient understands, itself as peripheral to those Euro-centric values, while at the same time accepting their centrality.

Said's *Orientalism*, which exclaimed the ways in which colonial discourse operates as an instrument of power, initiated what come to be known as colonial discourse theory, that theory which, in the 1980s, saw colonial discourse as its field of study.

The alliance between the west and the non-west operates as similar as colonizer and colonized in colonial discourse. Bhabha opines that an important feature of colonial discourse is "its dependency on the concept of 'fixity' in the ideological construction of otherness" (66). Although it is generated within the society and cultures of the colonizers, it becomes that discourse within which the colonized may also come to see themselves.

As the very least, it creates a deep conflict in the consciousness of the colonized because of its clash with other knowledge about the world. Bhabha further writes:

The construction of the colonial subject in discourse and the exercise of colonial power through discourse, demands an articulation of forms of difference racial and sexual. Such an articulation becomes crucial of it is held that the body is always simultaneously inscribed in both the economy of pleasure and desire and the economy of discourse, domination and power. (67)

Colonial discourse operates in the norms of "difference". Colonizer feels superior because of the difference from colonized. The hierarchy between them, an insular practice of former, comes close to the economy of pleasure and desire.

Rules of inclusion and exclusion operate on the assumption of the superiority of the colonizer's culture, history, language, art, political structures, social conventions, and the assertion of the need for the colonized to be 'raised up' through colonial contact. In particular, colonizers discourse hinges on notions of race that begin to emerge

The explanation of orientalism is highly matching with the subject matter raised by Adiga in *The White Tiger*. Furthermore, Chinua Achebe in his essay *The Role of the Writer in a New Nation* states that writers need not have any pretensions vis-a-vis their past (Killam 10). On the contrary, their integrity shall be determined by the extent to which they acknowledge the bad sides of their past rather than gloat on their good sides alone. What is suggested is the writer's attempt towards an object appraisal of his/her nation while holding back the temptation to extol the good points of his/her past and pretending that the bad never existed. Now judged by this criterion, one would easily say that as far as the lack of verisimilitude to India's postcolonial achievement is concerned, Adiga does fail in his integrity as a writer at least in *The White Tiger*. In other word, he fails to overcome the colonial tendency of undervaluing or devaluing indigenous traditional and cultural achievements. Furthermore, *The White Tiger* undoubtedly falls into the "imaginatively geography" of the orientalist thought that constructed and thrived on the conceptual divide between the first and third worlds.

In addition, Said further identified three other points in *Culture and Imperialism* which clearly manifests the ways of decolonizing cultural resistances. One is the necessity to see the community's history in whole, coherently and integrally. The second is the need to interrogate the assumptions of imperialist discourse and replace them with a more playful narrative style. And, the third is to pull away from nativism / or separatist nationalism towards a more integrative view of human community and liberation (215-16). Adiga's *The White Tiger* refuses to adhere to anyone of these. Firstly, Adiga fails to juxtapose squalor, exploitation and corruption with beauty, dignity and humanity. As a result, his glimpse of the 'Third World' is unsettling to read about. *The White Tiger* remains a repertoire of shocking

brutality alone. As far as the second point is concerned, *The White Tiger* has led critics to debate how far he fits a western cosmopolitan model of writing as legitimacy and propagates the Eurocentric mental images in the garb of sly humour. It does not challenge the paradigms and intellectual premises of western thoughts. As far as the third point of Said is concerned, Adiga does not enter into an interciviliation alliance against the dominant nationalist discourse. Through Balram's adoption of distinct social behavior, he not only attempts to discover in the working class a counter hegemonic culture but also participates in the processes by which existing institutions and structures of power are produced. In other words, there is not attempt to alter the existing categories and systems of thoughts even as he dialectically represents and reinforces class conflict and class distinction.

In addition with theoretical strand of Orientalism, this project further has reviewed some of other researches done in *The White Tiger*. Keshab Sharma has studied this novel as a novel of representation of only dark side of India in his research paper "Exposition of the Dark Side in *The White Tiger*" (2010). His research has claimed that this novel is unflattering protest of India as a society racked by the corruption and servitude that tends to expose the country's dark side. But, Keshab Sharma ignores the issue of identity crisis in the novel. This issue is brought into light by Prashant Jadhav, a research student for Ph.d. Department of English from Dr. B.A.M. University, Aurangabad -421004. He has attempted to study and analyzed Arvind Adiga's *The White Tiger* in the light of identity crisis, cultural discrimination, political corruptions and inferiority complex in the socio-economic and cultural areas.

In fact, the findings of Sharma and Jadhav is absolute factual because whole novel moves round dark side of India and around identitylessness of the narrator.

These both researchers have presented realistic analysis of this novel. But this project has raised question in Adiga's intention to show such worst picturization of India, the East.

Another, researcher Nirmal Raj Paudel has claimed that the events and crimes in the novel is the consequences of the material gap between poor and rich in his paper "Critique of Capitalist Ideology in Arvind Adiga's *The White Tiger*". He claimed, "*The White Tiger* is that kind of novel which is about men who become restless and discontented as they learn about the huge gap that separate the world they come from and the world they aspire to, and how they are perceived by the privileged, members of other world." But, there are so many such issue will clearly say it is not only India's economy Adiga has negatively picturized. The issues like representation of Indian culture, religion, civilization, politics, women's profession, government, etc. all are worthless, strange ad wild in nature. Hence, Nirmal Raj Paudel's finding is questionable.

