

your right hand know what's the left hand is doing. Everything hush-hush. Everything gupchup" (254). The boy enquires how his father would work out his corrupt practices at various capacities. As an officer in the irrigation department, he would use cement deals as the mantra of success. He made the first gold necklace for his wife through such deals. If posted to the Office of the Home Ministry, he would play the game with transfers of police officers to raise funds for the party.

When Ashutosh refers to a possible raid of their home, the father has his instant reply. Since nothing belongs to him, he would let them take whatever they get for themselves. "My mind is clean. I have not taken anything for myself. Whatever little there is- those are handling charges, nothing much. I am not attached to any of these things. I can turn my back on all this and go off. Become a mendicant or a wandering fakir" (255).

Awaiting in vain, for his wife's return late that night, the father retires to sleep. As Ashutosh awaits her arrival, his grandfather emerges from behind the photograph. He tells Ashutosh that he emerges "whenever Dharma falls into a stupor and immorality prevails, I reincarnate myself to come back in every age to uphold the moral order" (256). The boy is impressed by grandfather's miraculous appearance on planet earth. He is eager to know why he returned to earth. As they converse, Radha is seen on the other side of the bar drinking more beer. The grandfather moves towards Radha and tells her that he came to meet her, his daughter-in-law. He tells her that he has come on a visit on his anniversary. He expresses his surprise that she is with a person who is not her husband. The conversation leads to the father exerting his control over his family. He threatens to throw her out of the household. Radha argues that she is mature and broad minded and he should mind his business. Before departure, she searches around for the grandfather's photograph. The old man also tells Mahadev that he is ashamed of himself with such wicked ways perpetrated in his household.

Returning to Ashutosh, the grandfather enquires of all that happens in his household. The boy reveals how the jeweller frequents the home with necklaces and ornaments. The old man is told that his mother comes home late every night. The old man regrets that things have turned from bad to worse since he died.

The dramatist also very deftly introduces Alaka, the girl friend of Ashutosh, to portray the corrupt world of the elders into which young people are drawn. Their free relationship with each other continues any time of the day and night. The grandfather, though he enquires about the girl, doesn't probe further into their privacy. The old man suddenly becomes serious and utters: "Ash! Ashes to ashes, dust to dust. Twenty-Five years since I left. Heap of cold ashes, twenty-five years old" (269). The grandfather is surprised to know that Ashutosh is willing to call her any time late that night.

The scene shifts to the father asking Ashutosh for the garland to honour his father. He approaches the old man with the garland and wishes him happy Death Anniversary. He further questions why he came back from death. The old man, on the other hand, enquires how he got all the money. He confesses that he gobbles money and lives a free life. He drinks in front of his son and doesn't bother about his wife frequenting bars. He is not ashamed of what he does for the party. He keeps justifying his magic mantra of corruption which he longs to pass on to his son "My son must be straining his ears to listen to every word from inside. He is restless. He wants the magic mantra of corruption from me....All this talk of principles- shallow, brittle. No real principles. The only principle is to be in power. No one can stand up and take a few firm steps. But our own people pull us back like crabs. Wet and slippery" (274). When the old man enquires of domestic happiness, he has his justification. "Everybody has the freedom! The freedom to enjoy the power! A home in the Party.... This is our private concern. No entry for the Dead or the Living. You heard that in the bar. You saw her bar. Each one has his or her bar. Her way is different. My way is different" (275). He questions the old man why he had to come from the dead with his views and values totally different from the present generation. He tells him to be off as they are fine with no time for the dead. As they recite poems to each other, Mahadev comes behind the father and puts a black bag over his head. In the dark, he locks his hands behind like a condemned criminal. He is unable to free himself and cries out for help. Mahadev tells him that it is by professional skill that he has handcuffed him. He begs Mahadev to free him, but instead he is told about the political changes. The father acknowledges and tells Mahadev that he is the new pillar of life. He calls him the architect of his own life.

Recalling all that happened, the father is enveloped in emotional turmoil as the old man is about to go back into his photograph. As he moves off Alaka comes with a gun license for Ashutosh from her father. The play ends with the swearing –in-ceremony of Mahadev as a minister and Ashutosh's father sobbing and chanting his woes. The Godfather theme music continues to be louder and louder indicating the establishment of dynastic hegemony of corruption.

