Identity Redefinition in Postcolonial Fiction. A Case Study: Aravind Adiga's *The White Tiger*

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Dedication

To:

My tiger Mother for being the first teacher who taught me to trust Allah and believe in myself.

My loving Father who taught me to pursue my true passion.

My adorable Sisters and dearest Brothers who have always taken care of me and loved me the most.

My sweet Nieces and Nephews, each of whom has a special place in my heart.

My best Friends

To all people who love me

Kaouther RAMADANE

To my beloved family members for their support and prayers, for their permanent encouragements over the course of my studies, May this work be the fulfillment of your wishes, and the fruit of your infallible support, thank you for always being there for me.

Sana HABES

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We are the seeds you planted.

Abstract

The White Tiger, the winner of the Man Booker Prize, written by Aravind Adiga depicts the negative image of the contemporary India. Studies have examined the novel from a sociopolitical view attempting to scheme its effects on individuals' identity; however, this dissertation mainly focuses on the psychological conflict of the protagonist identity. The investigation of Balram Halwai's identity is achieved through an analytical and an exploratory research. In order to psychoanalyze the protagonist's identity struggle, this dissertation interprets *The White Tiger* in accordance to Sigmund Freud's psychoanalytic analysis of the defense mechanism and Frantz Fanon's interpretation of his theory of violence to highlight the psychological component in identity redefinition. On the basis of this process, this work determines that Balram Halwai's new identity is the outcome of his distinct consciousness, and his use of various defense mechanisms reduces his anxiety reaching self-esteem. It also concludes that *The White Tiger* is a call for a revolution opposing the peaceful ways of the Indian working class and threatens to bring about the fall of the corrupt system currently in control.

Key Words: Psychoanalysis, Postcolonialism, Identity, Redefinition, Subaltern, India, Anxiety, Defense Mechanism, Violence.

Résumé

Le Tigre Blanc, le lauréat du Prix Man Booker, écrit par Aravind Adiga, représente l'image

négative de l'Inde contemporaine. Des études précédentes sur ce roman ont été faites d'un

point de vue sociopolitique dans le but de déterminer ses effets sur l'identité des individus.

Cependant, cette thèse porte principalement sur le conflit psychologique de l'identité du

protagoniste. L'investigation de la redéfinition de l'identité de Balram Halwai s'effectue à

travers une recherche analytique et exploratrice. Pour psychanalyser sa lutte identitaire, cette

étude interprète *Le Tigre Blanc* en faisant recours à l'analyse psychanalytique des

mécanismes de défense de Sigmund Freud et l'interprétation de la théorie de la violence de

Frantz Fanon pour mettre en évidence la composante psychologique de la redéfinition de

l'identité. Sur cette base, ce travail déterminera que la nouvelle identité de Balram Halwai est

le résultat de sa conscience distincte et que son utilisation de divers mécanismes de défense

réduit son anxiété concernant l'atteinte de l'estime de soi. Il conclut également que *Le Tigre*

Blanc est un appel pour inciter la classe ouvrière à faire une révolution qui s'oppose aux

voies pacifiques connues par les indiens et menacer de provoquer la chute du système

corrompu qui domine actuellement à l'Inde.

Mots clés: Psychanalyse, Postcolonialisme, Identité, Redéfinition, Subalterne, Inde, Anxiété,

Mécanisme de Défense, Violence.

الملخص

تسعى رواية النمر الأبيض التي كتبت من طرف المؤلف الهندي أرافيند أديغا و الحاصلة على جائزة مان بوكر إلى وصف الصورة السلبية للهند المعاصرة. بالرغم من أن الرواية حظيت بعدة دراسات تناولتها من زوايا اجتماعية و سياسية محاولة تحديد آثارها بدقة على هوية الفرد الهندي، فإن هذه المذكرة تركز بشكل رئيسي على الصراع النفسي الكامن في هوية بطل الرواية "بالرم هالوي" حيث يتم بلوغ التحقق منها ورصدها من خلال بحث تحليلي واستكشافي. وبهدف التحليل النفسي لصراع هوية البطل، يقوم هذا العمل بتفسير الرواية اعتمادا على آليات الدفاع السيكولوجية لسيغموند فرويد، ووفقا لتفسير نظرية العنف لفرانتز فانون من أجل إبراز العنصر النفسي في إعادة تعريف الهوية. وعلى هذا الأساس، سيحاول هذا العمل إثبات أن الهوية الجديدة التي سيكتسبها بالرم هالوي هي نتيجة وعيه وكونه مختلفا عن غيره. كما أن لجوءه لآليات دفاع متعددة سيقلل من قلقه حيال وصوله لمبتغاه ؛ ألا وهو احترام الذات. ثم من شأن هذا العمل أن يخلص إلى أن النمر الأبيض هي بمثابة نداء يحث الطبقة الكادحة في الهند على الثورة التي تتعارض مع الطرق السلمية التي عهدتها، وتهديد بإسقاط النظام الفاسد السائد حاليا في الهند.

الكلمات المفتاحية: التحليل النفسي ، ما بعد الاستعمار ، الهوية ، إعادة تعريف الهوية، الطبقة الكادحة ، الهند، القلق ، آلية الدفاع ، العنف.

List of Abbreviations

TWT: The White Tiger

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Introduction

Postcolonial literature is a new literary genre that immerged in newly liberated countries shortly after the Second World War. Authors of this era used their medium as a tool of storytelling to communicate not only their countries' history but their personal experiences as well, and in away impose their existence. Their purpose consisted mainly in rebuilding the people's mindset through extensively incorporating the notion of national identity in their literary work to strip away Western conventional perspectives.

Nowadays, this burning passion seems to have faded away as more and more writers started thinking of revolution as an era long past and to a certain degree neglecting the importance of national identity as it being an ageless concept. This struggle is further apparent in nations such as India, where the existence of these patriotic writers in this modern age is most needed. As the country still witnesses the effects of colonialism, and lives under the neocolonial hegemony. Aravind Adiga is one of many postcolonial Indian writers who prioritize their nation independency and are looking for a radical social change, strong enough to galvanize the population and free India from the indirect west colonization rooted deep within its flawed system and corrupted politicians.

The postmodern Indian English fiction writer, Aravind Adiga, initiates his path into the world of Literature through his debut novel *The White Tiger* in 2008, and quickly shot to fame all over the world when he received the "Man Booker Prize" in the same year of its publication. The Indo-Australian writer and journalist is the fourth Indian-born author to win the award, after Salman Rushdie, Arundati Roy and Kiran Desai. The book explores issues of poverty, caste, religion, and corruption in India, masked cleverly by irony and dark humor; it describes India's class struggle in a globalized world. Through a retroactive narration, the poor Indian villager boy, Balram Halwai, details his journey to Delhi as a driver then to Bangalore as a rich businessman, the state to which he escapes after slaughtering his lord and

robbing his cash. Ultimately, the main character transcends his position of sweet-maker to a successful entrepreneur owning a taxi company.

The story pivots around the protagonist's identity reformation and his journey from India of "Darkness" to India of "Light" (*TWT* 10), as he describes it "The Autobiography of a half-baked Indian" (*TWT* 8). Balram's journey gave raise to many debates; *The White Tiger* has been discussed by a considerable number of authors from a sociopolitical view. The research to date focused on Indians' identities transformation that resulted from the various flaws of their society. In her article "Redefinitions of India and Individuality in Adiga's *The White Tiger*" Kathleen Waller explains that people are kept in the lower caste of Indian culture due to the social hierarchy, i.e. class division in India prevents low caste from moving beyond their social scale; consequently, the response of Indians is unsuccessful and perhaps even counterproductive.

Moreover, Goh, Robbie B. H in his article "Narrating 'Dark' India in *Londonstani* and *The White Tiger*: Sustaining Identity in the Diaspora" asserts that Adiga's *The White Tiger* is called a black comedy, marked by an invincible sense of disillusionment and cynicism, with little or no hope of escape or change available to the protagonists, and with a strong sense of predetermination pervading the text. Goh demonstrates that Adiga is uncovering the sparkled picture of present day India. He demands that the passive facets of Indian society, especially abusive forces, social treachery, degenerate legislators, prejudice, and religious radicalism give a little of a superior future to Indians, and life goes on disregarding the anguish and disastrous situation.

Abdullah M. Al-Dagamseh in his article "Adiga's *The White Tiger* as World Bank Literature" demonstrates that *The White Tiger* read as World Bank Literature provides critiques of the globally hegemonic discourses of success story narratives by exposing the contradictions of different, but overlapping facets of neoliberal ideology. In this way, Al-

Dagamseh denotes that world bank writing serves not exclusively to interface the political, historical, and economic powers and conditions encompassing the generation of literary writings, yet additionally to regard narratives as historical documents which represent the political and socioeconomic consciousness of the post World War II era. The protagonist Balram, for instance, appropriately accepts and in the end embodies the social request to a level of unification, where the refinement between individual decision and ideological impulse is undefined.

The recent researches mentioned above attempt to scheme the sociopolitical problems which affected the Indian identity; however, they did not take into account the psychological effects of these issues on Indian identity which has remained mainly not discussed in the shadow of such debates. By further developing their investigations, the dissertation will follow the psychological conflicts of the protagonist Balram Halwai. By breaking into pieces the changes occurring to the protagonist's identity and comprehending the nature of his identity reformation, the most important questions raised here are: Does the character face anxiety? What are the defense mechanisms he adopts to face it? What is the nature of the protagonist's emerging identity? Does the writer call for a violent national revolution or for an individual change?

Thus, the overall purpose of this work is to study the effect of colonization on the contemporary Indian identity using of the unconscious psychological strategies of Sigmund Freud's defense mechanisms theory, and conducting the particularities of Frantz Fanon's theory of violence within the context of decolonization. Both theories will highlight the causes and explore the changes of the new born Indian identity through analyzing the psyche of the main character Balram who reflects a considerable part of the Indian subalterns. Secondly, this study intends to comprehend the reasons behind the continuance of corruption

in the country through examining the protagonist's violent behavior, as well as to know the author's perspective concerning India and the reasons behind his resort to violence.

In order to cover the already stated objectives as well as to answer the research questions, a qualitative method is deemed suitable for this research. To explore Balram Halwai's, the protagonist of *The White Tiger*, identity redefinition and the psychological changes he undergoes in a nation suffering from corruption, economic obstacles and class struggle, this dissertation seeks to demonstrate how Balram finds himself in the middle of an identity struggle. The analysis process interprets *The White Tiger* in accordance with Freud's psychoanalysis, namely defense mechanism, and Fanon's theory of violence, these two theories are depended on to find out defense mechanisms applied by the main character and the motives of his violent action. Further, to examine and analyze the novel, data from various sources are collected and used. Through an explanation and an interpretation of the data found in different literatures including ebooks, electronic articles, theses, encyclopedias, and journal articles, a close reading to the novel is based on an in-depth investigation and a detailed examination of the main character.

Therefore, the dissertation will hold a two-chapter structure, one theoretical, the other practical. The first chapter entitled Psychoanalysis and Postcolonialism "Theoretical and Conceptual Background" establishes a historical background of the effects of post independence and globalization on Indian identity. Confused on whether to keep their local identity or follow the worldwide tendencies, Urban Indians overlap their identities in order to fit within the modernized society. By referring back to psychoanalysis and post colonialism, the representativeness of each theory with its basic concepts is much relied upon to establish a merely descriptive and an exploratory background. From one hand, an overview on the psychoanalytic theory is given, shedding light on its leading figure, Sigmund Freud, and the adoption of his basic theories, concepts, and views to the literary field.

On the other hand, this chapter will also provide an introduction to the postcolonial theory in general, aiming at understanding the reasons behind its initiation and continuity. Post colonial authors included their own experiences of colonialism to create their literary genre, different from that of the Europeans, where they implicitly implied their purposes trying to provide their version of the colonial history and regain autonomy. These writers coined multiple concepts that explain the psychological state of the colonized, but this research will mainly focus on mimicry and ambivalence followed by the causes of the colonizers' violent movements.

Under the title "The Psychological Analysis of Balram Halwai's Identity in *The White Tiger*", the content of the second chapter is a pure analytical and a detailed exploration of the protagonist's identity. Firstly, it provides a feedback on the novel in a postcolonial context. Secondly, it analyzes Balram's use of defense mechanisms to moderate and reduce his anxiety. Stratifying on Freud's concept of suppression figures out the first defense mechanism Balram applies. Moreover, rationalization is the second defensive technique he employs. The third mechanism of defense adopted by the main character is identification to reach self-esteem. Thirdly, it describes the stages that Balram undergoes to redefine his identity. It starts with the characters' addiction to mimicking the elites, focusing mainly on the protagonist who eventually faces a frustration in identifying his self-belonging due to constantly going back and forth between two opposite cultures. Thus, the study attempts to clarify his ambivalent state. Regarding the last part, it is dedicated solely to the Fanonian theory of violence which seeks to demonstrate the causes leading Balram to commit his atrocious crime.

Chapter One: Theoretical and Conceptual Background

Indian writers were highly interested in studying the postcolonial theory. They created through literature their language to prove their existence and correct their history using more adequate methods in making their work original, as well as suitable concepts in describing their people's experiences that they endured so far, and show the continuous effects of colonization. Despite the Indians' mimicry to adjust to a new living and the colonizers' efforts to change the mentality or cultures of the Indians, the origins of these latter often remain the most prevalent that is why this colonizers' influence or the colonized mimicry often result in an ambivalent state that would lead them to experience an identity struggle. They also adopted many Freudian ideas in their literary works. Sigmund Freud the leading figure of Psychoanalysis is considered as a rich source of theories and suggestions. His ideas are widely adopted in the literary field. So, to understand the psychoanalytical theory one has to understand first the field of psychology, since it is a fertile ground of concepts and ideas that can be related to discover the human psyche.

1.1. Historical Background

Identity, considered as the focal point of impacts and attributions, it requires a deep analysis of multiple forces. Those forces vary from one nation to another. In order to explore the Indian identity, in particular, it is necessary to analyze both the continuous influence of Indian's colonial past and globalization current effects. Examining how these procedures of the past and present connect help to comprehend the effect of colonialism and globalization on identity.

1.1.1. The Indian Identity in Post-Independent India

The phase following India's independence embodied new insights into Indians. In 1947, the nation started to defeat the colonial inheritance of economic low development, close complete illiteracy, vast occurrence of sickness, and social injustice and inequality.