Similarly, Niraj Kumar Rijal, in his research paper "Rebellious consciousness in Arvinda Adiga's *The White Tiger*" claimed that it is his rebellious consciousness against the domination, corruption and cruelty. If such then why did he not kill the Stork, Mahesh and other very cruel masters ? Why only Ashok who was neither cruel to him nor to any other person ? If such then why Balram follow the similar way for bribing police commissioner for his own benefit, a most corrupt work ? It is because Adiga wanted to represent Balram as worst man.

In this way, it can be inferred that though there are many incidents in the play, the only purpose of Adiga is favoring the west. He has made a round character whose every narratives degrade the value of India. That's why, Pankaj Mishra consider it a

novel catering to western world. He opines that Adiga represented India for the western audience as:

It's given that a book need not have fully rounded characters. But Adiga is telling a thoroughly westernized story and the problem is that his characters aren't even-large-print caricatures. They're too small to see. In terms of behaviour and specially dialogues, most of the players are indistinguishable from one another. (11)

Mishra here means to Adiga had to give a special character to Balram so that Balram could be well recognized for his role. But so many role given to Balram made him a dramatic narrator who is arranged round so that a particular purpose can be achieved. Adiga has made an unbelievable character. This is only because Adiga wanted to show India inferior in respect of human nature in India against western human nature i.e. American.

Similarly, another reviewer Amitava Kumar has claimed that Adiga has looked India by such penetrating eyes that can only be the eyes of western. How does an Indian eye look only negative or dark sides of India ? Or how does an Indian undervalue his/her everything like life style, culture, religion, rituals, geography, politics government, security force, etc. Therefore, Amitava Kumar commented on issues in the novel as:

Balram's eyes penetrates India as few outsiders can: the cockroaches and the call centers; the prostitutes and the worshippers; the ancient and Internet cultures; the water buffalo and, ... trapped is so many kinds of cages that escapes is (almost) impossible the white tiger.

Hence, Amitava Kumar is sure that such penetrating characterization of Balram and other characters can be only by an outsider, the western.

Similarly, while reviewing the novel Deirdre Donahue finds it as an angry novel about injustice and power. He claimed, "Tiger is not about a caste in India, it's about the economic inequality between the poor and the wealthy elite. The narrator is an Indian entrepreneur detailing his rise to power. His India is a merciless, corrupt, Darwinian Jungle where only the ruthless survive" (Donahue 1). Such comments of Deirdre Donahue clearly shows that Adiga's Indian are merciless, corrupt and they are living in Darwinian Jungle. This means Indian are similar to wild animal Hence, Donahue's view over this novel matches to characteristics of Orientalism explained by Edward Said.

Moreover, on the issues of seclusion, Kevin Rusby writes that "A novelist whose personal knowledge of daily life in India we have reason to question and a narrator who not only would be uninterested in the society around him anyway, but who is either a communist or an imbecile to boot" (191). Thus, Adiga here seem to be an Eurocentric writer who made Balram so weak to get benefit from the Indian territory, custom, religion and politics. Similarly, Barry Forshaw talks about the impacts of socio-politics when he writes in publishers weekly as:

For the most part, Adiga is not really interested in posing his protagonist as a psychologically realistic person. If anything he is a caricature constructed to make a socio-political point about Indian's poor and uneducated who are effectively colonized by the English speaking elites, traveling around India's big cities behind dark-tinted windows, invulnerable in their air conditioned eggs. (34)

Barry Forshaw clearly means that Adiga is favouring colonizer's language, culture and the way of life. In fact, Adiga, to show the West superior and colonizer, created the roles and features of Ashok and Pinky Madam. Ashok after getting education in the West has become elite and the follower and imitator of Pinky Madam for her using of phrase "fuck off" and many more. That's why Lastly, Lily Want, University of Kashmir, Srinagar, India, writes in her article "The Poetics and Politis of Cultural Studies in Arvinda Adiga's *The White Tiger*" asserts that Adiga became fail to demonstrate India as an Indian looks India.

Thus, the depiction of India and Indians in frequent comparison with America particularly and west in general by Adiga in *The White Tiger* is in question. And, the only answer is Adiga presented his Eurocentric attitude through his novel *The White Tiger*.

Chapter-II

Implicit Eurocentrism in Arvinda Adiga's *The White Tiger*

With the theoretical frame 'Orientalism', this section makes an analysis of *Implicit Eurocentrism* in Arvinda Adiga's *The White Tiger*. This thesis, in fact, deems the writer as a follower and strong supporter of Western beliefs because of his western understanding and evaluation of East. Adiga's erroneous presentation of the non-western world as a predominantly inferior and deceitful makes him an orientalist.

In regard of the use of Eurocentrism and orientalism, these two different words have similar purpose to show superior to the West. Eurocentrism, in its literal meaning, is valorizing the west in every aspect without creating any conventional binary opposition. But, orientalism is the discourse which creates conventional binaries i.e. good-bad, rich-poor, civilized-uncivilized, kind-merciless, etc. With ultimate motive to inferiorize the East and superiorize the west. Therefore, here in this thesis both words are similar in their meaning for valorizing the west. Hence, this thesis evaluates only those issues what shows the East as inferior and Adiga as a Eurocentric writer.