Though the play is absurd, it has its message on the way of the world of corruption perpetrated by power wielding politicians who establish their dynastic power through Machiavellian politics. The grandfather is helpless in establishing right living in his household, as corruption looms large. The dark comedy is a superb satire on contemporary political corruption in India.

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Contextualising Aravind Adiga's *The White Tiger* in Postcolonial Paradigm

- Bhagabat Nayak

Abstract

Arvind Adiga's *The White Tiger* is an excoriating portrayal of the post-colonial realities of India. It is a moral biography of his protagonist who makes a long journey from a remote village in Bihar to the city of Bangalore. This presents how the proletarian yahoos are exploited by the capitalist hounhnhms in post-colonial capitalist India. The novelist projects India as a divided nation into 'Rich India' and 'Poor India', and attacks her economic miracle and rise as a global power. In the self of a sociologist, psyche of an economist, and spirit of a humanist he focuses the crude realities of India's socio-economic growth. Focusing the realities of shining India he attacks her failure to establish democratic socialism. The capitalist mission of the rich helps them to exploit the poor that makes India a faltering nation. The novelist is serious about the condition of the poor due to India's rise as a global power. India's alround progress without eradicating poverty is the authorial concern that disturbs the sociologists, politicians, economists and policy makers. He believes that this is a kind of internal colonialism in which his protagonist desperately fights for his existence. The rise of the rich and capitalist class in metropolitan cities and progress in industrial and IT sectors do not define the real progress of India. The protagonist's movement from his native village to Delhi and Bangalore is a soul searching mission in an emancipatory zeal. While the protagonist murders his master it sounds like the story of crime and punishment but the nemesis reveals that the subaltern protests only to end his subalternity. A postcolonial reading of the novel reveals the difference between common man's imagination of India during freedom movement and her growth as a global power in the recent times.

Keywords: Cannibalistic, Dickenson grotesques, reportorial narration, citified fellow and economic weightlessness.

Analysing a text critically in a theoretical context is often called textual politics in postcolonial theory. One can not avoid this politics while reading a text as it is necessary for the 'worldliness' of text. Postcolonialism / Post-colonialism does not mean only where the story of colonialism ends rather where the ruled and colonised self revolts and colludes with the imperialist self in the status of 'other' or in voicelessness. Aravind Adiga's *The White Tiger* (2008), the Man Booker Winner of the year has drawn rave reviews better than his first book *Between the Assassinations* can be read as a postcolonial text from different perspectives. Focusing on the realities of two Indias - the India

imagined during the freedom movement; and India, the growing global power for her economic miracle Adiga expresses his concern for the attitude of the rich towards the poor that makes India a faltering nation. He believes that class system is a major obstacle for the establishment of democratic socialism as it promotes inequality and divides Indian society on economic line. With India's independence Western colonialism has come to an end historically but internal colonialism of the rich in the form of economic exploitation has a spurt. There is no constitutional and conscientious support for this but the rich in their capitalist mission exploit the poor for their selfish desire.

Adiga's novel is a counter to the optimistic tales of India's roaring economy. It presents his anger against India's class system that creates a vast underbelly. Narrating India's class system that divides the Indian society he presents how the rich promote a colonial type oppression in their hegemony. The rich and poor are in an economic and emotional 'contact zone' that establishes 'Lordship and Bondage' relationship. In India's civilisational plenitude the poor are still treated as Calibans in George Lamming's paradigm. Narrating some fundamental problems of the backward classes in an epistolary form of the novel Adiga presents some 'unremitting realism' in his attempt to relocate India in colonial past and postcolonial context. The novel is a work of cynicism from certain angles for its less orientalist views and "lampooning the middle class who are, regardless of the tired accusations about "writing for the foreign market" (Overdorf 64). Narrating the moral biography of his protagonist, Balram Halwai he presents this "tedious, unfunny slog" and his "schoolboyish sneering" (Manjula Padmanabhan's expressions) in an excoriating manner. In spite of its uncomfortable reception at home the novel draws the attention of our policy makers who lacks constructive outlook to improve the condition of India's vast underbelly and underclass. Adiga not only presents them through the suffering of his protagonist but also expresses their simmering anger through him. The poor in India are still a colonised lot, their life and sacrifice is never canonised in nation's politics. Their socio-economic set up is such that this does not decolonise their mind rather it keeps them in a "spiritual subjugation" (Thiong'O 9).