Hundreds of years of backwardness were completely to be abolished, freedom to be guaranteed, and individuals' dreams to be achieved (Chandra et al. 1-2). The second half of the nineteenth century saw the full blossoming of national political awareness and the development of a national movement in India. On December 1885, stand out into the world the Indian National Congress under whose initiative Indians pursued an extended and brave battle for freedom from the British control, which India won and celebrated in 15 August 1947, when the British Empire passed the Independence Act to end the East India Company hegemony (Chandra 196).

In his book *Modern India*, the Indian writer Chandra declares that India's improvement of its economic policies after 1947 have relied upon and been molded by the imperatives of the colonial heritage and the acquired structure of underdevelopment. In the meantime, the key plan of India's advancement and its strategies were profoundly affected by the ideologies of the national movement, which overthrew British rule, and by the structure of improvement that it had developed since the last quarter of the nineteenth century. Essentially, modern Indian patriotism emerged to address the difficulty of outside dominance. The very states of the British policies helped the development of national passion among Indians. The advancement of a national movement in India was the outcome of the British control and its direct and oblique results which gave the material, moral and intellectual conditions. In fact, the conflict of the interests of the Indian individuals with British interests in India was the main issue. The British had vanquished India to subordinate Indian welfare to British increase (196).

Starting with an expansive social agreement on the fundamental shapes of India that should have been worked on the estimations of patriotism, secularism, majority rule government, a quick financial improvement and a radical social change was an incredible

favorable position. These qualities and objectives, and the way to their accomplishment had been mapped over seventy years by the National Movement (Chandra et al. 2).

Chandra claims that a nationalist movement will be developed in any colonized country, if the individuals desired strongly to reclassify themselves outside imperialism. Wherefore, the Indian National Movement (1858-1947), even in its initial days, had progressively made the Indian population cautious about the foreign hegemony, and aware of the requirement for patriotism. It had, indeed, changed the temper of the general population and made a new life in the nation. Basically, the establishments of the Indian patriot movement lay in the way that progressively British imperialism turned into the significant reason for India's political, cultural, social, economic, and intellectual backwardness. Moreover, this reality started to be perceived by an undeniably massive number of Indians. Each class of Indian culture found that its advantages were enduring because of the outside rulers (196).

Chandra further explains that all the three classes; the laborers, the craftsman, the working class, comprising the greater part of Indian society, had no political rights and nothing improved the situation of their social or intellectual enhancement. There were few schools in towns, and they were ineffectively run, also the path for higher education was barred to them. In addition, Indians belonging to the working class live under the social and the financial mistreatment of the upper class (197).

In economy, they believed that British private enterprise would help build up India's beneficial powers; however, they found that British arrangements in India, guided by the British entrepreneurs at home, were keeping the nation financially poor and underdeveloped. Actually, British economic exploitation was expanding India's neediness. They started to grumble of the expensive standards of living, of the costliness of tax collection, particularly on the lower class, of the demolition of India's indigenous businesses, the limitation of Indian

industrial development through heavy taxation, and the disregard of country building and welfare exercises, for example, health services, education, water system, and sanitation. Indians could see that Britain was lessening India to the status of a monetary province, a wellspring of crude materials for British businesses, business opportunity for British fabricates, and a field for the speculation of British capital. Subsequently, they started to understand that insofar as radical control of the Indian economy proceeded with, it would not be conceivable to create it, particularly so far as industrialization was included (Chandra 197-198).

In politics, the majority of the British authorities and political pioneers transparently announced that the British were in India for dominance. Besides, rather than expanding the freedom of speech, of the press and of the individuals, the government progressively limited them. English authorities and essayists proclaimed Indians to be unfit for the representative rule system or the self-government. The rulers were progressively taking a negative and even a threatening stand towards an advanced education. Additionally, the Indian intellectual elite experienced joblessness because the couple of Indians who were taught found that a large portion of the better salaried occupations were saved for the English privileged societies that exploited India as an extraordinary nation for their own benefits (Chandra 198).

In this way, Chandra asserts that Indians' freedom from the British hegemony is the only opportunity for better employment openings. As a result, because of the inherent idea of remote dominance, and of its destructive effect on Indian's identity that an incredible enemy of settler development progressively emerged in India; this movement joined individuals from various classes found in India to revolt against the common adversary (198). Before the end of the nineteenth century, the Indian patriots had developed in self-confidence and self-respect. They had procured confidence in their ability to administer and identify themselves

in the future improvement of their nation; therefore, Indians give up living on the inherited glories of the past and build up their own future national identity (236-297).

1.1.2. The Indian Identity in Globalizing India

In an equal and unvaried world, globalization is seen as one of the dominant forces in the human's psychological development in the 21st century. Either progressively or undesirably, it has contributed to significant changes to many non-western regions after the colonial period. In India, globalization dates back to the ancient period where it had trade and cultural relations with ancient countries. But in a technical sense, it opened up to globalization in recent years for its urgent need to adopt the policy that conforms with the world policy and promote the progress of its long-stagnant economy. In the course of this process, the country witnessed a transformation in different sectors that ultimately affected the Indians' psyche and shaped their local identity.

In the process of developing a stable self, as listed by the professor Mineva in his chapter *Identity and Globalization*, the individual "passes through differentiation, research and knowledge of maximized number of its aspects, which are then to be integrated into a whole" (3). Building one's own personality with its uniqueness in a globalized society is perceived to be tough, and may indulge the individual into a long-term stagnation and confusion that can affect their decision-making. However, Indian people have learned to live with multiple identities and celebrate the commonality of major differences ever since they came into existence. Inderjeet Singh Maan explained in his article *GLOBALIZATION: Its Impact On Women Human Rights in India* that with the richness of the country's cultures and the spread of modernization, Indians tend to easily cooperate with identity changes. Their exposure to the occidental' development enhanced their awareness in the different situations they encounter, especially changing women's personality in proving their existence and participating in domains which where once restricted to men (372). But globalization has

created multiple identities within the self of the same person and not among individuals; a situation often lead to a mental crisis.

Under the influence of a globalized society, the identity crisis occurs frequently and as a consequence for these psychological changes, a bi-cultural identity emerges which means that "along with the global identity, people will continue to develop their local identity, i.e. identity based on local cultural norms and traditions" (Mineva 5). Young Indian people are aware of the effects of globalization on their local identity which make them strongly attached to their cultures. As the Professor of psychology Jeffrey Jensen Arnett argued in his article *The Psychology of Globalization*, saying that this educated category represents the body core of India. They are fully indulged in everything concerning technological sectors. But still, most of them prefer to preserve their local values and traditions when meeting foreigners; their tangible self-confidence in India's foreign policy is noticed worldwide, as in their preference for arranged marriage and taking care for their parents in old age (777). Giving also the example of the urban working women who try to find equilibrium between two different societies, in the city of New Delhi where they held prestigious occupations, they wear fashionable clothes. However, in the weekends they wear traditional outfits; while, visiting their in-laws. Indians tend to use their local identity mainly in their daily interactions with their family, friends and the rest of their community members, keeping in parallel the global identity for occupational relationships.

Contrary to what other critics claimed, in a modern world, traditional Indians have no choice but to give up on some traditional values and follow the Western individualistic social structures because in a bicultural identity, the global identity will reshape the local one. That is what the psychoanalyst Alan Roland claimed in his book entitled *In Search of Self in India and Japan*. He explained that individualization is gradually progressing and began to be integrated within the core Indian self. In the populated cities, where there is a higher rate of

emerging adulthood and westernized elites, social bonding is often less traditional and younger generations often seem to favor western culture over theirs (58). Individuals' identity becomes based essentially on one's own choices rather than the prescribed social roles. For example, traditional Indian household women are expected to serve their husbands, but today, they are no longer their slaves, rather their companions, and they are eligible to all types of education, equally to men (Maan 373), due to globalization, urbanization and especially technological development.

The confusion of identities can be another consequence of globalization. With the feeling of alienation from the local culture and exclusion from the global one, Amita Roy Shah, author and founder of hybrid parenting, stated what happens to lot of Indian American children who struggle "to please their parents or themselves, as a result, they feel alienated and withdrawn from both their cultures" (7). These young Indians may develop mental problems, anxiety and even suicidal thoughts, due to their struggle in choosing what attitude to follow. Krasmira Mineva also believes in the existence of layers in the individuals' identity during the process of globalization. He based his idea on Hermans and Dimaggio assumption stating that identities "are updated in certain social situations and according to social requirements, which can only be answered by a specific layer of identity of the individual… If the new layer of identity does not fit well or is significantly different from the fully established, by then, central features of the self-image, internal mental stress will arise" (4-7). Indian's emotional bonding with their large hierarchical families is tightly close; therefore, it is nearly impossible for individuals to break or change certain habits and are restricted to their cultures and values.

The process of globalization brought diversification worldwide due to its rapid connections among different regions. It has overcome all sorts of barriers to finally reach and alter the humans' psyche into a single homogeneous identity. Throughout this process, Indian

individuals found themselves mentally tormented, struggling between keeping their rooted local identity or welcoming the new global identity that has proliferated progressively into their psyche. As a result to this overlapping identity, Indian individuals constantly experience different mental phases when interacting with their modernized society.

1.2. Theoretical and Conceptual Framework

The social environment plays a crucial role in shaping and developing the individuals' personality. Their identity is in a constant change, particularly when it undergoes colonialism and political transformation. They are thus exposed to confront internal crisis and confusions in trying to identify themselves after independence. They manifest their devotion to their national identity; however, this fidelity begins to diminish over time when interacting with other groups. Therefore, studying psychoanalysis theory with Postcolonial theory support the understanding the psychological and mental conflicts of the identity changes along with the consequences reflecting in the individuals' attitudes.

1.2.1. Psychoanalytic Theory

Psychoanalysis is old as Earth, but new and vivid in each single research. The founding father of psychoanalysis is Sigmund Freud; he is an Austrian neurologist and psychiatrist (born Sigismund Schlomo Freud 1856-1939) who founded the Psychoanalytic School of Psychology. Psychoanalysis refers to what is called today the Science of Psychology. As McLeod defines it "Psychoanalysis is a method for treating mental illness and also a theory which explains human behavior". Freud is wide known for his theories of "the Unconscious Mind", particularly "the mechanism of repression", his "redefinition of sexual desire as mobile and directed towards a wide variety of objects", and his "therapeutic techniques"; notably "the understanding of transference in the therapeutic relationship and the presumed value of dreams as sources of insight into unconscious desires", his works involved influential notions as Unconsciousness, Dream Symbolism and Defense Mechanism (Eder 1).

Freud developed Charles Darwin's Theory of Evolution as the main thrust in human adjustment to life and considered the development of humans incorporates both physical and psychological development. In order to deal with this development, Freud noticed that people are inclined to blockages, which in specific situations can prompt "neurotic psychopathology." This "neurotic psychopathology" is comprehended to be the consequence of failed mechanisms which are intended to obstruct the consciousness of a distressing and painful emotions and thoughts. As a result, neurotic mechanisms, for example, neurotic symptoms as assaults and insane deeds, and psychological defenses as repression manifest. Although those mechanisms protect human beings, they originate serious problems at the emotional level. Psychoanalysis as a method tries to enable the individual to conform to the first painful feelings, consciously and unconsciously, which allowed humans to stay away from pain and to look for pleasure (Lipner 2). Therefore, Freud was not simply clarifying a specific illness; however, he was proposing a progressive new theory of the human psyche. It is very common that Sigmund Freud has been under serious reactions on the grounds that a considerable number of his theories were not scientifically checked. However, his theories are still viewed as unique and practical to study the human behavior.

Psychoanalytical literary criticism advanced similarly as modern psychology started its improvement amid the mid twentieth century. The world-famous neurologist Freud believed that the unconscious motives of the writer could usually be reflected in literature. Even if the literary work do not reflect author's autobiography, the writer's description of characters and events are filled and colored by his desires, and fears. Adapting a psychoanalytical theory to literary criticism enables the reader to think about how the writing interprets the writer's subdued feelings, desires, ambivalence, and fears, i.e. a reader might analyze a literary work the same way how a patient's discourse is going to be interpreted by a psychoanalyst (Barry Debbie 3).

In his book *An Introduction to Literary and Cultural Theory,* Petter Berry states "Dreams, just like literature, do not usually make explicit statements", Petter Barry means that there is always a hidden meaning between the lines. Barry adds that both psychoanalysis and literature communicate the indirect representation of images and meanings (98). On the basis of Sigmund Freud's ideas and works, modern psychoanalytic theory guides the literary critic to uncover and inspect the facts that are covered up in literary works. Through Psychoanalysis, the human behavior reflected in Literature can be analyzed.

The very first beginning of Psychoanalysis dates back to the case of Bertha Pappenheim known as Anna O, which denoted a decisive point in Sigmund Freud's career as well as the field of psychology as a whole. Sigmund Freud believed that childhood memories have a great influence on adulthood, forming the identity. Also, traumatic encounters in the past lives of people and unresolved childhood conflicts may cause dilemmas amid adulthood, the same case of Anna O. Furthermore, in Freud's Studies in Hysteria 1895, he recommended that the physical side effects are regularly the surface indications of profoundly subdued clashes. Freud's examinations concerning inner conflicts drove him to an inevitable division of the mind into three levels (McLeod).

Freud suggested that these three levels of the mind function in various dimensions of consciousness, without a doubt, Freud's theory of the mind is based upon the capacity of connection between the three elements of the mind, floating from one level onto the other. He utilized the "Topographical Model" of an "Iceberg" to portray the three dimensions of the mind. This model sectioned the mental functioning into three sections. The first level is the Consciousness, on the surface, which is considered as the tip of the Iceberg, comprises those perceptions, thoughts, and sensations that are the focal point of our consideration and attention at a particular moment. The second level is the Preconscious which comprises thoughts that are not in one's current awareness, but all of which can be recovered from

memory and the stored knowledge. The third and most noteworthy level is the

Unconsciousness, which is the storehouse of fears, anxiety, unaccepted memories, painful

feelings and thoughts (McLeod). Freud in his work, *The Unconscious* asserts that:

> The essence of the process of repression lies, not in putting an end to, in annihilating,
>
> the idea which represents an instinct, but in preventing it from becoming conscious.
>
> When this happens we say of the idea that it is in a state of being 'unconscious', and we
>
> can produce good evidence to show that even when it is unconscious it can produce
>
> effects. (166)

Freud finds that some desires and lusts were frequently excessively terrifying or difficult for

his patients to recognize, and believes that such data was secured away in the unconscious.