The images that are constructed through discourse that make up a lens through which the westerners see the concrete and objective reality. So, it became habitual for western orientalists to approach other cultures as object of study. Orientalists produced text in abundance, for example, in the form of political treaties, law reports, journalistic articles, diaries, memories and more over imaginative literatures. In most cases, these writings, celebrating the cultural superiority of the western metropolis and championing the colonial presence in the colonies, created long-term images and stereotypes about the native culture and people through the use of metaphors and

symbols.

As a result, such texts represented everything non-western as an object of study stamped with an "otherness". The moving metaphors deployed the colonialist discourse as 'native', 'primitive', 'barbarous', irrational' and 'other'. Likewise, the landscape as: 'dark', 'vast', 'heart of darkness' and 'indifferent nature'. Similarly, the political movements as "riots". The natives were uncivilized and undeveloped for colonialists or imperialists or the orient. According to them, they were in need of education and civilization. They also considered that it was the white man's burden to educate evaluation is usually of a down-grading so as to put other cultures, peoples and landscapes in the sub-ordinate position.

As we are now aware, as well as its military might, what distinguishes European hegemony was its strong belief in the potential for universalization of its knowledge in science, politics and religion, and in particular, of its own forms of rationality. European colonizer held the convention not merely that the rest of the world could be understood in the terms, but that the rest of the world also could be encouraged to interpret reality in a European way. Given the powerful strategies of exclusion and repression on which they were built, nineteenth century imperial projects required mechanism of self-legitimizing which too work with power and effectiveness.

As Said in his *Orientalism*, writes "Anyone who teaches, writes about or researches the orient-and his applies whether the person is an anthropologist, sociologist, historians, or philologists-either it is specific or general aspects, is an orientalist and what he or she does is orientalism" (2), Adiga in his this debate novel "*The White Tiger*" writes about India's geography, Indian Culture, Indian Custom,

Indian politics and many more about India, a vast land of the East: Hence, according to Edward Said, Arvinda Adiga-who journalist by profession belongs to the criteria of an orientalist and his creation, the novel is an orientalism discourse. Adiga describes a village of India as such:

Down the middle of the main road, families of pigs are sniffing through sewage-the upper body of each animal is dry, with long hairs that are matted together into spines; the lower half the body is peat black and glistening from sewage. Vivid red and brown flashes of feather-roosters fly up and down the roofs of the houses. (Adiga 20)

Here, Adiga has generated such a character- who speaks the words of Adiga himself in general and in particular, Adiga created his own complete feature with Ashok, an Indian born but West learnt elite. Therefore, the narratives made by Balram are in fact, the narratives of Adiga, a journalist by profession. And, hence a reviewer Amardeep, a member of monthly book club review "Why I Didn't Like *The White Tiger*", write:

It seems like a pretty clever way to set up a rather unconventional protagonist-and indeed, Adiga's protagonist, "Balram Halwai", is often quite funny in his various "half-baked" solo liquies on various politically incorrect topics.

But there's just one problem: it doesn't make any sense. No one who was "half-fonned" in the way described in the passage above would be capable of actually realizing it and articulating it in this way. Such a person couldn't be at once defined by his adhoc grasp of the word and self-conscious-about it. This should be a third-person narrator's

comment, not a first-person confession. (Amardeep).

Amardeep means Balram can not say such things about his native country. It is Adiga who expressed his own attitude towards India to define Europe superior. Moreover, a person who is uneducated and very poor can't be such intelligent and capable to write letter to the Chinese Premier and handle such big entrepreneurship with the help of computer. A person who was even unable to speak single word of English, how can he be surprisingly able to manage police case so easily ? These all things are planned works of Adiga to show Indian as inferior. Said further writes about Orientalism as:

The orient has helped to define Europe (or the West) as its contrasting image, idea, personality and experience. Yet none of this orient is merely imaginative. This is an integral part of European material, civilization and culture. Orientalism expresses and represents that part culturally and even ideologically. (1-2)

Here, Edward Said means every country and her people have their own kind of culture, custom, environment, economy, politics and so on but to show the west superior Eurocentric writers creates binaries to differentiate each from other. And, in doing so they give negative characters to the East and positive characters to the West. That's why, Adiga has cleverly represented America (the west) by comparing with India again and again in this novel. Mukesh the elder brother of Ashok, told Ashok about their father in such a way:

He got into politics because he had to, Ashok-you don't have a choice in the Darkness. And don't panic, we can deal with this income tax charge. This is India, not America. There's always a way out here. I told you, we have some one here who works for us-Ramanathan. (12)

Above statements of Mukesh clearly defines America as light place because he told India is not like America and India is dark, then certainly America is light in contrast to India.

Similarly, Balram narrates the conversation between Mukesh, nick-named as Mongoose by Balram and Ashok on Indian politics in such way:

We're driving past Gandhi, after just having given a bribe to a minister.

It's a fucking joke, is not it?... 'It's a fucking joke-our political system- and I'll keep saying it as long as I like.'

'Things are complicated in India, Ashok. It's not like in America.