In his letters to the Chinese Premier, Wen Jiabao on his visit to Bangalore, Balram Halwai presents his 'secular criticism' about India's class division that generates colonial oppression and promotes a social disparity on the basis of economy. The irony is that when India was colonised Indian mind was decolonised but when their body is decolonised mind is colonised in Hegelian phenomenology of master-servant relationship. Adiga is not a Marxist, nor a Naxalite nor he likes the Facist attitude of his protagonist but as a realist he projects the claustrophobic effect of poverty in human life. Presenting the facts about India he holds "a mirror to realities" (Deshpande 1) which we refuse to accept. Balram's letters to Jiabao appear to be Adiga's "secret, uncensored articles" (*Outlook* 64).

The poor in India are presented as the Fanonian 'wretched of the earth' for its class and caste structures. The rich have an amnesia for India's colonial past and the poor are not in a "will to forget" their traditional loyalty to their landlords and rich masters for their economic dependence that creates a "dreadful secondariness" (Said 207) in them. Focusing on the socio-economic and political condition of Bihar in the metaphor of 'Darkness' he gives an oblique reference to pan-Indian situation. In his reportorial narration his "characters at the colourful extremities of society are Dickensian grotesques ... adrift in a country that is lurching rapidly towards bland middleclass normality" (Suri 63). In his fictional presentation Adiga expresses his concern for the colonial bent of mind of the rich and the psychic inferiority of the poor in their loyalty to them. Poverty makes his protagonist a neurotic sort in an inferiority complex. Adiga is not happy to see India's slowness in eradicating poverty, malnutrition and common diseases that makes the life of the poor miserable. He presents how the poor live in subjugated and often in 'deterritorialisated' condition. The poor as internal diasporas migrate to different cities in search of work and the rich as a ruling class become corrupt, venal and make the ruled class desperate and 'brazenly cannibalistic' in their imperialist attitude.

The novel appears to be a tourist's account on two Indias - India that 'shines' and India that 'unlits'. India that shines in her corporate and industrial world is countered with her poverty and filth in villages and city slums where his protagonist Balram Halwai, the son of a rickshaw-puller grooms his career first as a chauffeur in Delhi and then an entrepreneur of driving technology in Bangalore. Vijay Nair rightly remarks:

The White Tiger traverses the familiar territory of class and caste divide, poverty and exploitation and the triumph of the human spirit that one expects in a book that unfolds from a place called "Darkness" in Bihar and draws its protagonist from an impoverished family of rickshaw pullers who were in the business of making sweets before fate intervened (2).

Balram's life story is "The Autobiography of a Half-baked Indian" (10). He is a man from the Darkness where poor struggle in their life as rickshaw-pullers, taxi-drivers, coal miners, slum dwellers, pimps, ragpickers, vendors and beggars in different cities and metropolitan centres. He is proud of his native village Laxmangarh in the heart of darkness in Bihar where Ganga flows and Buddha had his birth and enlightenment. In Adiga's view the Ganga is not a fabled river which is decolonised from the Ganges to Ganga by T.S. Eliot but in his protagonist's view it is a living inspiration to Indian mind, psyche and belief. In existential reality and spatial suffering Balram's life story becomes a divine tragedy with the murder of his conscience. In the horrors of poverty Balram enjoys its debasing effect. His journey from his village Laxmangarh to Dhanbad to Delhi to Bangalore does not bring any respite rather it presents the bleak realities of life in his working class status. The growing inequality between the rich and poor matters much for the social disharmony. In

ambition and impatience the poor often gain some worldly wisdom. As millions migrate from their villages to Dhanbad, Gaya, Calcutta and Delhi Balram begins his picaresque journey from Laxmangarh and ends it in Bangalore. Adiga expresses his concern for the suffering of the poor, servants, drivers, gardeners, cooks and people of lower ranks who obey their employers as the "way dogs understand their masters"(112).