This can occur through the process of Repression (McLeod). In other words, the objective of

Sigmund Freud's therapy is to make the unconscious conscious. Besides stressing the

significance of the unconscious, an essential supposition of Freudian theory is that people's

behavior is highly determined by the unconscious mind.

1.2.1.1. Freudian Anxiety

It is often known that the feelings and emotions of anxiety, frustration and conflict

engender some problems to individuals; however, it is necessary to cope with these

difficulties in order to develop the personality. Sigmund Freud claims that anxiety is a factor

that affects personality development. Shultz, et al. in their book *Theories of Personality* claim

that Freud specified three types of anxiety. Firstly, the Objective or realistic anxiety comes

from the outside stimuli. It is related to the environment or particular situations that people

experience. Secondly, the Moral anxiety which is affected by the superego impulses. It can be

developed since childhood following the moral standards of society and the ethical

component of personality. Thirdly, the Neurotic anxiety comes from the power of id. A

person is afraid of social punishments if he or she cannot properly respond to the id. It is

related to the Pleasure Principle. That is, if the id can get responses, a person will be pleased. However, if the power of id is expressed against society, that person will be afraid of punishment. It is the ego that has to find the way to respond to the id (Shultz, et al. 57).

Additionally, Karen Horney sees anxiety as a strong feeling of loneliness and hopelessness in a vicious world. She adds that "anxiety develops when a child has to build a defense against an environment that is unreliable, unjust and harsh", this anxiety is a result of an oppressive and an unfair world. In her words, people feel "small, insignificant, helpless, deserted, endangered, in a world that is out to abuse, cheat, attack, humiliate, betray" (qtd. in Shultz, et al.157). Moreover, anxiety as a sign that approaching danger, a risk to the ego, must be neutralized or maintained. The ego must diminish the clash between the desires of the id and the superego and the social constrains. As indicated by Freud, this conflict is ever present on the grounds because instincts are continually squeezing for satisfaction, and the taboos of society are continually attempting to constrain such fulfillment. Freud believed that humans seek to reduce this anxiety through Defense Mechanism, and these defenses, to some extent, must be always active, similarly, as all behaviors are propelled by instincts (Shultz, et al. 58). Thus, the fight inside the identity may fluctuate, but it never stops. "In psychoanalysis system every psychopathic disorder accompanied by specific unadoptable defensive mechanisms" (Jamilian, H R, et al. 109-115). Certainly, when people face some unpleasant and unwanted emotions in life as dissatisfaction, anxieties, and clashes, they will naturally depend on Defense Mechanisms to adapt to such sentiments.

Since Freud viewed the "Topographic Model", previously mentioned, as restricted, he included another model into psychoanalytic theory. This system, known as the "Tripartite Model", was presented by Freud as a theory in 1923, and he separated mental functioning into three segments: The id, ego, and superego: "the Psychic Apparatus". "These are not physical areas within the brain, but rather hypothetical conceptualizations of important

mental functions" (Presniak 2). To begin with, the principal segment, the id, is made out of the unconscious instinctual drives. In Freud's later works, he placed that aggression and sex are the main drives, which are self centered and primitive, and in view of this primitive nature, they seek for prompt gratification or what is called the "Pleasure Principle". A definitive objective of the id is to satisfy its needs. As opposed to the id, which holds instincts, the ego includes thinking and sound judgment. Secondly, the ego operates according to the "Reality Principle", and it is viewed as both conscious and unconscious with its significant role mediation. This component job is checking of what motivations, thoughts, or encounters are permitted into awareness. At the point when the id communicates a desire that is unsatisfactory, the ego will interact to put limits and intervene to what degree the desire of the id will be satisfied; therefore, the ego mediates the desires of the id and the superego. This leads to the third and the last part within this model, which is the superego. The superego was initially named "ego ideal" (Presniak 3) because of its portrayal of the ethical and moral standards of the psyche. Freud set that the ethics of the superego depend on "Morality Principle" got from the parents as well as society which become consolidated into one's conscience. This prompts a structure which speaks to moral and ethical laws that depend on their parental goals. Clashes between the superego and different segments as the id can inspire negative feelings as anxiety and guilt. Consequently, it is through these negative encounters the Mechanism of Defense was developed (McLeod).

1.2.1.2. Freudian Defense Mechanism

Shultz, et al. claim that Defense Mechanism originated by Freud are strategies the ego uses to defend itself against the anxiety provoked by the conflicts of everyday life by forcing unpleasant thoughts and impulses to the unconscious level. The purpose of the defense mechanism is to protect the self, the ego, and the personality from anxiety, and/or social tensions, and/or to provide a refuge from a circumstance with which one cannot cope with

(58). Additionally, Freud proposed many Defense Mechanisms and noticed that we once in a while use only one, individuals normally defend against anxiety and the psychic conflicts depending on several mechanisms in the meantime, but also some mechanisms usually overlap. Despite the fact that Defense Mechanisms shift in their details, they share two common properties: firstly, they can operate unconsciously, and, secondly, they can deny, distort reality (Shultz, et al. 58). Thus, Defense Mechanism plays the role of protector by falsifying the perceived reality to reduce anxiety, and lessening the psychological tensions experienced by human beings.

The term "defense" was first introduced by Freud in his book *The Neuro-Psychoses of Defense,* 1894. He discounted that to prevent unsuitable thoughts or sentiments that would cause "distressing effect," an individual unconsciously turns to certain psychological procedures that stand in contradiction to these thoughts or emotions and render them less confusing. He called these psychological procedures, which occur outside the individual's mindfulness, "defenses". In 1936, Anna Freud published her book *The Ego and the Mechanisms of Defense* in which she elaborated upon, refined, and clarified the concept of defense of her father, in relation not only to the technique of psychoanalysis, but also to the theory of psychic conflict. She was the one who constructed a list of these special methods of defense, which by now are called "Defense Mechanisms." In her work, Anna Freud presented the possibility of various defense mechanisms. She placed that when a psychic conflict occurs, the ego can pick between various defenses to utilize, contingent upon the type of the conflict experienced (72).

In her book, she depicts defense mechanism previously discussed by Sigmund Freud and other scholars. These included Regression, Repression, Reaction Formation, Isolation, Undoing, Projection, Introjection, Turning against the Self, Reversal, and Sublimation. She likewise included different guards which had developed through her investigation of patients

and other psychoanalysts' cases. (e.g., Denial, Fantasy, Displacement, Identification with the Aggressor, Altruism). She maintained that everybody utilizes these defenses, and they diminish anxiety coming about because of intra-psychic struggle (Presniak 2-5). Obviously, all these defenses are not going to be adopted by all people, also an individual is not going to adopt all of these mechanisms. By connecting this theory to this research, it will be appropriate to discover the defense mechanisms employed by the main character. Due to the dissertation necessities, only the ones related to the protagonist's analysis will be explained.

One of the basic defense mechanisms is Suppression. It is the conscious process of pushing undesired, anxiety provoking thoughts, desires, memories, fantasies and emotions, out of awareness. Suppression is more malleable to controlled experiments than is repression[1]. Berlin and Christof in their article "Defense Mechanisms: Neuroscience Meets Psychoanalysis" asserted that "suppression serves the same purpose as repression; however, it associates with a conscious intention to put unwanted feelings out of mind." It implies that repression happens unconsciously, but we realize what we suppress since it happens consciously. If one of your relatives or a beloved friend passed away, you may consciously decide to suppress thinking about the matter. Or, for instance, you may have a motivation to tell your boss what you truly feel about him and his horrifying traits, yet you suppress this idea since you are in need for the job.

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[1] Repression was the first defense mechanism discovered by psychiatrist Sigmund Freud. This type of mechanism is considered as the most fundamental and frequent defense mechanism. It is a mechanism that involves unconscious denial of the existence of something that causes anxiety. McLeod "Defense Mechanisms" defines repression as "an unconscious mechanism employed by the ego to keep disturbing or threatening thoughts from becoming conscious."

In his research about the defense mechanisms in Dave Pelwer's *A Child Called 'It'*, Wahyuningtyas writes, for the protagonist David, emotions and feelings of love, disappointment and hatred are kept and locked although he was extremely oppressed by his parents and humiliated by his friends, he was obliged to suppress these feelings in order to live safely in the house. The protagonist who lived under miserable conditions consciously refused to show his unpleasant thoughts and restrains his unwanted feelings. Therefore, David holds his real feelings of pain and anger and act like he feels nothing (5). From the discussion above, Suppression refers to the process of transforming feelings and thoughts that are stressing and disturbing into the conscious in order to avoid certain problems.

The origins of the second defense mechanism, which is Rationalization, dates back to 1908, when the British psychoanalyst and the Nervous System specialist, Earnest Jones, first introduced the term to the field of psychoanalysis. The word was then embraced by psychoanalyst Sigmund Freud in order to portray the different reasons utilized by his patients to clarify their neuroses (Pedersen). Shultz, et al. explain that rationalization involves interpreting our behavior to make it more acceptable and less threatening to us. Consciously, we pardon or legitimize a compromising idea or activity by influencing ourselves that there is a sound clarification for it. The individual who is fired from an occupation may justify his dismissal by claiming the activity as definitely indecent and disadvantageous. They assert that "Rationalization is a defense mechanism that involves reinterpreting our behavior to make it seem more rational and acceptable to us. We excuse or justify a threatening thought or action by persuading ourselves there is a rational explanation for it" (60). In other words, people attempt to account for their irrational attitudes with more logical excuses even if these are inappropriate.

Arora in her analysis of the famous novel *Lord of the Flies* describes that William Golding's depiction of characters reflects their adaption of defense mechanism. She describes

that Ralph and Piggy rationalize and justify their friend's death, Simon, by consolidating to the fact that they were outside the circle, claiming that they did not commit a crime. McLeod in his article "Defense Mechanisms" proposes that Anna Freud's rationalization involves cognitive falsification of facts to make the motive or the event less intimidating. When someone finds a situation difficult to admit, he will create a logical reason for it. This proves Arora's point of view concerning the characters' rationalization and falsification of their unacceptable behavior. Therefore, rationalization permits finding excuses and logical reasons for the unpardonable actions, instead of confessing the real reasons which are very annoying and hurting to admit

Unlike rationalization which is related to finding appropriate reasons for the unacceptable behaviors, identification is another type of defense in which an individual identifies himself with someone else, he considers him a model, by simply attributing his characteristics. In their article "Identification (defense Mechanism)" Bekes and Perry declared that Identification was first introduced to psychoanalysis by Sigmund Freud. He described Identification in childhood as the earliest expression of an emotional tie with someone, an early, primitive attachment to an object, which results in assimilating some of his aspects into oneself. In addition, this mechanism forces the individual to adjust his behavior, intentions, and self portrayals to be like or being the same as the object of identification, it creates an emotional alliance with the other person by making oneself like the other by the unconscious fostering of the thoughts, behaviors, goals, mannerisms, reactions, attributes, or character traits and emotions. The main function of Identification lies behind preserving an effective connection with the other in order to create and develop self-esteem (1). Identification is the imitation of someone else by identifying his various traits, whether positive or negative.

One excellent example on identification can be found in Shakespeare's play, Henry IV. In this story, King Henry undertakes the throne by killing his predecessor; while his son, Harry, drinks alcohol with his buffoon pal, Falstaff. What is more important than the political conspiracy is the reoccurring theme of conflicting identifications. Throughout the play, Prince Harry identified himself with Falstaff who is a character opposing to his father, the King Henry, So, Prince Harry provides a good illustration of negative identification (Cramer 102).

Bekes and Perry further confirmed that in the oblivious recognizable proof with somebody or some part of an individual, the object to be identified with is frequently a positive figure or aspect, someone who is a model, for instance, a parent, an authority, or a figure or an idealized, admired or a celebrated individual. The identified may likewise be an association, a movement, or a respected group. Sometimes, the object is somebody or an aspect that is generally considered as negative, for instance, an aggressor, a criminal, one's captors, or an oppressive authority (1-2). They considered "Defensive Identification" as an unconscious defense that occurs to reduce anxiety and protect self-esteem. However, "Developmental Identification" starts in infancy with the assimilation of parental attitudes and proceeds in adolescence (2).

This psychic defense was also picked up by Anna Freud in her book *The Ego and the Mechanisms of Defense* as identification with the aggressor describing it by "… impersonating the aggressor, assuming his attributes or imitating his aggression, the child transforms himself from the person threatened into the person who makes the threat" (87). In situations of fright the abused turns to be the aggressor, if someone is afraid of somebody, he can practically conquer that fear by becoming more like them.

Identification with the aggressor was first coined by the Hungarian psychoanalyst and a key theorist of the Psychoanalytic School and a close associate of Sigmund Freud, Sandor

Ferenczi, which carries the meaning of acting like the aggressor. Ferenczi proposes that identification with the aggressor stands to be:

> Our response when we feel overwhelmed by threat, when we have lost our sense that the world will protect us, when we are in danger with no chance of escape. What we do is make ourselves disappear. This response goes beyond dissociation from present experience: like chameleons, we blend into the world around us, into the very thing that threatens us, in order to protect ourselves. We stop being ourselves and transform ourselves into someone else's image of us. This happens automatically. (qtd. in Frankel 102)

Therefore, Identification with the Aggressor starts as a programmed procedure and progressively it turns into a defensive process.

The Stockholm syndrome is a classic example of Identification with the Aggressor; it is utilized when the kidnapping victims build up a passionate bond with their captor. This syndrome has likewise been known as a "traumatic bond." It is utilized to depict victims who have great emotions and feelings towards their aggressor, and negative viewpoints towards things that conflict with their abuser's mindset and expectations ("Identification with the Aggressor"). Further, it is important to note that this entire process evolves unconsciously. For instance, an actor who personifies his character, winds up turning into the character himself. In similar fashion, the victim ends up imitating the aggressor (Frankel 107).

In the article "Identification with the Aggressor", it is mentioned that when somebody is helpless in front of an abuser, they feel anxious and afraid, which prompts to a childlike regression. This regression is experienced as a sort of appreciation towards the abuser, whom they begin to see as somebody who takes care of their essential needs. In this case, the victim ends up resembling a kid. Then, the abuser permits them to eat and sleep, and so forth. Because of this act the victim feels only appreciation and gratitude towards their aggressor

for enabling them to stay alive. As a result, they forget that their abuser is extremely the birthplace of their torment and suffering. Usually these victims may turn into abusers themselves. Their identity gets weakened which makes a vacant space. This unfilled space that is slowly loaded up with attributes of their aggressor, and it progresses towards Identification with that aggressor.