Please reserve your judgment. (135)

Thus, Adiga has represented American political system as good in comparison to Indian political system. American politicians don't take bribe for illegal works to be done, and they never allows any harmful, disasterious, violent, corrupt and unlawful act to be accomplished by taking bribe.

Likewise, the procedure of elections that place in India is also compared with western system of election. A political leader describes to Ashok about Indian elections, "The elections? All wrapped up. It's a landslide. The minister said so this morning. Elections, my friend, can be managed in India. It's not like in America" (213). By comparing Indian electoral system with American electoral system, Adiga identifies the American electoral system as good.

Hence, this text of Adiga should be counted as a text under Orientalism discourse which define the west by defining the east as opposite to the west.

Said argues that "the political and cultural circumstances in which western orientalism has flourished, draw attention to the debased position of the East as object

of study" (298). Said quotes Anwar Abdel Malek, "The orient and oriental as 'object' of study stamped with an otherness that is different, whether be it 'subject' or 'object' but of constitutive otherness of an essentialist character." (298).

Adiga, in his novel *The White Tiger* matches to the definition of Orientalism because representation of the east is quite contrastive to the west, the superior. Indian culture, custom, religion, political system and economic condition have been portrayed as worst and completely different than the west superstitious, vulgar, corrupt, barbaric, brutal and so on.

The exposition of capital city of India, Delhi has been described as a place of otherness' from the place of West.

Go to old Delhi, behind the Jama Masjid, and look at the way they keep chickens there in the market. Hundreds of pale hens and brightly coloured roosters, stuffed tightly into wiremesh cages, packing each other and shitting on each other, jostling just for breathing space; the whole cage giving off a horrible stench-the stench of terrified, feathered flesh. The very same thing is done with human beings in this country. (Adiga 173-174)

Such above explanation of Old Delhi shows the condition of light area of India and her people. Indian urban people are compared with chicken their living and their being chopped. Here is question that how human can be shown similar to chickens ? Do westerners live apart from each other ? Do they not live like children in crowd ? Or, do they have not poor and problems in their western countries ? It is all because to show the East backward and coward in comparison to the West. Hence, so pathetic pasteurization is done by Adiga in *The White Tiger*.

Thus, the orient is governed and dominated by discourse produced by orientalists rather than material, military or political power because discourse make possible orient as 'subject class'. And the discourse of the west, presenting everything non-western as inferior, manifests western desire to govern, to dominate and to control the other. Said's Orientalism, the discourse of the west about east, in his opinion serve this purpose in effective manner. It produces a kind of stereotype of the orient describing it as an object of study stamped with an 'otherness' to make it easier to have power and authority over the orient. In this way, west presents the orient in the primitive and barbaric space. So, in the part of villagers, Adiga Portrays the landlords very cruel and merciless and women as barbaric and brutal giving them stereotypical images of birds. Balram narrates, "The Buffalo was one of the landlords in Laxmangarh. There were three others, and each had got his name from the peculiarities of appetite that had been detected in him. The stork . . . the wild boar . . . the Raven" (24-25).

Thus, Adiga has presented stereotype images of the villagers. And, he describes the immoral, merciless and unjust behaviours of the Indian villagers. Similarly, Adiga's women characters of India are uncivilized and barbaric. Adiga's women in India give their favour to materialistic value. Women, here even do not care their husband in comparison to money:

The women were waiting for them. They hid behind the door, and as soon as the men walked in, they pounced, like wild-cats on a slab of flesh. There was fighting and wailing and shrieking 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"

(Adiga 26).

But in contrast to Indian women, Pinky Madam, the representative of West is represented very kind and rational for showing Indian women as other side of a coin and a 'subject' of study. Adiga represented Pinky Madam as such (after Pinky Madam hitting a child on the way):

Halfway through she quieted down, but then, as we got closer to the apartment block, she started up again. She said, 'We have to go back.' Don't be crazy, Pinky Blaram will get us back to the apartment block in a few minutes. It's all over.' 'We hit something, Ashoky.' She spoke in the softest of voices. 'We have to take thing to the hospital.'

'No.'

Her mouth opened again-she was going to scream again in a second.

Before she could do . . . to spit them out, he tore the scarf from her around her neck, tied it tightly around her mouth, and shoved her-face into his lap and held it down there. (163-164)

Such narrative made by Balram refers the immoral and inhuman behavior of Indians. i.e. Balram himself and Ashok. In such condition Adiga could make a kind-hearted Indian for taking the victim to the hospital or for just a look either the victim is dead or alive. But, Adiga by internationally made the Indian inferior even than a woman who have committed a serious crime of leaving her husband according to Hindu religion. A west learnt but Indian born, Ashok is also shown inferior than west learnt and west born, Pinky Madam.

Hegemony is an acceptance of imperial domination as a natural process. It is

important - because the capacity to influence the thought of the orient is by for the most sustained and potent operation of western imperial power, consent is achieved by the interpretation of the orient by imperial discourse so that Euro-centric values, assumptions, beliefs and attitude are accepted as a matter of course as the most natural or valuable. The inevitable consequence of such interpretation is that the orient understands, itself as peripheral to those Euro-centric values, while at the same time accepting their centrality. That's why Adiga being-hegemonized by western culture, has represented only dark sides of India. A researcher Keshab Sharma blame to Adiga for such creation of plot of this novel:

He deals in confidence scams, over-ambitions business promotions and enjoys approaching life with a philosophical turn of mind. If anything he is a caricature constructed to make a socio-political point about India's 'dark side'. It refers to the masses of poor and uneducated who are effectively colonized by the English-speaking elites, traveling windows, invulnerable in their-air-conditioned "eggs". India's eliter, Adiga wants to show, can misbehave with impunity. (Sharma, Exposition of the Dark side of India in *The White Tiger*).