Poverty is the worst kind of evil that mocks at postcolonial India's "marvels of democracy" (103). When India's policy makers boast of her economic success in corporate world and outsourcing of knowledge millions still remain poor, illiterate and live as slum dwellers. Balram's life and career, ambition, despair, loyalty, faithfulness and radical thinking not only present the fate of the exploited masses in the Darkness but also the schemy, corrupt and selfish nature of the rich. In Manichean allegory while the poor remain loyal to the rich in their economic dependency the rich confront the poor in their political and economic imperatives. The poor in the Darkness live below the poverty-line, suffer from typhoid, cholera and many common diseases. They do not have sufficient schools for education, hospitals for treatment and roads for communication. Narrating the political scenario during election in the Darkness Adiga presents how the poor villagers fall victim to crafty and schemy politicians. These villagers fail to understand the political manifestoes of the politicians and discuss about their political ambition "like eunuchs discussing *Kama Sutra*"(98). The crafty politicians attract the young minds with their encouraging words, "We need more boys to come back and build India into a superpower" (104). The landlords also form a party, the All India Social Progressive Front and promise the people good roads, clean water, good hospitals etc. As a whole the politicians do not follow the philosophy of India's great leaders nor believe in India's great political tradition. In stead of doing populist politics they demonstrate public support for them by bringing truck loads of people from different places to their meetings for a political milage. They talk about Gandhian ideology and their Nehruvian dreams but in reality they camouflage their selfish motives and work without ethics.

The novel is a mordant critique of "India Rising". It presents the brutal reality of a political and economic system that allows a small minority to prosper at the expense of a silent majority. In an investigative way the novelist presents India's economic miracle that helps the rich to lead a luxurious and comfortable life, and makes the poor cynical about their fate. The ever widening gap between the rich and poor exposes the rot in the three pillars of modern Indian democracy, enterprise and justice. Balram Halwai is called the White Tiger from his childhood for his right answer to the school inspector's question-"What is the rarest of animals - the creature that comes along only once in a generation?"(55) in any jungle. In the human jungle of Darkness Balram really appears as a White Tiger and tries to fulfil his father's ambition by learning reading and writing. He remembers his father who had a desire not to see him as "a human beast of burden"(27) and live on adulterated items for which

children fail to maintain U.N. standard nutrition and grow with oversized heads. In the Darkness the future of the villagers is in the hands of the landlords and Naxals who are in eternal rivalry. He observes the acute economic disparity between the rich and poor that divides India. Balram is shocked to realise that "The story of a poorman's life is written on his body, in a sharp pen"(27). Balram's shifting of career from his family occupation and father's profession to be a driver is just for a better life without any motive hunting malignity. He knows that ambition makes the postcolonial Indians dreamy with their "new ways of living and thinking" (Lyotand: 90) but the millions of poor in their economic dependence fail to dream and feel life dull and dreary. His observation of class division at village teashop where the rich and high castes are offered plastic chairs; and low castes, rickshaw pullers and daily wage earners sit on the ground in squatting position terribly shocks him. Balram realises that poverty is the sole cause of their 'inferior rank' and this revolts his conscience. He is determined to fight against this inequality as the last man of Darkness.

Caste based occupation still plays a great role in Indian society. In India's socio-political dynamics, cultural hybridity and globalised economy caste is not totally a forgotten concept. In rural economy it decides a person's fate and future. Equality irrespective of caste, creed and religion often sounds a misnomer due to India's traditional caste system. Balram's caste and occupation make him a subaltern. He can not make himself free from the caste prejudices of the rich whose caste based economy and land-lordship help them to assert their economic and political hegemony. The landlords whom the villagers call Buffalo, Stork, Wild Boar, Mongoose and Raven, all in animal names refer to their real nature. Balram thinks that these landlords believe in Benthamite philosophy without having Kantian maturity to think good, be good and do good in universal ways. They can neither be the saviours of the poor nor they can do any miracle for them like the messianic harbingers. While the rich treat the poor in a 'hostile delirium', the poor enjoy the debilitating effect of poverty in silence. The rich rule them for their subordination because they have the full control over economy.

Narrating the neo-colonial scene in Bihar Adiga reminds us about India's colonial past when imperial control over economy was making the nation a slave. Partha Chatterjee rightly remarks "Postcolonial study implies to the structure of power. Its politics impel it to open up that framework of knowledge that presumes to dominate it, to displace that framework, to subvert its authority, to challenge its morality" (42). For Balram "If postcolonility is to be reminded of its origins in colonial oppression, it must also theoretically urged to recollect the compelling seductions of colonial power" (Gandhi 4). He makes his journey from the land of Darkness to the cities of dazzles with an emancipatory zeal. But to his disillusionment he finds everywhere:

Power is employed and exercised through a net like organisation. And not only do individuals circulate between its threads; they are always in the position of simultaneously

undergoing or exercising their power. They are not only its inert or consenting target; they are also the elements of its articulation. In other words, individuals are like vehicles of power, not its points of application (Foucault 98).