Defense Mechanism as many other concepts and theories introduced by Sigmund Freud ended up being a vital and reoccurring procedure in postcolonial theory and the colonial critique. The beginning of psychoanalysis with the emergence of critical colonial dates back to Frantz Fanon works of the 1950s, but its existence could go back to the 1920s when psychoanalysts made sense and comprehended the social, the cultural, and the political manifestations of imperialism. The most compelling case of work in which psychoanalytic reasoning is profoundly installed is, obviously, that of Homi Bhabha which has enormously affected historical and literary studies of the colony since the 1980s. Bhabha's postcolonial version and psychoanalysis still amongst the most theoretically propelled strategies for post colonialist identity analysis (Greedharry 3-5).

1.2.2. Postcolonial Theory

Around the twentieth century and after the end of world war two, revolutionary movement of the third world countries begin to emerge, starting with the liberation of India in 1947. Throughout this period, postcolonial countries initiated the stage of rebuilding a new nation, basing much attention to equipment losses rather than concentrate on repairing the psychological impact of colonization. For this reason, postcolonial literature with its theoretical approaches was created by Easterners to express their ideas. Authors tried to treat the nation's mental exhaustion with its consequences before and after independence through depicting their history and recording it with their own perspectives in order to confront the

Eurocentric vision, but most of all, to point out the situation prevailing in their country and convince their people that they are still under colonialism.

Postcolonialism provides a language to those who have no belonging and give them a chance to narrate their past. Robert J. C. Young argues in his article *What is the Postcolonial?* on postcolonial authors' purposes behind writing their literary works, he said that they write back to westerners trying to deliver their own version of history in order to reach equality at a global level (24). The British theorist further explains: "Postcolonialism starts from the world as people experience it. It's the knowledge of the people who live on the street level… the knowledge of street insurgency [rebellion]." (17). In fact, postcolonialism represents the revolution of the pressure and oppression that the colonized nations have endured for many years. It is the voice of those who finally got the opportunity to surpass the colonizer's terror and express their long-buried rage.

A different definition of the term was provided by Homi Bhabha, a significant leading figure in postcolonial studies and criticism, in his book *The Location of Culture*. He stated that Postcolonialism is a "salutary reminder of the persistent 'neo-colonial' relations within the 'new' world order and the multinational division of labor. Such a perspective enables the authentication of histories of exploitation and the evolution of strategies of resistance."(9). Bhabha considers the term as an evolution of the colonial exploitation. Indeed, neo-colonialism permits the colonizer to exploit the colonized indirectly. Before the independence of the third world countries, there was an authoritative colonization which includes the political and economic system but after gaining their sovereignty, they remained economically dependent on stronger nations.

Questions that are notably related to the emergence of post colonial literature are largely debated among historians and critics. Childs and Williams, authors of *An Introduction to Post-Colonial Theory*, argued that the overlapping development throughout the centuries,

especially from the 19th century to the second half of the 20th century, constitutes of an exceptional phenomenon that has a global impact on the modern world. That is why they answered the question "when is the post-colonial?' by 'Now" (2). Their argument proves the continuous impact of colonialism on the independent countries. To promote their statement, both writers relied further on the answer of *The Empire Writes Back* authors; Bill Ashcroft, Gareth Griffiths and Helen Tiffin, who explained their use of the word post-colonial "to cover all the cultures affected by the imperial process from the moment of colonization to the present day" (3), that is because the colonized remains preoccupied with the impact left by the European imperial hostility (3).

Based on the hypothesis of the American historian Dirlik, Agnieszka Stanecka a Polish Doctor on Postcolonial Studies affirms that the "re-discovery" of post colonial literature and criticism in the late 1980s after the arrival of scholars from pre-colonized countries to western universities (138). However, the author did not deny the prior realized masterpieces, she stated that its appearance was not attributed to postcolonial literature, giving the example of unforgettable literary figures; the psychologist Franz Fanon whose work was attributed to black writing theory in America and Africa, in addition to the Palestinian historian Edward Said whose work gave attention, particularly to colonizers rather than to the colonized. Certainly these writers and other critics before them in the 1960s and 1970s; like Norman Jeffares or William Walsh, gained popularity and marked prominent changes to the way colonial and postcolonial theory are thought about today (139).

Edward Said's book *Orientalism* opened a critical debate that is still taking place so far and would later on develop the postcolonial theory. His studies were the turning point of extensive philosophical researches of the postcolonial view that were dominated by Indian thinkers, who, most of them, were Western-minded, and that is what Mohammed Hashas, a postdoctoral researcher in Luiss Guido Carli University, stated in his article entitled

Postcolonial Theory and its Intellectual Fallacies in the Postmodern and Post-secular Era[2].
He specifically talked about these post colonial authors who developed the theory to an extant
where it changed the westerners' opinions (Hashas) (Trans by us).

The Moroccan writer Hashas highlighted in the same article the most important ideas
shared by postcolonial theorists. They criticized the Westerners' thoughts that are based on
minimizing and alienating the easterners; apart from their domination, bloody colonial history
and their attempts to eliminate their colonies cultures. Hashas claimed that postcolonial
discourse not only tackles problems of countries that were colonized but also energizes and
encourages the search for new solutions and methods to get rid of the current Western
thought predicament. However, the theory does not deny the advantages of Western thoughts,
but criticizes the absence of pluralism to become universal because the westerners pretend
universality by hiding behind different slogans like human rights or women's rights (Trans by
us).

Colonial authority imposes changes rules according to its concerns and benefits. To
ensure the progress of its policy, it has first to impose its language and forbid the local one.
That is what India witnessed in the middle of the British occupation. Ambika Sharma,
Assistant Professor in English, studied the issue in her article *The Emergence of Post
colonialism: A Historical Aspect*, and pointed on a number of British politicians including T.
B. Macaulay who managed to analyze everything concerning India; including its culture,
religion and law system after reading the translated versions of diverse ancient manuscripts,
they proclaimed them as being irrelevant, primitive, and will not progress unless they
substitute the English as the official national language. Indeed, besides presenting the
European culture as the culture of freedom, they further considered the English to be the

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[2] Nadariyat ma ba'ada el_isti'amar wa moukhalafetiha el_fikriya fi asr ma ba'ad
el_haditha w ma ba'ada el_ilmaniya (Trans by us).

language of modernity and civilization. Hence, English as a language of education was imposed in India in 1835 (50), and it will take years for Indians to abolish this policy.

Retaking the history and regaining autonomy is among the objectives of postcolonial societies tackled, as mentioned in the PhD thesis entitled "Displaced and Dispossessed Voice: Diasporic Sensibilities in V.S.Naipaul's Select Fictions" of T. Gangadharan. That is why the authors of this era are determined to redefine themselves and convey their own identity, culture, and past in relation to their roots because they are conscious of the Western perceptions. They write back to the 'centre' trying to correct the Eurocentric prejudice (41-42). More importantly, they use the colonized language in an effort to transmit their responses the widest possible. Indian writers, and like many other authors who belong to the third world, created masterpieces written in the language of their colonizer, but not theirs. As it is clarified in the same chapter, Indian literary works have a fundamental role in the post-colonial literature. Though it has its unique print, it displays a number of the post-colonial literary characteristics and focuses on cultural matters such as issues of gender or social class (34).

Postcolonial authors recount the history of their nations, sometimes their own experiences, especially if they live abroad. They get to know how really the westerners perceive the easterners. Robert J. C. Young based his argument from Edward Said studies stated that "when western people look at the non-western world what they see is often more a mirror image of themselves and their own assumptions rather than the reality of what is really there" (16). The literary work of these writers treat much more stories of the people they represent. Agnieszka Stanecka spoke about how postcolonial intellectuals empower the marginalized class each time a new postcolonial literary work is published (143). Their achievements positively answered the famous question of Gayatri Spivak on whether the subalterns can speak (141).

Like their post-colonial counterparts who believed in the universality of their literature, Indian writers applied the European literary models in their themes, aiming to expand their thoughts and perspectives worldwide. However, over time, the Indian novelists attempted to overtake what seems to be a "slavish imitation of Western" (Gangadharan 35) and produce a literature of their own. Over time, they also adopted the abrogation and appropriation to their literature. Arundhati Roy for instance used these techniques in her novel *The God of Small Things,* bringing to her literary work expressions from the sub Indian Language Malayalam. Naeem Jadoon, a Doctor of English literature, deeply studied her reliance on abrogation and appropriation to depict the cultural identity of Indians. She nativized the English language to challenge the established power of the English language (9). The method used led to the acculturation and plurality of Indian English literature (Gangadharan 37). Thus, authors of this era manifested their refusal in being part of English literature, but simply to literature written in English. Therefore, they disembodied themselves from the colonizer's tool to finally obtain their cultural independence (Gangadharan 35).

Post colonial authors describe the struggles their people endured and the phases they surpassed to arrive to the current results. Since their independence, and after the long-term oppression, they finally obtained the nation responsibility, but natives continued relying on their colonial governance. Under such circumstances, some were able to reintegrate and built new identities, while others found difficulty adjusting to different cultures. Depending on literary texts and observations, mimicry and ambivalence were coined as appropriate concepts for the psychological states that unfolded in postcolonialism. These concepts occupy an important place in the works of Indian writings.

1.2.2.1. Mimicry

Mimicry represents a significant concept in post colonial theory. According to the

Australian authors Ashcroft et al., in their book *Post-Colonial studies* the term "describes the ambivalent relationship between colonizer and colonized" (124), this relation is based on imitating the masters in all aspects, including manners, beliefs, self-management and values. They affirmed, relying on Bhabha's argument that the colonized subjects will not produce an authentic copy, but a "blurred" one which can be threatening to the colonial authority (125) as well as to the colonial subjects. Indeed, the Greek term includes resemblance, mockery and even certain menace, Bhabha further explained this; "It is from this area between mimicry and mockery, where the reforming, civilizing mission is threatened by the displacing gaze of its disciplinary double" (123), when the oppressed population shifts its attention to their colonizers and becomes the observer instead of the observant, as a result they endanger their national identity and engender a change that can diminish from its originality (Ashcroft et al. 209).

The reason behind mimicking a powerful person is the strong internal desire to possess the same social position. Amardeep Singh, an associate Professor of English at Lehigh University argued that "While copying the master, one has to intentionally suppress one's own cultural identity". The use of mimicry is usually linked with the "been-to," and it is associated with people who change their mentality after traveling to the west. This phenomenon has been discussed in postcolonial literature. For instance, in the first English novel of the Zimbabwean author Tsitsi Dangarembga *Nervous Conditions,* the characters find it confusing and offensive to see how those who got the chance to travel and acquire an education abroad want to impose their new English attitudes, these latter often encounter troubles in assimilating both cultures (Singh).

Professor Singh also mentioned the reverse mimicry known as the "going native" in the colonial texts. He said that not only the colonized mimics their masters but also the colonizer with their servants. Amardeep provided his statement with numerous examples of British

colonialism that tend to disguise themselves as Indians or African like the British explorer Richard Francis Burton. He traveled to Asia, Africa and America. He frequently considered himself as being one of them, or even in literature with what happened to the central character in Joseph Conrad's novella *Heart of Darkness*. Kurtz went native, which is regarded as a threat for its author (Singh).

Mimicry can actually be either a rebellious or an empowering act when copying the western concepts of justice, liberty and whatever concerns life. In E. M. Forster's novel *A Passage to India*, the minor character named Mr. Amritrao, a famous lawyer from Calcutta, whom the British Anglo-Indians fear his extensive knowledge on the British law principles. His high achievements raised his awareness about his country's situation and thus enabled him to face the injustice of the British system, and despite his efforts to bring equality to the Indian people, it did not prevent his community from mocking and calling him a mimic man that is because he has studied abroad and speaks the colonizer's language. Thus, mimicry is rarely utilized like a revolt method as it exists in the colonized psyche unconsciously (Singh).

1.2.2.2. Ambivalence

Another important concept in postcolonial theory, mainly present within characters who find difficulties in integrating to a new culture; that is ambivalence. It describes the feeling of confusion between desiring and disliking the same thing. It has first appeared in psychoanalysis and later on developed into colonial discourse theory by Homi Bhabha, "it describes the complex mix of attraction and repulsion that characterizes the relationship between colonizers and colonized" (Ashcroft et al. 10). On one hand, this ambivalent relation is primarily created by natives who do not totally refuse colonialism; some are accomplices and others are resistant to the colonial system, both features can also exist within the individual's psyche. On the other hand, it characterizes the colonial authority's attitude; they can be either nurturing or exploitative (10). The colonizers vision is to bring modernity and

civilization to under-developed countries, but at the same time they prevent them from reaching equivalent level so that they can always possess authority over them and thus exploit them continually.

In an ambivalent state, identity crisis is the product of contradicting cultures. The individual keeps going back and forth between the opposite cultures. Adolescence or the interstitial stage, as Ashcrof et al. named it in *POST-COLONIAL STUDIES The Key Concepts* is the most sensitive stage in the colonizers' life susceptible to ambivalence. In this period between childhood and adulthood, teenagers are exposed to all sorts of stress that can even evolve into serious diseases when they get to choose between two different cultures. At this level, young natives are a prey to intense ambivalence where they express it through mimicry, mockery or with other psychic obsessions (19). Bhabha as well insists in his book *The Location of Culture* on the importance of acknowledging this ambivalent space as it may help overcome such complexity (108), that is to say, it would be better for the individual suffering from ambivalence to recognize their condition because it would help them surmount the problems cited above.

In his PhD*,* Doctor T. Gangadharan claimed that "In the ambivalent state, identity is harmonized out of the presence of conflicting and incommensurable realities. There is the constant interplay of the opposites in the postcolonial discourse" (105). He enriched his argument with the example of *The Mimic Men's* protagonist by the British writer V. S. Naipaul. Caught between two messy and separated worlds; East and West, Ralph Singh developed an ambivalent manner in creating an imaginary world to escape his reality, which later on made him incapable of making important decisions (106).

Naipaul is among authors who were affected by postcolonialism; consequently he frequently dealt with postcolonial disorders in many of his novels. *A Bend in the River,* for example, dealt with the Indian Muslim immigrants. Whose experiences are reflected through

the Muslim protagonist Salim. Giving the fact that he lives in a colonized Africa, Salim suffered from severe anxiety due to his feeling of rootlessness, being neither European nor African (127). He developed an ambivalent attitude in his opinions, such as his manners towards Africans; he judges their incapability of ruling themselves; however, he empathizes with their dilemma. On one hand, he is passionate with the history of the Islamic achievements, but on the other hand, he admits the absurdity of its accomplishments in front of the modern European civilization (140).