Similarly, the alliance between the west and the non-west operates as similar as colonizer and colonized in colonial discourse. Bhabha opines that an important feature of colonial discourse is "its dependence on the concept of 'fixity' in the ideological construction of otherness" (66). Although it is generated within the society and cultures of the colonizers, it becomes that discourse within which the colonized may also come to see themselves. As the very least, it creates a deep conflict in the consciousness of the colonized because of its clash with other knowledge about the

world. Bhabha further writes:

The construction of the colonial subject in discourse and the exercise of colonial power through discourse, demands and articulation of forms of difference racial and sexual. Such an articulation becomes crucial if it is held that the body is always simultaneously inscribed in both the economy of pleasure and desire and the economy of discourse, domination and power." (67)

Colonial discourse operates in the norms of "difference". Colonizer feels superior because of the difference from colonized. The hierarchy between them, an insular practice of former, comes closer to the economy of pleasure and desire. Thus, to show the relationship of colonizer and colonized, Adiga represented Ashok and Pinky Madam as representatives of the West. Adiga has brought the issue of sexual discrimination and racial discrimination and domination. In village, women are shown most powerful, cruel and barbaric to show India as an Imagery place. Likewise, the male of upper class family are represented as dominator. The women of such family are shown valueless and needless to speak about. In particular, colonizer discourse flourishes on notions of race that begin to emerge at the very commencement of European imperialism. Through such distinctions it comes to represent the colonized, whatever the nature of their social structures and cultural histories, as 'primitive' and the colonizers as 'civilized'.

Said, too, talks about colonial discourse in his highly accredited book 'Orientalism'. He proposes a semiotic of 'Orientalist' power-examining the varied European discourse which constitute 'the orient' as a unified racial, geographical, political and cultural zone of the world. Said's analysis is revealing of, and relevant to,

colonial discourse:

Philosophically, then kind of language, thought and vision that I have been calling Orientalism very generally is a form or radical realism, anyone employing Orientalism, which is the habit for dealing with questions, objects, qualities and regions deemed-oriental will designate, home, point to fix, what he is talking or thinking about with a word or phrase, which then is considered either to have acquired or more simple to be reality... The tense they employ is the timeless eternal; they convey an impression of repetition and strength... for all these function it is frequent enough to use the simple copula is. (72)

Semiotic practice, in *Orientalism*, is maintained by employing the phrases, tense and other powerful images that constitutes picture of oriental. Then makes western understanding easier. Said's analysis is very much relevant to colonial discourse as well since the West does the same practice over the East.

Similarly, in 1835, Thomas B. Macauley articulated the goals of British colonial imperialism most succinctly: "We must do our best to form a class who may be interpreters between us and millions whom we govern, a class of persons Indian in blood and colour, but English in taste, in opinions, words and intellects" (61). By training certain Indian elite under western education, the British rulers would be able to create an intermediate class of people who would be distinguished from the general mass of people. Such intermediate class of people would be as interpreters between the British and millions of Indian they ruled. The reason for the construction of this type of intermediate people was to control and rule the Indians because few hundred thousand British subject would be unable to rule and regulate millions of native

Indians. But, through this novel, Adiga has wanted to show European as superior than the East because there is no chance to physical colonization of the East by West at the present time. So, Adiga has selected Ashok and Pinky Madam as an intermediate people. They represent the west. Being up brought and educated under English system, Ashok and Pinky Madam cannot relate to their own culture. They frequently humiliates Balram when Balram could not adjust to their English system. For instance:

Ashok, 'she said:

'Now hear this. Balram, what is it we're eating'

I knew it was a trap, but what could I do?

I answered. The two of them burst

Into giggles.

'Say it again, Balram'

They laughed again.

It's not pi JJA. It's pizza. Say it properly.'

Wait-you're mispronouncing it, too. There's a T in the middle. Peet. Zah.

Don't correct my English, Ashok. There's not T in pizza. Look at the box'. (154)

In this way Balram is frequently humiliated by Ashok and Pinky for not being able to pronounce the word pizza in a correct manner. English language has always been a tool of domination and language of oppressor. The masters administrate their power through language. In the master-servant relationship, the dominant group imposes their will on the subordinate group through the help of language. Thus, by showing Indian as non-speaker or wrong-speaker of English language Adiga has interiorized Indians. Because, Adiga in the very beginning of his this novel has clearly written the

value of English language through the words of Balram: "Neither you nor I can speak English, but there are something that can be said only in English" (3). This shows the compulsion of English language. Hence, Adiga has represented Western as superior by language too.