After his coming to Dhanbad and Delhi Balram fails to liberate him from his rich master Ashok and his wife Pinky Madam. In Delhi's metropolitan life he finds how the rich set 'Rooster Coops' for the poor drivers, cooks, gardeners, ragpickers, slum dwellers and wage earners in which they can neither revolt nor can escape from it. He remains loyal, faithful and obedient to his master and his American wife and drives them in a Honda City to different public places, five star hotels, shopping malls and then back to their Gurgaon apartment. Sitting idle at the parkings he observes the fate of his fellow drivers who call him a 'village idiot' and a 'country mouse' in their seniority of living in the city. Balram shares his shock with them in the status of 'other' and enjoys life like them in the apartment dormitories and waits to attend his master.

In Delhi's civilisational plenitude and depravity Balram becomes a polemical critic of the rich and resists the hegemony of his master. He marks the differences of life when the rich live in Delhi's expensive flats, ride air conditioned cars, visit five star hotels and shopping malls; and the poor mostly the beggars, vendors, slum dwellers live under overbridges, on the pavements and in the slums. The same difference he had found in his village where the rustics "go out to the fields with blackened sickles, begging one landlord or the other for some work" (27). In Delhi he observes the condition of drivers who wait for their master at the parking zones in churning stomachs or denied entry into the shopping malls for wearing sandals. In Delhi's entrepreneurial world he finds poverty and inequality in acute form. He interrogates the makers of modern India's glorious parliamentary democracy in their postcolonial success. This does not mean that Balram has no love for his country, countrymen and her success. He expresses his unhappiness over India's poverty, inequality; and futility of honesty and loyalty in life. Balram writes to Jiabao that the Indians have a rare quality of entrepreneurship which the Chinese do not have but he appreciates China as a freedom loving nation. In a note of appreciation he writes, "(You) Chinese are great lovers of freedom and individual liberty. The British tried to make you their servants but you never let them do it"(5). After his reading of *Exciting Tales of the Exotic East* he has come to know that the other freedom loving nations are Abyssinia and Afghanistan which have never let themselves to be ruled by the foreigners. He is unhappy that India has a failed past record to defend the exploiters for which millions like him are being toiled in slavery in their postcolonial status. His poverty promotes his faithfulness and faithfulness leads him to slavery in the tradition of an honest servant. Like servant-god Hanuman in Indian myth he expresses his loyalty to his master and carries him and his wife like Ram and Sita. The irony is that lord Ram allowed Hanuman to be loved by his followers and worshiped by his devotees but his master Ashok falsely implicated him in a murder case which Pinky had caused in a road

accident. His master compels him for a 'forced confession' of his crime on a legal paper. Now Balram apprehends that he will be sent to Tihar Jail for no fault and his family will toil in poverty for ever.

Balram knows that rich in Delhi are "citified fellow of debauchery, depravity and wickedness" (197). He never believes that his master will be such a hypocrite to fleece him for his interest. In a pessimistic outlook he imagines that "The greatest thing to come out of this country in ten thousand years of its history is the Rooster Coop" (173) in which he waits for his fate. Mapping the metropolitan sociology and psyche of the rich and poor the novelist makes his protagonist a "human spider" (52). Faithlessness in the mutuality of master-servant relationship turns Balram into an intimate enemy of his master. In a combat mood he interrogates his colonial authority who conducts his power within multiple social relationship. He desires to liberate his colonised self in ethical inadequacy and escape from the 'Rooster Coop', "The capital of this glorious nation. The seat of Parliament of the president of all ministers and prime ministers. The pride of our civil planning. The showcase of the republic" (118). In Delhi's dazzles he finds roads are good, people are bad, police are rotten, drivers are worst and becomes cynical about Indian politics and politicians for their double-speak nature. He dislikes their craving for power without any ideological transparency. Balram develops a kind of disenchantment for Delhi. For him Delhi is no more a crazy city. Like Balram the poor have a "pessimistic perspective about India" (White:237). In Delhi's cultural hybridity, entrepreneurial economy and corrupt politics Balram finds the withering of basic human values in life.