1.2.2.3. Frantz Fanon's Theory of Violence

Most of the underdeveloped countries gained their freedom through a national revolution, that is why the psychiatrist and revolutionary activist Franz Fanon analyzed in his last book *The Wretched of the Earth* the notion of violence in relation to decolonization, and he explained the national liberation process. Fanon clearly claims from the very beginning of his book that the "decolonization is always a violent event at whatever level we study it" (1). According to him what is taken by force can only be retaken by force, and it is the only way to gain sovereignty. He defines the process as "the substitution of one "species" of mankind by another… The need for this change exists in a raw, repressed, and reckless state in the lives and consciousness colonized men and women" (1), by describing humans with species, he separated the colonial world into the "native towns and European towns" (3). The later is characterized by the availability of the good decent living conditions, unlike the first one. After independence that Fanon explains as the historical process where two "antagonistic forces" encounter each other; the colonist and the colonized (2), comes the national intellectuals to take over the control simply because "The colonialist bourgeoisie hammered into the colonized mind the notion of a society of individuals where each is locked in his subjectivity, where wealth lies in thought… [and where] my brother is my wallet and my comrade" (11).

The Bourgeois layer favors the liberation of their nation, but at the same time continue to apply the political system of their former colonies. These elites prefer negotiation over violence because all what they care about is self-interest, wealth and power (Fanon 22). Unlike the poor class whose thought are only about liberating their source of food and dignity, in other words, their lands (9). During the colonial occupation, they tend to release their tension in conflicts among each other since they are incapable of confronting their oppressor (17), but at a certain time, they become conscious about the power in their hands and are the first one to revolt. They have "nothing to lose and every-thing to gain. The underprivileged and starving peasant is the exploited who very soon discovers that only violence pays" (23). At this stage, these people had enough fear, torture and especially false promises of their colonizers, they decide to rebel.

The Man Booker Prize winner Aravind Adiga with *The White Tiger* also tackled the notion of violence. He replied in one of his interviews with the fiction writer Lee Thomas stating that "There is a hunger among readers in India to be told other stories, to read challenging, even confrontational/ disturbing stories; but this hunger is not being satisfied by our literati here". That is to say, the author in a way predicted that the Indians living in poverty will certainly arise against the corrupted system. Adiga chose to reflect the Indian lower caste on his protagonist Balram because it represents the dominant class in not only in India, but in all Asian countries as well, and it is only them who can change the system. He used his adventure as a journalist, which at a time permitted him to enter in a direct contact with people of different ranks, to describe the critical conditions of an Indian citizen who wants to improve his social position and which would often consist of taking the wrong path (Thomas). In his novel, he concentrated on the corruption and the difficulties of Indians to get adapted with their new country.

In short, in order to understand the literary work as well as its creator, Psychoanalysis is a primary path as far as the psychological aspects are concerned. It is obvious why psychoanalytic theory has been generally utilized in the investigation of characters in literature. Psychoanalysis deals with human beings in conflict with themselves and one another; similarly, literature depicts and is composed and perused by such individuals. Many Postcolonial writers depend on the psychoanalytic views to build up their compositions and portray the psychology of the newly independent people who were puzzled between creating a unified nation or standing for one's own interests, these latter weakened their countries. They fought for their freedom to find that, after a few years, elites practice the pre-independent political system. India specifically, this nation of diverse cultures and languages is still under indirect west colonization and most of all under the mercy of its politicians. For that reason, post-colonial Indian writings reveal, in different ways, the realities of their country, and each author has their own way to deliver these facts trying, by that, to liberate their nation from the westerner's domination.

Chapter Two: The Psychological Analysis of Balram Halwai's Identity in *The White Tiger*

Aravind Adiga's detailed description of globalized India places an emphasis on class division spread all over the nation. Adiga's representation of the main character Balram Halawai, who belongs to the low caste, reveals the hardships experienced by the Indian servants. Being treated poorly by the upper caste, Balram followed the way of crime and corruption to achieve freedom, he develops and redefines his identity throughout the different incidents that allowed him to attain the upper class and influence his society. It begins by imitating his master where he acquired the necessary knowledge of all matters concerning the bourgeoisie, and suppressing his true feelings towards this class, but at a certain period, he faces confusion due to the overlapping worlds he was introduced to. By rationalizing his bad deeds, the protagonist reconciles and protects himself from the social punishment. However, he finally decides to put an end to his master switching the roles of the oppressed and the oppressing.

2.1. Aravid Adiga's Novel *The White Tiger* in a Postcolonial Context

After the Second World War, recently independent people were exhausted from compulsory authority and dictatorship, but the responsibles had to find ways to surmount their inclination toward the westerns. Robert J. C. Young states in his article *What is the Postcolonial?* that the "European culture was regarded (and remains) the basis and the norm for ideas of legitimate government, law, economics, science, language, music, art, literature" (19). Thus, postcolonial authors sought to create a new literature of their own and utilize it to narrate history and simple stories that have a deep effect on the population. Aravind Adiga exposed the dark side of India through his fictional novel The White Tiger trying implicitly to immobilize and unify the Indian people. Moreover, Robert has shown the importance of literature to the postcolonial. He explained this by saying: "literature has always been

centrally im-portant to the postcolonial, because it is literature, above all the novel, which is the form of writing most adept at simultaneously articulating the subjective with the objective" (16). Adiga coordinated his protagonist's adventures with the main message he wanted to transmit. Certainly his is a contemporary author, but changing his people's perspectives to surpass the colonial effects was his major concern.

Until today, India is dependent on its former colonizers, in other words, it is under the neocolonial hegemony. Robert defines the term in his article *Neocolonial Times* as the "awkward effects of colonialism in the present… [that] remains for all those who suffer its effects; and responsibility cannot be ignored by those who find themselves part of those societies which enforce it" (1), that is why the contemporary author Adiga seeks, through his persuasive novel, to alter the Indians' thoughts and behavior in order to produce a better nation, different and independent from the European imperialism, because as long as the consecutive generations continue to live under the effects of the colonialism, postcolonialism will continue to be part of the present day (Childs and Patrick 2). Adiga took advantage of his talent to attract and persuade a considerable number of Indian readers. Furthermore, The Polish Doctor of Postcolonial Studies Agnieszka Stanecka claims that "the reader is continuously inclined to believe that postcolonial literature should stay in contact with its colonial past", but she confirms on its presence that still interpret today's colonial results (140).

Belonging to the contemporary world, Adiga is one of the postmodern Indian fiction writers. His contemporary novel *The White Tiger* projects some of the postmodern aspects of flashbacks, symbolism and paradoxes. In his essay "Postmodernism and Literature" Barry Lewis summaries postmodern characteristics as follow: "temporal disorder; the erosion of the sense of time; a pervasive and pointless use of pastiche; a foregrounding of words as fragmenting material signs; the loose association of ideas; paranoia; and vicious circles, or a

loss of distinction between logically separate levels of discourse" (qtd. in Singh 2). He is considered as both a postmodern and a postcolonial author who is influenced by the experiences of his ancestors and at the same time by the current events in his country. Dr. Agnieszka Stanecka believed that postcolonial authors "are often shaped by the experiences of the nations they are said to represent. Aware of it or not, they benefit from this heritage and their literary output is conditioned by their parents' legacy" (141). Adiga directed his novel not for the westerners, but for the subalterns who are most affected by the neocolonialism. As mentioned previously by Hashas; the main purpose of postcolonial literature is to boost the nation's capabilities and encourage its people to search for new solutions to overcome the Western domination. This is what exactly the Indian writer Adiga seeks to achieve through the voice of his protagonist Balram Halwai.

From a student, to a journalist, then a writer, Aravind Adiga worked both as a journalist and a correspondent for *The Times Journal*. He was raised in India and Australia, and studied English Literature at Oxford University and Columbia College. He currently lives in Mumbai, India. Adiga's works are known for their pure urban life, the main issues of postcolonial identity, and the personal and political strife of marginalized individuals (Narisman and Vinita Singh 1). Since the publication of his debut novel *The White Tiger* in 2008, which takes place in Contemporary India, Adiga is considered as the new voice of his generation.

Wining the 40th Man Booker Prize in the same year of its publication, this novel remains controversial to many readers and critics; many perceived it as a canny and a naked representation of India. For instance, Narisman and Vinita Singh believe that *The White Tiger* could be depicted as a dark humorous description of globalized India, and Balram Halwai's journey from an Indian dark village to a successful life of entrepreneurship, they claim that "Through Balram's eyes, we see India as we have never seen it before: the cockroaches and

the call centres [sic], the prostitutes and the worshippers [sic] and the water buffalo trapped in so many kinds of cages that escape is impossible" (4).

However, others, including the Chairman of the judges of the Man Booker Prize, consider it as an unexpected and an exaggerated description of Indian life. Michael Portillo after reading the novel commented: "it shocked and entertained in equal measure" (qtd. in Narisman and Vinita Singh 1). Furthermore, a review by *The Economist Journal* described the novel as: "glimpses of Real India, it does not bring out the whole of India. It may be Adiga's India, but it is certainly not everybody's India" (qtd. in Khan 93). In other words, India which is projected through Balram's eyes is not the whole or the real India; however, he exposed India reflected in his own eyes.

2.2. An Analysis of Balram Halwai's Defense Mechanisms as Moderators of Anxiety

Aravind Adiga, like many Indian writers, tried through his writing to explore the psychology of Indians. By showcasing his main character Balram Halwai, the complexities of the psychological behavior are reflected. To face anxiety, various defense mechanisms can keep people safe from the unpleasant feelings.

2.2.1. Balram's Suppression for Self-Protection

Depending on Flashbacks and being written in the first-person narrative, the bildungsroman relates Balram Halwai's story as a self-described entrepreneur, in an epistolary form to the Chinese Premier, Wen Jiabao, to inform him about the reality of India that he will not see during his official visit to know the secrets behind the successful Indian entrepreneurship "Mr. Jiabao wants to meet some Indian entrepreneurs and hear the story of their success from their own lips" (Adiga 4). Balram writes his letters from his lavish office in the city of Bangalore, yet the story starts in his provincial familial town of Laxmangahr. Living with his brother and his grandmother Kusum after the death of his mother, the protagonist is a smart boy whose father is uneducated and a poor rickshaw-puller.

In his work, *The White Tiger,* Aravind Adiga puts his main character Balram Halwai in various difficult situations of no familial or economic support, which lead him to feel anxious. In treating Balram as a human being and tracing his daily life, his realistic anxiety comes from his family background as well as his society. As identified by Freud, the realistic or objective anxiety comes from the outside stimuli which are related to the environment (Shultz, et al. 57). In order to avoid those worries and tensions, Balram uses "suppression" as a defense mechanism to cope with his objective reality. Therefore, Balram employs Suppression during his childhood because his family cannot fulfill his desires of love and understanding. During his adulthood, Balram is obliged to suppress his real feelings towards the society of Bourgeoisie in which he lives.

Before her death, the main character describes the endless support his mother provides him with to finish his education. Although Balram's granny is the one who is supposed to replace his mother's love and support, she only cared about money. According to the traditional Indian family esteems and being the matriarch of the Halwai's family, Balram's grandmother Kusum has the full authority to run the house. As described by Balram "Sly old Kusum!" (*TWT* 11) expels her relatives from school to work and help themselves and their families "Put him to work in the tea shop and let him make some money" (18), she adds: "He is going to come to nothing good in life, I'll tell you that right now" (26). Unlike his grandmother, Balram's father, Vikram Halwai, is the only family member who supports Balram's education, since Balram's brother Kishan was dropped out of school at a very young age, Vikram wanted to fulfill his wife's desire that their youngest child will have a chance to finish his studies, but Kusum was against that "Oh, to hell with his mother!" Kusum shouted. "She was a crazy one, and she's dead, and thank goodness. Now listen to me: let the boy go to the tea shop like Kishan, that's what I say" (18). Kusum objects Balram's schooling, and sees that he has only one choice; which is work.

Unlike his classmates and despite the hard life he is naturally introduced to, Balram was an exceptional excellent student in school. On one event, he impressed an inspector who nicknamed him when he visited the school:

> "You, young man, are an intelligent, honest, vivacious fellow in this crowd of thugs and idiots. In any jungle, what is the rarest of animals—the creature that comes along only once in a generation?"
>
> I thought about it and said:
>
> "The white tiger."
>
> "That's what you are, in *this* jungle." (22)

Unfortunately, Balram's poverty doesn't allow him to study though he likes education. He always saw pleasure in education, and he considered his Indian village as a paradise, and the school as a paradise within a paradise (20). The story implies that Balram felt frustrated and irritated because he is removed from school against his will "(no boy remembers his schooling like one who was taken out of school, let me assure you)" (8). Balram learns that to finish his education is unacceptable in society of "Darkness". Since Suppression implies that one suppresses or hides his real feelings to avoid certain problems (Berlin and Christof); Balram suppresses his desire for education in order to avoid conflicts with his grandmother, and to live peacefully in the house.

When Balram started working in a teashop with his brother Kishan, wiping tables and breaking coals, he ignores his obligations and shifts his attention to client's discussions about the high income and simple life that India's private chauffeurs enjoy. He was mesmerized by their talk, and he asked his granny to send him to a driving school. Kusum agreed, but once Balram gets a job, he guarantees to send home his wages. So, his preparation as a car driver was finished and now he is ready to work. By a stroke of karma that takes him to Delhi, he arrives at the door of the Stork (one of Laxmangahr's landlords). The stork's family agrees to

enlist Balram as a driver for their son, Mr. Ashok Sharma, who came back from America with his American wife Pinky Madam. Hence, Balram becomes the family's chauffeur and servant.

In their article "Defense Mechanisms: Neuroscience Meets Psychoanalysis", Berlin and Christof believe that people may have a motivation to tell their bosses what they truly feel about them, yet they suppress this idea since they need the job, Balram was no exception, he suppresses his feelings to adjust to his family and to protect his job as well as suppressing his real feelings towards his masters who always order him and instruct him about the do's and don'ts. As the protagonist complains "Do we loathe our masters behind a facade of love—or do we love them behind a facade of loathing?" (*TWT* 111), it shows that Balram is frustrated because he is not allowed to lead his life naturally, or to express what he really feels about his employers. In the story, he has to do all menial jobs like bringing liquor to entertain his master's guests by serving it with one hand while driving. He also has to massage the Stork's feet (Mr. Ashok's father), and clean his dirty legs. Mr. Halwai describes: "You should have seen me that day—what a performance of wails and kisses and tears! You'd think I'd been born into a caste of performing actors! And all the time, while clutching the Stork's feet, I was staring at his huge, dirty, uncut toenails, and thinking…" (36). Here, the driver is suppressing his feelings of repulsion and disgust. Among other dirty jobs: his cleaning of the "spittoon" in which the stork spats the "Paan" (62).