Said further writes in his *Orientalism* "East is a place of romance, exotic beings, haunting memories and landscapes, remarkable experience" (1). Therefore, Adiga has created static symbols and images of Indian peoples and places. Such as name of the protagonist was Munna, which means a baby or little boy only. Likewise, the stork is a naughty bird and this naughty birds images has given to the father of Ashok a-landlord. Similarly, images like the-Raven, The Buffalo, The Wild Boar and Mongoose etc. are some of the stereotypical images given to the landlords. Why did Adiga selected this? The only cause is to show- Indian as stereotypical. Adiga, even pictures God Human in very humorous language comparing to monkey's attributes:

At the end of the market is a tall, white washed, conelike tower, with black intertwining snakes painted on all its sides-the temple. Inside, you will find an image of a saffron-coloured creature, half man half monkey: this is Hanuman, everyone's favorite god in the Darkness".

(Adiga, 19).

Such portrait of India, Indian gods, and culture categorizes Adiga as an Euro-centric. Another scholar, Chinua Achebe in his essay "The Role of the Writer in a New Nation" states that writers need not have any pretensions vis-a-vis their past (Killam 10). On the contrary, their integrity shall be determined by the extent to which they acknowledge the bad sides of their past rather than gloat on their good sides alone. What is suggested is the writer's attempt towards and object appraisal of his/her nation

while holding back the temptation to extol the good points of his/her past and pretending that the bad never existed. Now judged by this criterion, one would easily say that as far as the lack of verisimilitude to India's postcolonial achievement is concerned, Adiga does fail in his integrity as a writer at least in *The White Tiger*. In other words, he fails to overcome the colonial tendency of undervaluing or devaluing indigenous traditional and cultural achievements. According to Chinua Achebe, Adiga had to extol India's bad sides by interpreting them in most wonderful way. He had to show his integrity towards his own nation. Similarly, he should have any pretensions towards India's past. But if readers we go through the whole story of the novel *The White Tiger*, they will not find any issue of India Adiga has acknowledged. Instead he has pictured Indian culture as worst. Religious pathos is mocked.

One fact about India is that you take almost anything you hear about the country from the prime minister and turn it upside down and then you will the truth that thing. Now, you have heard the Ganga called the river of emancipation, . . . No ! - Mr. Jiabo, I urge you not to dip in the Ganga, unless you want your mouth full of faces, straw, soggy parts of human bodies, buffalo carrion, and seven different kinds of industrial acids. (Adiga, 15)

Above lines clearly claim that Adiga is not entertaining India's religious customs. He is unable to recognize the religious values of taking bath in Ganga because he has compared this bathing with western bathing system in swimming pool. There is no doubt that the water of swimming pool. There is no doubt that the water of swimming pool is clean but what's about Eastern religious custom where Ganga is considered as a means of emancipation.

Similarly, Adiga has described Lamangarh's geography so dirty, "Down the middle of the main road, families of pigs are sniffing through sewage - the upper body of each animal is dry, with long hairs that are matted together into spines; the lower half of the body is peat-black and glistening from sewage. Vivid red and brown flashes of feather - roosters fly up and down the roofs of the houses" (Adiga, 20).

Adiga here demonstrated Laxmangarh so backward in its sanitation. But why didn't he portrayed the green vegetation, rivers, forest and the beautiful fort where Balram used to go for timely visiting wonderfully ? He had to do that. As it is clearly that where is absence of industries there environment of such remote areas always remains out of air pollution, sound pollution, crowdness, etc. But Adiga has not explain such aspect of Laxmangarh.

Similarly, Adiga has presented a deteriorate picture of Indian governance system, government and public services. He presentation shows that Adiga is in temptation for British imperialism because he might have an opinion that if British had ruled this country, this country would have been flourish and there would not be fraud, bribing, murder, prostitution, bargaining, etc. as if such things does not occur in the West.

Likewise, Adiga's characterization of Indian women is irritable. How could a woman be so cruel to his grandson and her children and immoral to her husband ? Adiga's women in *The White Tiger* are completely brutal. They are shown selfish. They preferred only money. They are shown fighting with their husband who have just come from city living months and years for their earning. How is it possible ? Where has gone Indian women's devoteness towards their husband which is well respected in the eastern religion ? Likewise, in India there is social custom that eldest family

member should run the house. they should manage all household needs and fulfill all members' wants. But Kusum, the granny of Balram who is guardian of Balram's family is shown so cruel. She is shown by Balram's perspective only. Why is she not analyzed by her family's perspective ? That's why there are so many holes where eastern beliefs, religious pathos, customs, geographical beautiful aspects are buried in *The White Tiger* by Adiga.

Thus, for accomplishing the role of a writer in a new nation Adiga had to respect Indian culture, custom, geography, civilization. He had to integrate the nationality and had to acknowledge dark side as one part of their culture. He had to include good sides of India, too. But he has not done. Hence, he had become fail to show India as Indians look India.

Furthermore, *The White Tiger* undoubtedly falls into the "imaginative geography" of the orientalist thought that constructed and thrived on the conceptual divide between the first and third worlds. Edward Said, further has identified three special points in Culture and Imperialism that manifest decolonizing cultural resistance. One is the necessity to see the community's history whole, coherently and integrally. The second is the need to interrogate the assumptions of imperialist discourse and replace them with more playful narrative style. And, the third is to pull away from nativism/or separatist nationalism toward a more integrative view of human community and liberation" (Said 215-16). As for the first, Adiga fails to juxtapose squalor exploitation and corruption with beauty, dignity and humanity. In contrast to this, Adiga has presented Indian religion so humorously. His comparison between a wild animal monkey and a god Hanuman is completely unsuitable in Orient faith. He could glorify the greatness of Hanuman, the god of servitude and faith.