Balram is a caste and class subaltern. His dependence on his master for his poverty does not allow him to speak against the injustice done to him. He thinks that the British have left India for good giving the charge of "Men with Small Bellies" to the "Men with Big Bellies" (64). The rich exploit the poor establishing a political and economic imperialism in the 'sign' of power. In Darkness the rich have a number of criminal cases in their names. Even they are convicted for murder, rape, grand larceny, gun smuggling and pimping yet they continue to be the ministers and claim to be the great socialists. During election the politicians in the Darkness organise special pujas, distribute mutton *biryani* in front of temples and seek public blessings for votes. As the leaders lack essential anxiety of Indianness in their values, tradition and culture the common men drift away from the mainstream of nationalism. This gives rise to separatist elements who get attracted for new political isms, smuggle Chinese bombs and plan to raise a civil war. The fate of judiciary often becomes miserable. Narrating the fate of judiciary in Ghaziabad court Balram writes to Jiabao:

The judge gave an order that the lawyers didn't like, and they simply refused to accept his order. They went mad - they dragged the judge down and beat him, in his court. The matter was not reported in the press ... If people start beating the

judges - in their own courtrooms - that what is the future for our country? (215).

If the rich and power-charged people become dishonest, immoral and selfish how long the poor can serve them as their servants. The poor cannot remain silent. Balram in his emancipatory zeal and ethical disenchantment slits his master's throat. Balram's ungratefulness may have cathartic effect but it is a pragmatic necessity in his frustrated psyche. Balaram has asserted his Spivakian claim for right. Murdering his master Balram liberates him from slavery. The novelist sanctions him a relief in postcolonial belief, "If the subaltern can speak then, thank God, the subaltern is not a subaltern any more" (Spivak 158).

Balram's murder of his master and running away with his bag of money brings an ending to the story of internal colonialism. In the deconstruction of his postcolonial status Balram realises that unless he ends his ethical and philosophical obligation to his master in an emancipatory zeal and 'triumphant utopianism' he cannot end his suffering. He realises that his poverty causes self-subalternisation and faithfulness has no use as this does not improve his life. He indigenises his inherited and acquired ethical gospels in a disenchantment to decolonise his mind. In postcolonial / postnational ethics he realises that the moral doctrines one learns from his family, tradition and subjugated life can help a person to be a divine being but it is not for his well-being. Ashok's attempt to implicate him in the crime of murder changed Balram's concept of loyalty, faithfulness and obligation. He likes no more to be a historical subject in the model of a loyal servant but in implacable enmity with his master he liberates his subaltern self. In a sense Balram's

Decolonisation is the meeting of two forces, opposed to each other by their very nature ... Decolonisation is the veritable creation of new men ... the primary Manicheism which governed colonial society is preserved intact during the period of decolonisation; that is to say, the settler never ceases to be the enemy, the opponent, the foe that must be overthrown ... The immobility to which the native is condemned can only be called into question if the native decides to put an end to the history of colonisation - the history of pillage - and to bring into existence the history of the nation - the history of decolonisation (Fanon30, 40-41).

Theorising nation as an identity Balram continues his struggle with India's caste, class and religious conflicts. The role of the ruling class, the privileged category and the politicians is so dubious that they demean India. He writes to Jiabao with regret that "The people of this country had a chance to put an efficient ruling party back in power, and instead they have voted in the most outrageous bunch of thugs" (280).

Bangalore is the technology paradise that prepares India for twenty first century. Balaram prefers this city to start his career as an entrepreneur with his late mater's money. In India's Silicon Valley he invests his

master's money which he had saved to bribe the politicians for evading tax. He invests that money in driving technology and ends his claustrophobic career. He desires liberation in a painful introspection that ends his master's bandit-mode for ever. His entrepreneurship in driving technology is an attempt to decolonise his mind. In a revolting conscience he believes if power is the means of conquest for his master he has the right to resist it psychologically. He renounces his traditional virtues and resists Ashok's capitalist rapacity. He becomes less emotional but more objective about his future. In Hegelian 'mutuality, master-servant relationship' is a philosophical elaboration but it does not allude him to be a rational being. His desire to be an entrepreneur in Bangalore with his master's money expresses his ingratitude in a weak-willed decision. As a subaltern he can not speak but revolt in silence. He believes if power asserts hegemony his ingratitude assures his emancipation. In existential reality a slave cannot live in non-aligned condition with his master because of his economic and other methods of dominance in capitalist psyche and political hegemony. He is motivated to raise a war against these civilised savages for whom millions like him toil in subordination. While his ethics makes him loyal to his master conscience makes him seductive to have a therapeutic retrieval from his 'dreadful secondariness'. Balram's psychological tenacity is a pathological outcome in his postcolonial thinking and his murder to his master is an attempt to end his master's imperialist hegemony.