On the birthday of Mr. Ashok's wife, Balram was obliged to dress up like a "maharaja" with "a red turban and dark cooling glasses and serve them food" (90). Moreover, Pinky Madam and Ashok always mock and laugh on Balram's English, they laugh at his pronunciation of the word "Pizza", saying "Pijja" instead of Pizza (91). They have not only taunted his English, but they also blackmailed him for a crime he did not commit. He was compelled to take the blame and sign a declaration accepting a coerced responsibility of an

accident caused by the drunken Pinky Madam. For this event, Balram declares that: "The jails of Delhi are full of drivers who are there behind bars because they are taking the blame for their good, solid middle-class masters" (101), masters who owned their servant's bodies and souls, take the blame of their crimes too.

Like many marginalized Indian servants who are often discriminated and repressed, Balram is treated poorly and is always ordered by his masters "there was a way in which I could understand what he wanted to say, the way dogs understand their masters" (66). For instance, Balram is never allowed to listen to something he loves whenever he is alone in the car, he is never allowed to run the CD player. Balram felt that he is treated like an animal, for this reason he thinks that his whole philosophy is concluded in a sentence: animals should live like animals; and humans should live like humans (167). It is obvious that he is treated like an animal, and he cannot behave freely during the day or when he is with the Stork and his two sons, Mr.Ashok and the Mangoose.

Balram has to wait in the car for hours until his bosses finish their business. He perceives his masters by indifferent and uncaring especially when they go for their late-night parties. It is a hell for him since he has to sleep in the car, and the mosquitoes eat him alive. If they are malaria mosquitoes it's all right, he will just be raving for a couple of weeks, but if it's the dengue mosquitoes, then he is in deep trouble, and he will die for sure (72). Balram says:

> The worst part of being a driver is that you have hours to yourself while waiting for your employer. You can spend this time chitchatting and scratching your groin. You can read murder and rape magazines. You can develop the chauffeur's habit—it's a kind of yoga, really—of putting a finger in your nose and letting your mind go blank for hours (they should call it the "bored driver's *asana*"). You can sneak a bottle of Indian liquor into the car—boredom makes drunks of so many honest drivers. (87)

Since suppression associates with a conscious intention to put unwanted feelings out of mind as asserted by Berlin and Christof in their article "Defense Mechanisms: Neuroscience Meets Psychoanalysis", the quote reveals that like many servants, Balram consciously suppresses his strong emotions of anger and irritation towards his master only because he needs a salary.

Balram describes that drivers and cooks in Delhi read "*Murder Weekly*", a magazine narrating crime stories every week, he writes "it doesn't mean that they are all about to slit their masters' necks. Of course, they'd like to. Of course, a billion servants are secretly fantasizing about strangling their bosses" (72). He further says: "(A time-honored servants' tradition. Slapping the master when he's asleep. Like jumping on pillows when masters are not around. Or urinating into their plants. Or beating or kicking their pet dogs. Innocent servants' pleasures)" (109). Balram has the sentiments of frustration and disappointment, and his freedom is trapped under the mercy of his bosses, yet he suppresses his real feelings in order to achieve what is he planning to "I could not tell: no servant can ever tell what the motives of his heart are" (111), and the only reason is his goal to be detached from the "Rooster Coop" of his village, a metaphor used by Balam to describe India's poor who are unable to escape the coop of servitude and abuse.

As viewed above, it is clear that Balram uses suppression as a defense mechanism to overcome his frustration and to reduce the tension that comes from the outside world of his family particularly his grandmother, Kusum, and his employers specifically his master, Mr. Ashok. Additionally, apart from this defense mechanism, rationalization is utilized to justify his unacceptable behaviors.

2.2.2. Balram's Rationalization of Actions

Rationalization is another mechanism applied by the main character Balram. He attempts to display the discontentment and displeasure of his oppressed class against the rich class as a defense and a justification for his intolerable acts. From one hand, Balram Halwai

makes use of rationalization when he starts working for the Stork's family, tricking his bosses; from the other hand, he rationalizes his crime when he murders his employer, Mr. Ashok. As claimed by Sultz, et al. in their book *Theories of Personality* Freud's moral anxiety comes from superego impulses. When a person is afraid of the values which are related to the social norms, he starts to falsify the true meaning, finding excuses and logical reasons for the unpardonable actions, instead of confessing the real reasons (57).

During his journey to the "India of Light", as the author narrates, the protagonist comes to distinguish between two kinds of men in India: those with big bellies and those with small bellies, besides two destinies: to eat or to be eaten (*TWT* 38). Balram decides to be someone with a big belly and to eat instead of being eaten, by depending on corruption, bribery, and crime like his employers. Balram finds that it is tolerable to be corrupted since his masters themselves are corrupted: "All these changes happened in me because they happened first in Mr. Ashok. He returned from America an innocent man, but life in Delhi corrupted him—and once the master of the Honda City becomes corrupted, how can the driver stay innocent?" (116). He decides to reach the upper class "by hook or by crook" (English Idiom), and he chooses the illegal and defective means.

Through Balram's eyes, an enterprising driver can earn extra cash through multiple ways, by stealing petrol from the car of his boss using a funnel, and then reselling that petrol. Also, when the employer orders you to repair the car, you can corrupt the mechanic to inflate the price, and the driver receives a cut. Moreover, when the master is careless, the driver can sell the empty liquor bottles to gain the best prices. Furthermore, when the driver is brave enough, and his boss is not going to notice the absence of the car, he can turn his master's car to a taxi. Thus, Balram rationalizes all his acts as entrepreneurial, as rationalization permits to interpret the unaccepted behaviors as rational and moral (Sultz, et al. 57), even the protagonist's words "The strangest thing was that each time, I looked at the cash I had made

by cheating him, instead of guilt what did I feel? Rage. The more I stole from him, the more I realized how much he had stolen from me" (136) seem like justifying his personal deeds as a right that should be taken back from the rich class to balance the score.

Driving the car to different places in Delhi, Balram discovers that his employers' fortune originates from the illegal selling of coal. They influence politicians and ministers to deliberately ignore their fake and illegitimate business, and enable the family to abstain from paying government taxes. Soon Balram learns that Ashok takes bribery to politicians; huge amounts of money are carried in bags for illegal purposes. Although Ashok is rich, nice and kind, he shows no effort or interest to help Mr. Halwai to achieve the life he always dreamt of. The generosity demonstrated by Mr. Ashok is just a small amount of sympathy and kindness. Balram comments: "The landlord inside him wasn't dead, after all" (107), he becomes disillusioned with Ashok and discovered that he is only an offspring of landlords by genes and heredity.

When the protagonist realizes that he cannot escape the Rooster Coop if he follows the legal and the ethical manners, he, then, plans to murder his master, Mr. Ashok. But, Balram is conscious enough that if he kills Ashok and escapes, Ashok's family will kill all his family and relatives as a revenge. So, Balram kept wondering: "who would want this to happen to his family sir? Which inhuman wretch of a monster would consign his own granny and brother and aunt and nephews and nieces to death?" (40). Thus, by his deeds, he may be risking the lives of his entire family.

At this point, Balram has whether to kill his master and sacrifice his family, or to remain trapped in the Rooster Coop. Nevertheless, he decides to be a white tiger, a symbolic expression referring to brave and exceptional individuals among the similar (167), by murdering and robbing the bag of bribery which Ashok is supposed to deliver to a politician that night. He rationalizes his act by saying that he wanted only a chance to be a man, and for

this reason the murder of his master was enough (192), besides experiencing the escapism from the low class, "I've made it! I've broken out of the coop!" (193). As declared by Pedersen, since rationalization was embraced by Freud in order to portray the different reasons utilized by people to clarify their mistakes, the hero rationalizes his crime by his claim to be a different and a great man, fulfilling his desires for freedom and individuality: "I *was looking for the key for years But the door was always open*" (*TWT* 160). The main character defines his existence, creates his own meaning of life, and his own perception of morals as well. His ambitions to success and richness are above all. He believes in his rareness and superiority to other servants who portray the majority oppressed Indians.

It is obvious that Balram ignores what might happen to his family when his crime is spread in Laxmangarh. He knows that his freedom is not going to liberate neither the people of his village nor his family; rather he will be the only one to flee the life of Darkness. Before he kills Ashok, Balram knows well what the outcomes of his acts will be. Yet, by committing this transgression, Balram chooses to become a criminal and the very same inhuman wretch of a monster. However, he appears to persuade himself about the reasonableness of his crime: "I'll never say I made a mistake that night in Delhi when I slit my master's throat" (193). The storyteller emphasizes his absence of regret at the homicide of his employer because it was his own way to reach freedom. "I will say it was all worthwhile to know just for a day, just for an hour, just for a minute what it means not to be a servant" (193), As McLeod in his article about "Defense Mechanisms" denotes that to excuse or justify a threatening thought or action, individuals falsify the facts to make their motive less intimidating, by persuading himself that there is a rational explanation, Balram's quote shows that he finds his crime worth committing since it gave him a chance to experience a life of a master rather than a servant. When someone finds a situation difficult to admit, he will create a logical reason for it.

Blackmailing Balram in the accident caused by Pinky Madam marked a change in Balram's perception towards Mr Ashok, he felt disappointed towards him. He sees that as neither Pinky nor Ashok regretted the accident, he finds no necessity to apologize Ashok's murder either. He legitimizes the murdering as a must and an existential move. Furthermore, Balram justifies his motives saying that his father once said that he was treated like a donkey during his life, and he wishes that one, at least, of his sons should live a life like a man (19), Balram; therefore, realized his father's wish. Moreover, Balram rationalizes his actions by saying that his liberation is worth the lives of his relatives as well as Mr.Ashok. In this sense, Adiga recounts: "a few hundred thousand rupees of someone else's money, and a lot of hard work, can make magic happen in this country. Put together my real estate and my bank holdings, and I am worth fifteen times the sum I borrowed from Mr. Ashok" (181), Balram sees that in a world of absurdity like India, it is permitted to exceed the family and social obligations. He guarantees the murder as admissible, and declares that the lives of the additional victims (his family members), are worth sacrificing since he we will win his independence and liberty, and now no man is his master, claiming that "Once I was a driver to a master, but now I am a master of drivers" (182). In order to become the superhero of his generation, Balram excels the moral boundaries of his society. Balram thinks that illegal deeds and crimes are acceptable since he will receive freedom and pleasure in return. Shultz, et al. finds legitimizing a roguish activity by influencing the self that there is a sound clarification for it, is self-justification for Balram (60).

As depended on suppression to cope with his realistic anxiety, Balram used rationalization as another psychic defense to justify his unethical behaviors of corrupting his master's money and wealth as well as his crime. Further, Balram employs Identification with the aggressor ending up indirectly acting identical to his boss, Ashok Sharma.

2.2.3. Balram's Identification to Reach Self-esteem

In *The White Tiger*, Adiga makes a clear comment on the social statues in Indian society, and how physical appearances marked the difference between the low and the high class. For instance, Balram was prevented of his tinniest human rights such as the entrance to modern shopping malls. He felt humiliated as a driver; he could not enter a shopping mall because of his clothes. If he tried his chance to go into such places, a guard in a gray uniform will spot, and prevent him because the security guards identify the miserable wearing sandals, and only those who are wearing white shirts and black elegant shoes are permitted to enter (*TWT* 89). Consequently, Balram sets to be clothed exactly the same as Mr. Ashok, so that he is allowed to enter to that luxurious mall, he narrates when he went to buy clothes: "No, I kept saying to each shirt he showed me—until I found one that was all white, with a small word in English in the center. Then I went looking for the man selling black shoes" (88). Hence, this incident led over time to Balram's taking over of his master's way of clothing, behavior, and thoughts.

By referring back to Bekes and Perry who claimed that in Identification, the individual adjust his behavior, intentions, and self portrayals to be like or being the same as the object of identification. Adding that Identification creates an emotional alliance with the other person by making oneself like the other through the unconscious taking over of thoughts, goals, behaviors, mannerisms, reactions, attributes, or character traits and emotions (1). So far, it is ascertained that Balram identified with his master, Mr. Ashok, and more significant characteristics will be adopted.

After killing his boss, Mr. Ashok Sharma, Balram escapes to Bangalore with his young cousin Dharam, and Ashok's stolen bag filled with Seven Hundred Thousand Rupees; this huge amount of money enabled Mr. Halwai to create "The White Tiger Drivers", a taxi company. Ironically, Balram follows Ashok steps and he bribes the Police in order to exercise

his job freely, Balram declares: "Many of my best ideas are, in fact, borrowed from my ex-employer…" (28). Therefore, Balram adopted his Master's ideas and thoughts.

The protagonist did not just imitate his corrupted master fashion of bribing the police and the child's family, but he borrowed the man's full name to run his affairs as well as to escape the police. Because of his imagination that something awful will happen to him if his crime is discovered, then he gets the neurotic anxiety, which is claimed by Freud as the factor that affects personality when a person is afraid of social punishments if he or she cannot properly respond to the id. And, if the id can get responses, a person will be pleased. However, if the power of id is expressed against society, that person will be afraid of punishment. It is the ego that has to find the way to respond to the id (Shultz, et al. 57). Then, Balram professes that he borrowed his boss's name to disappear and melt into the world of the rich: "Yes, Ashok! That's what I call myself these days. Ashok Sharma, North Indian entrepreneur, settled in Bangalore" (*TWT* 181). By murdering Ashok and taking his full name, Balram escapes servitude, from a poor villager, a driver, and a sweet-maker into a successful entrepreneur and a businessman.

In the novel, Balram's identity change is shaped by the influence of his surroundings, rather than his own ways. He is heavily affected by society, and his identity was formed on the basis of social interactions. Since he was oppressed by the bourgeoisie directly or indirectly, he transcended to become the oppressor. By identifying his master's characteristics, Balram ended up resembling and acting like his abuser, Mr. Ashok who represents the rich majority.