Instead, Adiga explained about him without any sense of respect. He through the mouth of Balram so-called civilized, said:

At the end of the market is a tall, white washed, conelike tower with black interwinning snakes painted on all its sides temples. Inside, you will find an image of a safron - coloured creature, half man half monkey. (Adiga, 19)

According to Edward Said, Adiga had to give proper respectful description of the god, Hanuman. Hanuman had not to be compared with the wild animal, monkey.

Similarly, Adiga has represented the holy river Ganga as the dirtiest river. As it is world widely known that the water of Ganga is taken as holy water and is accepted to offer for worshipping, Adiga had to glorify it. But he has requested the Chinese Premier, Wen Jiabo not take dip into Ganga which is a source of emancipation from all kinds of wordly sins. He said, "No ! Mr. Jiabo, I urge you not to dip in the Ganga, unless you want your mouth full of faecess, straw, soggy parts of human bodies, buffalo carrion, and seven different kinds of industrial acids" (Adiga, 15).

Adiga is indifferent to his own Indian religious custom he has been hegemonized by western culture and present himself as Ashok a western learnt man favouring western custom of love marriage, divorce, modern dresses for women, etc. He has no respect for religion. In place of stopping Wen Jiabo to take bath he had to urge him to take bath once in his life in this holy river. Adiga's such athiest view early indicates his as a Eurocentric.

Moreover, Adiga represented his narrator of the novel as a wild animal who is merciless and heartless person. He has been given such characteristics who never

cares about his family, master and his country. He left to send money for his family, he killed his beloved master and disclosed the unbelievable and notorious secrets. On the other hand, Adiga has given such notorious features to all entrepreneurs which is noway good. Balram's self acceptance of such vulgar crime is only Adiga's characterization to show Indian as wild. Balram said:

"I could gloat that I am not just any murderer, but one who killed his own employer (who is a kind of second father), and also contributed to the probable death of all his family members. A virtual mass murder.

(Adiga, 45)

Hence, by giving only negative features Adiga has created very dark picturization of Indians and their socio-cultural condition. Another major issue of this novel is the economic sector of Indians. Adiga though particularly talks about a certain groups of poors but in general he unravels the poverty of whole India. He has brought the issue of villagers in extreme poverty and city people as rich comparatively but some of the city area are indulged in utmost poverty. The women of village are so money minded because they have not been supplied with their needs. Likewise, city area's poors are furthermore pathetic in views. "Go to Old Delhi, behind the Jama Masjid, and look at the way they keep chick . . ." (173).

On the other hand, though Adiga does not talk about women city except Pinky Madam, wife of Ashok, he has clearly depicted the picture of prostitution, a worst among worst profession for women. Women are shown in the occupation of prostitution for their earning. This also indicates the worst condition of Indian economy:

The old driver explained the nature of the wares on offer. Up in one building, sitting on a windowsill in such a way that we could see the full spread of their gleaming dark legs, were the 'Americans': girls in short skirts and high platform shoes . . . There were eunuchs in one window - teenagers in the next window. The face of a small boy appeared from between a women's leg and then vanished. (Adiga, 58)

By depicting such pathetic condition of women including women with their children work in brothel for money, presented the Indian Government's inability to give women a prestigious and safe employment. Male are also shown as jobless in Indian villages. For job males have to defeat other males. Strongers are only given job. Even jobs are given on the basis of castes. And, hence, Balram frequently gets job for sweet making because he is from Halwai caste but unable to get such job in which he is able for. After enough search only he got job of chauffer for Ashok's family.

Similarly, on the issue of economy of Indians, Adiga mostly represented negative sides professions i.e. political leaders bribe taking, women's fight at home for money in village, prostitution in urban areas, drivers diesel sepoing and frauding to their master, murdering looting money, politicians and drivers working as agent of whores, government doctors working in private clinic and giving and taking bribe, dowry system for marriage, etc. Adiga, in this novel, has not included any single work which is faultless or crimeless. He had to talk about the agriculture of Indian, software of India, various electronic productions of India and many more Why didn't he talk about those things ? It is all because to show orient economy impoverished and corrupt. He has not thus, presented all Indians' economic activities to show India's economy. As for the first pillar to manifest decolonizing cultural resistance, Adiga

had to juxtapose squalor, exploitation and corruption with beauty, dignity and humanity. But, Adiga has shown particular's economy to refer India's economy which is itself a big fault of Adiga. As a result, his glimpse of the Third World is unsettling to read about. *The White Tiger* remains a repertoire of shocking brutality alone.

As far as the second point is concerned *The White Tiger* has led critics to debate how far he fits a western cosmopolitan model of writing as legitimacy and propagates the Eurocentric mental images in the garb of sly humour. He does not challenge the paradigms and intellectual premises of western thoughts. Adiga had to challenge the western concept "Orient as barbaric brutal, stereotypical, traditional and merciless. He had not to make such all round character like Balram who is talent but uneducated identityless, poor, murderer, driver, robber, entrepreneur, rooster coops, honest, innocent and so on. Such characterization of Adiga is an area for being question raised. But Adiga has done this knowingly to inferiorize the orient. It further can be taken as silent acceptance of Eurocentricism.