Balram, the member of a Halwai family is supposed to make gulab *jamuns* and sweet pastries becomes an entrepreneur in India's Silicon Valley. He had gone to Delhi to make his fortune. As he found nothing good about his country and about his life he moves next to Bangalore. In Delhi he was fed up with human nature, character and selfishness. He believes that one's destiny is not delivered but deserved. In the neo-colonial policy of the rich, the poor cannot rise in their economic 'weightlessness' but in political disenchantment they have to search for an alternative. In an expectation and confrontational psyche

Balram Halwai can't get rid of the blood stains on his conscience. His personal guilt of realizing his ambition through murder - turns political and morally bankrupt man confesses to Chinese premier Wen Jiabao, telling the story of his rise from the swamp of Silicon Valley. But it becomes the story of the darkness that is India, ... where the new economy means shiny call-centre workers still in air conditioned towers overlooking filthy shanties, and where an entrepreneur can survive the slime and grime of bureaucracy only by greasing palms (Saxena 12).

In Bangalore he practises yoga to make his fugitive self stress free. He finds Bangalore, the city of outsourcing famous for "doing things in India for Americans over the phone. Everything flowed from it -real estate, wealth, power, sex ... one way or the other" (298). He finds here how the

highly qualified persons have become slaves to a rich country and become victims to its neo-colonial policy. The Bangaloreans live like the animals in a forest do. They "Sleep in the day and then work all night ... because their masters are on the other side of the world in America" (298).

Bangalore provides new identity to Balram. After murdering his master he has snatched away his name. He is known as Ashok Sharma instead of Balram Halwai in Bangalore's entrepreneurial world. This may be an attempt to keep himself away from the police net but it expresses his victory over his coloniser and colonised self. Balram establishes his driving technology in the name of his late master and manages his driving business with drivers, vehicles, garages, mechanics and a silver Macintosh laptop. His late master's entrepreneurial strength is a no match to Balram's survival instinct. One can think him of becoming neurotic but in reality Balram becomes heuristic to liberate himself. If the master was Hegelian in the self-realisation of good Balram becomes Nietzschean, good with power now in his personal imperatives. Expressing a rational outlook for his crime he philosophises the history of Alexander the Great, Abraham Lincoln of America, and Mao of China who liberated themselves by killing their masters. Balram wanted to rise in his career graph. In a radical ideology and rationalist philosophy he thinks that Gandian protest has emotional advantage but it will not help the poor to rise at par with the rich in India's postcolonial space.

With the information on All India Radio Balram comes to know about Jiabao's visit to Bangalore next week. He prepares himself to project "moral and saintly India" (4) and her secular fabric before Jiabao where the Hindus believe in 36,000,000 gods, Muslims worship one and Christians worship three. Many like him are not educated enough but think wisely like great poets Rumi, Iqbal, Mirza and Ghalib. Viewing Balram's concept of religion, belief and practice Adiga narrates about the economy and political hegemony which plays an important role in the tolerant and secular view of the Indians in their postcolonial reality. In his view India is a funny country where people like Buddha and Gandhi are born, parliamentary democracy is popular, entrepreneurs take "technology like ducks to water" (12) and invent "hard-boiled eggs to space-ships" (173) on the internet; landlords who bear animal names of Buffalo, Stork, Wild Boar, Mongoose and Raven exploit the people; and millions like Balram serve their masters with loyalty or in impatience slit their masters' throats. When India shines with the prospects of her globalised economy, the reality affects her dazzles for its defective economic planning that promotes a great social divide enabling one section to rise with exploitation, corruption and wickedness; and the other to be the victims of it. Adiga is not hopeful enough with 'India Rising' and questions in his narrative device how long Indian economy will exist on the outsourcing of knowledge. In negative capability he believes that loyalty, faithfulness and gratitude may be virtues in human