It is important to note that the whole process of Identification with the Aggressor progresses unconsciously. As Frankel declared in his article "Exploring Ferenczi's Concept of Identification with the Aggressor", it resembles an artist who gets so into his character that he winds up turning into the personality of character himself (107). Identification is a tactic

employed by the protagonist who is in a weak and hopeless situation to cope with his boss who is seen as powerful and therefore a threat. The main character saw Ashok as a main threat, he knows that no one will protect him, and he is lost with no chance to escape the danger he is in. Then, like chameleons, people stop being themselves and transform into someone else's image (Frankel 102), Balram blends into the world he was afraid of, he stopped being himself and switched into Ashok Sharma.

Next, in an accident caused by one of Balram's own drivers, a child from the Darkness who was riding a bicycle is hit. The protagonist asked one of his employees to find out the victim's family address, in order to offer them an envelope full of money. As Adiga reflects, Balam always distanced himself from workers, claiming that a white tiger keeps no friends, a new independent entrepreneur who called his servants just employees, not a family, and they called him back boss (182). Balram is described as smart enough to keep secrets to himself. In fact, he regrets the moment when one of his workers knew about his paying off of the family who lost their son in the accident. Balram describes that it makes him nervous and unhappy to show his weakness in front of his workers because he knows what it leads to, for this reason, he must be cautious (*TWT* 188), when somebody is helpless in front of an abuser, they feel anxious and afraid (Frankel 102). Thus, he is afraid that the whole situation turns upside down and the vicious cycle of violence might turn to include him, and he will be killed by one of his drivers exactly like what he has done with Mr. Ashok.

Balram's change which has been revealed through the novel, has achieved an obvious switch, he melted into Ashok's personality, by taking his full name, imitating his way of wearing clothes, and bribing people. When Anna Freud described Identification with the Aggressor she pointed out that when impersonating the aggressor, assuming his attributes or imitating his aggression, the abused switches from the person threatened into the person who makes the threat (87). While Ashok ends up a victim, Balram transcends into an aggressor, a

psychological cycle of introjections, instead of becoming a victim of his heartless, crude, and corrupted masters; Balram chooses to switch the roles. Before, Balram who was simply an anonymous and unnamed "Munna", today he is "Ashok Sharma" a free businessman who portrays the rising status of the subalterns in post independent India. There is a clear relationship between Balram's identity status and the use of various defense mechanisms. These defenses reduced his anxiety and the associated feelings of frustration and fear. Balram is seen as distinctive from those he grew up with. His self-confidence allowed his breaking from the "Rooster Coop" of his village and cope successfully with difficult situations. His positive self-perception as a white tiger, which symbolizes in East Asian cultures power, infrequency, freedom and individuality; therefore, the achieved and the foreclosed personality is associated with a positive self regard and related to a high self-esteem.

2.3. Redefining the Notion of Balram's National Identity

The situation of postcolonial countries is a history that repeats itself. During the nation's occupation, colonial bourgeoisie were in control of the country's wealth, but after independence the national bourgeoisie continue on the same path of their precedents and they apply the same politics with the "imperative duty… to betray the vocation to which it is destined" (Fanon 98-99). This emulation did not stop at the level of the national intellectuals, but each category of the Indian society mimics the class above it. Through his Fictional novel, Adiga describes Balram's journey that is based on how the corrupted cycle continues rolling in the Indian society.

2.3.1. Balram's Remodeling of Identity via Mimicry

Balram emulates his master in almost every aspect. His persistent desire to possess the same social position leads him to suppress his cultural identity (Singh). According to Bhabha, the acts of mimicry practiced by the colonized subjects are justified, as long as the occupiers

seek to reformulate their colonized personality to become a copy but not authentic to theirs (126). It all started with the protagonist's passion for discovering because hearing stories of what he wants to experience is not sufficient for him as it is for the other drivers. Ever since he was little, imitating people flowed in his veins. Balram becomes the observer instead of the observed (Bhabha 127); he was able to disguise himself as a rich man through buying simple clothes which for him is not his taste. Balram's mimicry progresses to a point where he wishes to be Ashok, Frantz Fanon argues in his book *The Wretched of the Earth* on "how the colonized always dream of taking the colonist's place. Not of becoming a colonist, but of replacing him" (16), and the protagonist manifests it on several occasions, as replying to his friend by "I am my own master" (*TWT* 137), or having had the thought that his master becomes the servant, but the driver becomes irritated when his imitation is unauthentic as he discovers that the blond he spent most of his money on was a fake Indian girl, he said "the rich always get the best things in life, and all that we get is their leftovers" (138).

At a given time, Balram tries to put himself into the skin and mind of the bourgeois layer, particularly of his master Ashok, seeking to experience what is like to possess power. Bhabha stated that the main cause of the "colonial mimicry is the desire for a reformed, recognizable 'Other' " (122). For the first time of his life he gets the pleasure to control his roommate Ram as soon as he discovers his secret. After knowing that he is a Muslim, Balram does not miss the opportunity to manifest his eager for authoritarianism, 'He saw me—I winked at him—and he knew that the game was up... I took his key chain from him and put it in my pocket. 'Get me some tea. And biscuits.' I pinched his shirt. 'And I want your uniform too. Mine is getting old.' I slept in the bed that night" (*TWT* 65). In this novel, since the poor class grows up as servants and is treated as slaves lifelong, it gradually developed an internal suppression that appears whenever the occasion arises; Balram states "Servants, incidentally, are obsessed with being called 'sir' by other servants" (63). Vitiligo-Lips, for instance,

commended his friend to bring him money in return for his silence. These events show the long-term oppression that the characters needed to liberate against each other for the purpose of regaining dignity and value as any normal human being (Fanon 51).

Balram thought he could liberate himself from his master by stabbing him in his neck using the bottle glass, but this latter continues to exist inside of the deriver's mind. Ashok "fabricated and continues to fabricate the colonized subject" (Fanon 2) because the protagonist did not just reproduce Ashok's behaviors, he also imitates his speech, takes his name, and holds his thoughts. The Martinican psychiatrist Fanon explains that "in order to assimilate the culture of the oppressor and venture into his fold, the colonized subject has had to pound some of his own intellectual possessions. One of the things he has had to assimilate is the way the colonist bourgeoisie thinks" (13), Balram takes advantage of his days as a chauffeur to catch information from the conversations occurring inside the car, later on, as a businessman he remembers what he learned saying "I absorbed everything—that's the amazing thing about entrepreneurs. We are like sponges—we absorb and grow" (42). He kept putting himself inside Ashok's mind and act like him, wondering "What would Mr. Ashok do?" (180), for instance, he bribed the police to start his company and camouflage the car accident, just like what Ashok did with him. They both had remorse, except that Balram kept his promises and found equivalent solutions to his bribery, such as hiring the victim's brother and offering money to his family to reach the peace of mind. Balram's imitation was an effective technique that helped him in breaking the social stander and reach the upper class (Bhabha 122).

The more the national bourgeoisies get immersed in the Western culture, the more they start believing that they succeeded in becoming an authentic version (Ashcroft et al. 125). Ashok got married to an American, he thought he would forget about his past, but when he returns to his homeland, he couldn't leave it, which is against his wife's wishes. On the one

hand, he feels lonesome, and on the other hand, the power he has in India is absent abroad. When his wife abandoned him, Ashok realizes that despite his love for her, pinky madam will never accept the way he is. In a broader point of view, the curtain separating Westerners from Easterners will not be raised. Thus, Ashok understands the insurmountable differences and becomes conscious of his irreparable mistakes. He depresses and confesses to Balram; "My way of living is all wrong, Balram. I know it, but I don't have the courage to change it… I let people exploit me. I've never done what I've wanted, my whole life… Take me to the kind of place you go to eat… I'm sick of the food I eat, Balram. I'm sick of the life I lead. We rich people, we've lost our way, Balram. I want to be a simple man like you, Balram" (*TWT* 141-142). Ashok realizes that he was just a mimic man or an "author-ized versions of otherness… [who] emerged as 'inappropriate' colonial subjects" (Bhabha 126), without mentioning their intentional use of English in front of Balram when mocking him or during businesses to keep their affairs private.

The Indian national intellectuals often perceive mimicry as a menace, as it can turn into an independence movement (Bhabha 122). Ashok's brother detests servants, which explains his precaution around Balram, their relationship is extremely rigid and it remains the same throughout the course of the story. At each meeting with Balram, he made remarks and always advised his brother not to exceed the limits that separate a master from his servant, so that everyone keeps their social ladder. For example, he could not stand Balram sitting without doing anything; he keeps insulting and humiliating him saying "He has no sense of privacy. In the villages there are no separate rooms so they just lie together at night" (*TWT* 113). He was suspicious about Balram for the threat he represented, he was afraid that the driver replaces him, that's why most of his speeches are like; "That's how you corrupt servants. It starts with one rupee (80). Moreover, when Balram's family demanded more money he replied "They're called your servants, but they suck the lifeblood out of you" (113),

this indeed proves his monitoring to all the driver's moves by giving him instructions to follow even when he is alone, but what irritates the Mongoose most was when Balram gave charity to the beggar, he considered it as an imitation to the rich, and a menace that should not be tolerated.

Each of Ashok's family and Balram expresses a reciprocal mockery in their own way to feel better about themselves. The rich class considers Balram as ignorant and inferior in all domains. Mr. Ashok and Pinky Madam ridicule his clothing, language, and pronunciation, while the Mongoose mocks his lifestyle. Basically, the masters find pleasure in minimizing the servant's value and through mockery, they remind him of his real nature and origins, they persuade him of his incapability in case he thinks of any kind of rebellion. In return and as Balram is not able of confronting their insults, prejudices and humiliations, fearing to lose his job and even his life, he tries to use mockery as "a form of power that is exercised at the very limits of identity and authority" (Bhabha 89), Balram utilizes an internal monologue since it is the least thing he can do to resist their oppression. He gives them animals' names, makes fun of the political system and always finds jokes as an argument to relieve his pressure; for instance, he murmurs things like "That was the positive side of the Great Socialist. He humiliated all our masters—that's why we kept voting him back in" (*TWT* 62), thereby, the protagonist reduces his suppression and satisfies his anger in the hope of changing his future.

The national bourgeoisie inherited the "hedonistic mentality" (Fanon 101) from the Western bourgeois, a mentality that is based on pursuing their pleasures and favors. They mimic "the Western bourgeoisie in its negative and decadent aspects without accomplished the initial phases of exploration and invention are the assets of this Western bourgeoisie" (101). Ashok's family, and friends continually oppressed the working class, slept with blonds who "look exactly like Kim Basinger! … tall and beautiful, but the most remarkable thing about her was her hair—golden and glossy, just like in the shampoo advertisements" (*TWT*

130), live in luxury with their people's money. One of Ashok's politician friend, referred by Balram as a fat man with the intention to show how healthy they are, compared to the skinny and wretched working class, stated "Elections, my friend, can be managed in India. It's not like in America" (126). Indian intellectuals refer to America as the developed and well organized nation that inspires them for only fraud and corruption.

Even if the national bourgeoisie believe in being part of them, their origins will often appear at any given time, and their "Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. The effect of mimicry is camouflage" (Bhabha 172). Although the Mongoose considers himself as an intellectual, he returns to old manners in dealing with different situations, such as what he says to his brother: "You need to control that wife of yours better, son. The way we do it in the village" (*TWT* 106). These Indians or the crops of the British colonization still admire and imitate the Westerners, rather than exploiting their long-term grudge into their country and compete with the west, they exercised the same exploitation against their people as soon as they seized hold of power.

Fanon defined the upper class as an underdeveloped layer that is incapable of rebuilding and strengthening the nation's economy simply because "they have the psychology of a businessman, not that of a captain of industry" (98). Similarly for the events of Adiga's novel, Balram in the beginning does not stop mocking and criticizing the corrupted system, he keeps observing and imitating his master. However, he does not release the opportunity to improve his social position. Balram decides to put an end to his master Ashok and flee with the money to finally start his entrepreneurship. Once the dream is achieved, the protagonist begins committing crimes and then he participates in the corruption of his country.

2.3.2. Balram's Ambivalent Identity in Search for the Real Self

Balram suffers from a "traumatic ambivalence" from the encounter between the two different cultures of the bourgeois layer and his own culture, Bhabha argues in *The Location of Culture* that "there emerges the question of the ambivalence of mimicry as a problematic of colonial subjection" (129); which is the case for the Indian intellectuals who contribute in the development of neocolonialism. Working as a driver required him to enter the national bourgeoisie's world. At the beginning, and before knowing how the politics and economics of India function, Balram is dazzled by the rich class; as he is fascinated by their places and women, he wants to show off the fancy car he drives. In brief, he is excited to try everything they do, but each time he imitates them, he discovers more about the corrupted system and over time he begins to see their dark side, the real Ashok and Vitiligo-lips whom he considered as his family members, turn out to be manipulating persons. Confused on what path to take, his identity confronts a disruption between two universes. Consequently, he reacts almost like a mad man from over thinking, especially during the period where his thoughts are dedicated only to the murder of his master that is why he often chose to meditate for long hours when stressing out for the tough decisions.

Ashok resided a considerable period in America, he is impregnated by its culture once he returns to his homeland; he is a calm and respectful man toward those around him compared with his acquaintances. Most of the time he is stunned by their manners, he often asks questions when seeing inappropriate behaviors, such as; "Do you have to hit the servants, Father?" (*TWT* 43). In short, he still has this mentality where law is above all, and he always receives the same answers; that is how India works, it's not like America. Thus, he observes and always keeps silent. When he is alone with Balram, their relationship is almost friendly and deeply bound, but once surrounded by his relatives and acquaintances, Ashok doesn't consider him. Ashok's character changes the longer he stays in India, it appears in his

speech with his brother saying; "I had nothing but this driver in front of me for five nights. Now at last I have someone real by my side: you" (112), knowing that Balram helped him to overcome his pain. The master would simply observe his servant's abuse by anyone, and even if he slightly defends him, they forbid him from behaving like an American; fearing from their servants' rebellions. Over time, Ashok starts to absorb the system. He betrays Balram's trust when he saved his wife. For Balram, since that day, Ashok is no longer the same, and even though he continues with his kindness, Balram considers it as a cunning and pitiful one.