In respect of Said's third point is concerned, Adiga does not enter into an inter-civilization alliance against the dominant nationalist discourse. Through Balram's adoption of a distinct social behaviour, he not only attempts to discover in the working class a counter hegemonic culture but also participates in the processes by which existing institutions and structures of power are produced. In other words, there is no attempt to alter the existing categories and systems of thoughts even as he dialectically represents and reinforces class conflict and class distinction.

Hence Adiga's *The White Tiger* completely falls under the paradigm of Orientalistic discourse. Edward Said's explanation of Orientalism discourse in orientalism, and Adiga's representation of India in 'The White Tiger' is matching to

each-other very much. And, such demonstration of Indian geography, people, culture, politics, economy, corruption and religion etc. are intentionally created by Adiga to show India as inferior to the west.

Chapter - III

Adiga as a Eurocentric

Arvinda Adiga, the Man Booker Award winner is analyzed through this entire project. His debut novel *The White Tiger* has made him a Eurocentric in his writing. He is, in fact, hegemonized by European culture, politics, economy, geography and life style. Although he is an Indian born man, his education and career are achieved in Europe. His long stay in Europe has dominant impact over his motherland's culture, politics and socio-economic life style. And, hence he has only seen dark side of India and her people. Most part of this novel only represents India as geographically big but unmanaged, culturally very backward and traditional, religiously superstitious, economically poor, socially worst and politically corrupt. Adiga, an Anglo-Indian has conceptualized a state of perfection. He seems indifferent on issue of faults of the west.

As it is all clear that every country has their own culture, profession, geography and so their life style is such things differs from people to people, country to country and with geographical variance. Likewise, religious belief also significantly affect the way of culture, and hence changes occur in the way of survival. Similarly, every country has both dark and light sides of her. But, Adiga in his this novel only explained about dark side. His categorization of India has not become convincing. Though he has said city part as India of light, he only talks of fraud, poverty treachery, discrimination, etc. in cities of India. Such description of India of light is unmatched to the definition of light. His judgment over India is not absolutely correct. That's why Amardeep reviewed this novel as being narrated by

third person narrator but according to Adiga, this novel is first person confession. But Balram has been given an unbelievable character for his role.

Additionally stereotypical images given to land lords of India is also one of the issue which clearly compares the difference between the West and the East. And, it indicates the East as inferior to the West. Even women of India are represented as brutal and immoral. But, west born and learnt Pinky Madam has been shown very kind and good.

Similarly, nomenclature rite is made issue of humour. Religious beliefs are satired and governance is criticized. Thus, Adiga in his *The White Tiger* has depicted India as undeveloped, strange, imaginative place and Indian as socially and culturally corrupt. According to Chinua Achebe, "Writers need not have any pretensions vis-a-vis the past in a knew nation". So, Adiga had to describe good things of India and his attempt had to towards an objective appraisal of his nation while holding back the temptation to extol the good points of his past pretending that the bad never existed. Likewise, Adiga had to overcome the colonial tendency of undervaluing or devaluing indegenous traditional and cultural achievements.

Furthermore, *The White Tiger* undoubtedly fails into the "Imaginative Geography" of the orientalist thought that is constructed on the concetpual divide between the first and the third worlds. Adiga has not entered in any pillars identified by Edward Said in his "Culture and Imperialism" that manifest decolonizing cultural resistance. Adiga's *The White Tiger* refuses to adhere to anyone of these. As for the first, Adiga fails to juxtapose squalor, exploitation and corruption with beauty, dignity and humanity. As a result, his looks to the Third World is unsettling to read about. *The White Tiger* has only become a pot of shocking brutality. As far as the second

point is concerned, *The White Tiger* has given critics to debate how far he fits a western cosmopolitan model of writing as legitimacy and produces the Eurocentric mental images in the garb of sly humour. Adiga does not challenge the paradigms and intellectual premises of western thoughts. As far as the third point of Said is concerned, Adiga does not enter into an intercivilization alliance against the dominant nationalist discourse. Through Balram's adoption of a distinct social behavior, he not only attempts to discover in the working class a counter hegemonic culture but also participates in the process.

Thus, Adiga through Balram's narration has brought his Euro-centric views in light in *The White Tiger*, as all picturization of Indian villagers, pathetic women, cruel women of village, religious discrimination and domination, brutality, etc. comes under the discourse of orientalism. Likewise, the comparison of Indian politics, behaviour, prostitutes, transportation, elections, etc. with the west by American perspectives is the creation of binaries. And, showing American as superior in every respective aspect is, in fact Eurocentricism. Hence, there is implicit Eurocentricism in the *The White Tiger* of Arvinda Adiga and Arvind Adiga, by these reasons, is a Eurocentric novelist.

Moreover, this novel can further be reviewed on the issue of its politics using political Irony, cultural hegemony using cultural study theory and postcolonial hangover, etc. Some of other theories like Realism, Naturalism and Marxism are possible theoretical strands to review the *The White Tiger*. But, to understand and analyze Arvinda Adiga's intention Orientalism or Eurocentrism is the best theoretical strand that has been used by this project. And, the theory vividly shows Arvinda Adiga as a Eurocentric novelist.

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