In a society where money buys value and dignity of life, marginalized Indians will do whatever it takes to gain it, as a result, they display ambivalent comportments that are neither appealing nor repulsive (Ashcroft et al. 10). Vitiligo lips, who after helping Balram in finding a blonde and was proud of him, later on, asks for money for his silence. Moreover, the driver's grandmother manifests a confusing sentiment; swinging between hatred, threat, and appreciation, in one of the letters to her grandchild. The old woman's urgent need for money obliged her to become a courtier for her interests, that is why she addresses a letter, thinking that he no longer belongs to the poor class, she writes;

> *The city has corrupted your soul and made you selfish, vainglorious, and evil. I knew*
> *from the start that this would happen, because you were a spiteful, insolent boy... you*
> *are just like your mother… You must send us money again. If you don't, we'll tell your*
> *master. Also we have decided to arrange for your wedding on our own, and if you do*
> *not come here, we will send the girl to you by bus. I say these things not to threaten*
> *you but out of love. After all, am I not your own grandmother? And how I used to stuff*
> *your mouth with sweets!* (*TWT* 157)

Kusum does not stop at this level because she is ready, and without hesitation, to testify against her grandchild for a crime she did not witness, she is an easy prey for the Mongoose

to bribe. Even Balram, as an entrepreneur, confirms on the effectiveness of money in changing people's mind, he states "It's amazing. The moment you show cash, everyone knows your language" (181).

A difficult phase for the colonized who decides to retire from bourgeois immersion, and since he is away from the environment he grew up in, he is content to recall old memories (Fanon 159). From the first day of his employment, Balram loses contact with his family although he sometimes receives letters from his relatives asking for money, yet he never sends back. Alone among the rotten people, he realizes how marginalized he was his entire life, Fanon believes in the same lines, that in this stage "Old childhood memories will surface, old legends be reinterpreted on the basis of a borrowed aesthetic, and a concept of the world discovered under other skies" (159). Balram's work was an eye-opener, he begins grieving over his schooling, he remembers his mother's funeral besides other souvenirs, but most importantly he understands that his country is based on lies, myths, and false beliefs, all of which serve the bourgeois and are all implanted in the brains of his people. He states: "Hanuman was the faithful servant of the god Rama, and we worship him in our temples because he is a shining example of how to serve your masters with absolute fidelity, love, and devotion. These are the kinds of gods they have foisted on us, Mr. Jiabao. Understand, now, how hard it is for a man to win his freedom in India" (*TWT* 13), the upper Indian class controls the lower society through religion because it is sacred with indisputable rules.

National bourgeoisies are "obliged to live a dual personality and play the part of a well-known patriot… The aim of the operation is to attack from the inside those elements that constitute the national consciousness" (Fanon 213). Indeed, Indian intellectuals and leaders make people believe in their artificial hard work through constantly publishing on media new plans and projects that intend to improve the country, such as "*to eliminate malaria in Bangalore by the end of the year… to eliminate malnutrition in Bangalore in six months…*

budget will include special incentives to turn our villages into high-technology paradises" (*TWT* 174-175). However, their real hidden goal is to overwhelm false hopes to citizens and most importantly to calm down any attempt for a future rebellion against them. In this way, they would make a balance between both layers, Bhabha referred to them speaking "in a tongue that is forked" (122), but Balram is well aware of their lies he said "This is the kind of news they feed us on All India Radio, night after night: and tomorrow at dawn it'll be in the papers too. People just swallow this crap" (175).

2.3.3. Violence as a Strategy for Balram's Freedom

India is one of the countries with the highest population where most of them are poor as well as illiterate. To find a so-called "acceptable job" and for most of the time an unacceptable one means a matter of life and death for the majority of Indians, just like the recruitment in constructions or digging jobs that Balram described; "Every now and then a truck comes by, and all the men in the field rush to it with their hands outstretched, shouting, 'Take me! Take me!' " (*TWT* 32). Despite his a low salary, Balram has to send all of it to his family, adding to that, servants had to smooth the atmosphere of their masters. Poverty and misery oblige the protagonist every time to cope with the hard conditions. Whenever a low class member obtains a work, they compete with one another to ensure they remain the longest time. Their daily misery compels them to cling with their claws, every time there is a source of money, even if it is risky; Balram's family sends him the little nephew Dharam, he said: "They sent me here. I took the bus and train and asked people and came her" (*TWT* 157). All these facts lead the poor layer to be aggressive and to commit violent acts.

The Indian national bourgeoisie did not accept the idea of equality with their workers and to keep the current social order is among their main objectives. They apply methods to prevent the lower class from making the slightest progress. Besides his low-wage, Balram is required to buy his master costly wine weekly, in this way, he will keep thinking only about

the present moment survival; consequently, his master prevents him from even thinking of saving money or improving his living conditions. The national bourgeoisie divided India into two parts: India of Light, developed and shiny, versus India of Darkness, chaotic and miserable. This division that Fanon named "the Manichaean world" illustrates the brutal manipulation adopted by the colonizers which make the colonized nature of existence unclear (6). Ashok's brother, the Mongoose, shouted at Balram's face saying "Don't pull the chain [of the dog] so hard! They're worth more than you are!" (*TWT* 47), statements like this minimizes the servant's value and lead him to question his existence; "who I am in reality?". The French psychiatric Franz Fanon explains the abnormal relation between the two that links human with animal or object part of nature (182). After the road incident where his master left him in the middle of nowhere and dragged him into the crime, Balram affirms that Mr. Ashok was like the other bourgeoisie, and his faithful servant that he called "a family member" counted absolutely nothing for him.

Before murdering his master, Balram manifests some violent behaviors that are, according to Fanon, the signs of a long buried hatred and oppression against their dictators (8). As the protagonist belongs to a detached social ladder, alone, he is incapable of abolishing the social division or the Manichaean world, he starts, like many other oppressed servants, to express his rage and refusal to the rich class rules through exercising a physical violence with someone his size. The young Indian describes the way he beats his little nephew saying I "slapped the boy so hard that he staggered back, hit the side of the bed, and fell into it, pulling down the mosquito net as he fell. 'Get up,' I said. 'I'm going to hit you again.' I picked up the wrench and held it over him… The boy's face had turned blue, and his lip was split and bleeding, and he still hadn't said a word" (*TWT* 157). The barbaric method that Balram uses shows the amount of pressure he lives and cannot release it. However, he is able to defend himself from Ashok as he becomes closer to him.

The bourgeois layer of this novel turns to bribery to resolve their problems and to violence whenever their rules are contradicted; they not only torture and kill their opponents, but they radically erase their family, including their houses. Ashok's family is no exception, but Balram chooses violence to liberate himself and become a man, he confesses "All I wanted was the chance to be a man—and for that, one murder was enough" (*TWT* 192). Fanon argued concerning this point that "At the individual level, violence is a cleansing force. It rids the colonized of their inferiority complex, of their passive and despairing attitude. It emboldens them and restores their self-confidence" (249), Balram's master is spineless with no authority over his family nor his acquaintances or even his servant. The way he behaves with Balram helped this latter in gradually getting closer to him; thus, slaughtering him in the end. The driver begins with total respect then conversations followed by advice, other times, in debates, the servant yells and even hit him. The fact that his master did not demonstrate negative responses, the driver kept progressing.

With the accumulation of stress and pressure in a day to day basis, Balram finally decides to forget about his roots and put an end to Ashok's days. The perjury incident reveals that thinking of his family, specifically his grandmother, is worthless; knowing that Indians extremely value their cultures and traditions, where the slightest mistake can be considered as a crime, Adiga described in an interview with the fiction writer Lee Thomas that "loyalty to family is virtually a test of moral character… You were rude to your mother this morning… would be, morally, the equivalent of 'You embezzled funds from the bank this morning". By killing his master, he changed the roles of both master and servant. His hatred and disgust to the upper class and to his family makes him regretless, he claims "The real nightmare you get is… that you're still in Delhi, still the servant of another man, and then you wake up. The sweating stops. The heartbeat slows. *You did it! You killed him*!" (189). Balram's journey

allowed him to develop a stronger personality and become a better master to his drivers. He states;

> I don't treat them like servants—I don't slap, or bully, or mock anyone. I don't insult any of them by calling them my "family," either. They're my employees, I'm their boss, that's all. I make them sign a contract and I sign it too, and both of us must honor that contract. That's all. If they notice the way I talk, the way I dress, the way I keep things clean, they'll go up in life. If they don't, they'll be drivers all their lives. I leave the choice up to them. When the work is done I kick them out of the office: no chitchat, no cups of coffee. A White Tiger keeps no friends. It's too dangerous. (182)

It is impossible to revolt against the corrupted system of a country with a lethargic population. Following the slaughtering of his master, alone in a disunited society where individuals look for their own interests, and only trust one's own self, Balram could not do much to change the system, he admits that it is seldom to find a revolutionary in India saying "The creature [the white tiger]… gets born only once every generation in the jungle" (167). Thus, the protagonist is compelled to become one of the national bourgeoisies, but at the same time he kept searching and dreaming of different ways to help improve the lower class conditions, thinking that he "might sell everything, take the money, and start… an English-language school—for poor children in Bangalore. A school where you won't be allowed to corrupt anyone's head with prayers and stories about God or Gandhi—nothing but the facts of life for these kids. A school full of White Tigers, unleashed on Bangalore! We'd have this city at our knees" (192), although he knows that the improvement of the Indian situation is not forthcoming, he denounces:

> An Indian revolution? No, sir. It won't happen. People in this country are still waiting for the war of their freedom to come from somewhere else—from the jungles, from the mountains, from China, from Pakistan. That will never happen. The book of your

revolution sits in the pit of your belly, young Indian. Crap it out, and read. Instead of

which, they're all sitting in front of color TVs and watching cricket and shampoo

advertisements. (183)

The intellectual nationalist writer Aravind Adiga returns to his motherland after a long

journey abroad. He dived between Indians to experience the differences between his country

and the rest of the developed nations, and always wondered the causes of the peace in India

despite the terrible conditions its people live in. After writing *The White Tiger*, Adiga

concluded in an interview with David Godwin that Indians believe in peaceful means to

manage any situation; like what their symbol of liberty Gandhi did, that is why he made the

protagonist often mocks those who have posters of the political leader, and any other violent

movement represented dead endings that, for them, should not occur.

Aravind Adiga described the white tiger he once saw in a Delhi's national zoo as a

peaceful and non-threatening beautiful animal, but seems to go mad through repeatedly

walking around the cage (Godwin). For the author, this creature illustrates perfectly the

Indian people, especially the working class. He thought of a different future to change the

standard opinions of Indian independence by introducing the idea of violence that can liberate

them. Adiga participated in the emergence of what Fanon talked about in his third stage

concerning the "Combat literature" encouraging by that, other writers to "Instead of letting

the people's lethargy prevail, he turns [they turn] into a galvanizer of the people" (Fanon

159). According to Fanon, when it comes to building a firm society, it is important to

prioritize education overall, while also encouraging each individual to express themselves

and find what they exceed in (137). All of which are nowhere to be found when discussing

the current state of India.

Aravind Adiga voiced the marginalized and the repressed Indians through his main

character, Balram Halwai, who represent the majority of Indian citizens. The protagonist is

symbolized as one of the rarest Indians who is able to change his social position and prove his existence. It is his eager for liberty that gave him the courage to compete with the Indian social norms, and by killing his master; he finally becomes a free man of his actions and thoughts, able to claim his rights.

Conclusion

The White Tiger gives an insight depth about the struggles challenging the Indian society. Through the protagonist's voice, the author transmits a detailed description of his country's dark side and enables his readers to explore and analyze the causes and consequences of neocolonialism that still affect India. The complexity of corrupted India paralyzed the country's progress, so as to get away from the "Darkness" and to dive into the "Light", Balram must become a piece of this puzzle. India, described by Balram in the midst of a great transformation, is conducted by the emergence of globalization. Balram is riding the wave of globalization, but the power of globalization has a darker segment for him too. Hence, Adiga strikingly invokes the pressure between the new and old India, proposing that prevailing in this world, as Balram does, requires a twister of morals and a tornado of individual tradeoffs, he has to betray his family and to murder his master. During Balram's reconstructive journey of identity, Adiga is advising us that while identity may be completely relative, it is altogether enduring and absolute. Thus, through the protagonist's psychology, the Indian identity redefinition was analyzed throughout the dissertation.

Based on the explanation of two theories of psychoanalysis and postcolonialism along with their concepts important to the analyses of the aimed case study, this work has attributed the main character of the novel under investigation and exploration. Having relied upon Anna and Sigmund Freud's interpretation of defense mechanism, the research attempted to give an overview on the psychoanalytic theory, specifically Freud's theory of defense mechanism and how it is shaped by the three types of anxiety. Moreover, it provides a comprehensive look at the postcolonial theory through integrating the critics' definitions and perspectives towards the postcolonial literature. It also explains the reasons which compelled the writers to create a new literary genre.

Balram fought against his anxieties by taking a number of psychic defenses, covering: suppression, rationalization and identification with the aggressor. Firstly, he managed his realistic anxiety emerging from his family background as well as his society by suppressing his feelings of frustration and hate. Secondly, he broke the moral standards of his society which resulted in a moral anxiety that is defeated through the rationalization of his shameful actions. Thirdly, he suffers from a neurotic anxiety, which is due to his fear of being captured by the police generated his identification with the aggressor. Framed by the same motives of identity redefinition, it is concluded that the driver switches his personality through appropriating and blending into his boss's persona. Balram changed from the person threatened into the person who makes the threat. Therefore, while applying an anti-anxious position towards his nervous feelings, Balram transcends from the victim into the aggressor position, *The White Tiger* has given birth to the protagonist's newly born identity whose need for belonging denies any moral standards. His positive self-confidence and self-perception allowed his freedom and individuality achieving high self-esteem.

After his long adventure that taught him on the bourgeoisie and exposed him truths about his own family, Balram comes to realize that his country will not recover overnight. That is why he decides to put an end to his master and save his own skin then fix what can be fixed. On this basis, it is also concluded that the white tiger is a revolutionary novel that inspires the working class to change their situation via violent means. The protagonist participates in the corruption when he becomes an entrepreneur because alone, nothing is in his power, which is why Adiga suggests an alternative future to his country. He persuades his audience through this novel about the gravity of their silences and absence of unity. In other terms, their extreme fidelity to the upper class had only increased the corruption in India.

This whole field of investigation could be used for further discussions about psychoanalysis in general and defense mechanism particularly. In further studies, other

researchers may analyze many types of defense mechanisms adopted by the main character or other characters within the story. Moreover, an analysis of the book selecting other perspectives could be of a great use in understanding how different scholars perceive the notion of identity. This comparison could be done for instance on how the identity struggle experienced by the elite and the middle class individuals differs. The comparison could be done even between the protagonists of this novel with another character in another literary work. Therefore, this dissertation stands as a starting point for new perspectives, which could bring out new ideas or carry out other researches concerning identity struggles. Hopefully it will be a reference to any hard worker in the field of Literature.

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