

POSTCOLONIALISM AS SPATIAL POLITICS IN ARAVIND ADIGA'S *THE WHITE TIGER*

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Abstrak

Fiksi postkolonial memiliki kecenderungan untuk memberikan perlawanan terhadap orang yang dijajah, tetapi hal tersebut tidak sepenuhnya harus diyakini benar adanya, karena adakalanya penulis fiksi postkolonial belum berhasil menawarkan ruang alternatif bagi yang dijajah. Oleh karena itu, perlu dipikirkan kembali bahwa penulis fiksi postkolonial tidak hanya menawarkan perlawanan tetapi juga kelangsungan proyek kolonial. Dengan teori politik spasial yang meliputi tempat (Place), ruang (Space), kekacauan (Chaos), mengganti (Overwrite), dan pasca – ruang (Post-Space) sehingga memunculkan gagasan. Dengan menggunakan salah satu novel karangan Aravind Adiga, *The White Tiger*. Dengan mengumpulkan serta berdasarkan fakta-fakta yang didapat. Sehingga dapat menggambarkan bagaimana perlawanan dari India pasca dijajah dan bagaimana postkolonialisme digambarkan sebagai politik spasial di dalam novel karya Aravind Adiga yang berjudul *The White Tiger*. Sehingga, politik spasial dapat ditemukan

Kata Kunci: Fiksi Postkolonial, Resistensi, dan Politik Spasial.

Abstract

Postcolonial fiction has tendency to give the resistance of post colonized people, but it does not have to be trusted at all because sometimes the author of postcolonial fiction fails to offer the alternative space for the post colonized. Therefore, it should be rethought that author of postcolonial fiction is not only offering the resistance but also the continuity of colonial project. With the theory of spatial politics which includes the place, space, chaos, overwrite, and post-space, this suspicion can be made true. One of the novels that can be studied is Aravind Adiga's *The White Tiger*. From this can describe the resistance of post colonized Indian and how post colonialism described as spatial politics in Aravind Adiga's *The White Tiger*. Therefore, the spatial politics can be truly uncovered.

Keywords: Postcolonial fiction, Resistance, and Spatial politics.

INTRODUCTION

Postcolonial is identified by the mode of resistance against colonialisme—either before or after colonialisme regime—especially on the historical scale that has been rooting in the colonized nations (people). Therefore, as the alternative resistance, postcolonial fictions is often thrown out as the contender to the rest of colonial regime in the whole human's life.

Postcolonial fiction is always engaged to its tendencies for the resistance toward the colonial notions in the mindset of indigenious or “inlander”. This “arena of contradictory condition” usually involves in an alternative space that pinpoints to freedom, independency with no boundary and of independency itself. This alternative space—post-space—has the prime aim, it is as an alternative (space) that considers the postcolonial space in the national context (Upstone, 2009: 25)., there is slipped an effort to erode the boundaries that has been constructed by the colonial before, and it has been constructed as if it naturally exists, unconsciously exists, and cannot be differed from what is in indigenious's mindset. As

general notion, the notion about space is like an effort to control and dictate to what they (colonizer) colonize, and the colonized is the indigenious, it is not only about the problems of territories that is physically sensed, but also to the idea, science, image, and the others. This to make the colonized united, homogen, and in the absolute term of “cooped”. Therefore, something local affiliation, heterogen, and particular that naturally exists before, are erased and “insisted” to affirm the space with the absolute legitimated boundaries that is constructed by colonial. The formed space continuously is considered as the center of colonial claims to dominate, either land and the contents of it (Upstone, 2009: 5). In other words, local place(s) is brushed and erased and turns into space(s) by means of free(dom) where actually everything can be inserted in and can cause chaos(es). This chaos is what colonial gives to colonized or indigenios. Place can be seen as the manisfetation of space, the postcolonial nations therefore is the colonial space (Upstone. 2009: 30).

By seeing that context, postcolonial fiction can be viewed as a use of national space where the

engagement of politics play a game inside it. The relation between contemporaneous postcolonial novelists and notion of nations has to be (re)arranged in the context of historical anti-colonial that has seen the ideas of national independency as the integral part for freedom in the scale of national, not in the local politics (Upstone, 2009: 25). However, because of having experienced an overwrite, the boundaries have been blurred, the reality of the nations is the result of colonial construction, therefore, there must be an effort to carry on the colonial project that is still "consisted" within it that is used to control the space of indigenous. In other words, what colonized struggles to be free is what colonial constructs. The struggle of being free and independent is to struggle what colonial has constructed.

Something offered by novelist of postcolonial fictions should be (re)thought again and again, are they offering a notion of an alternative space that is either "pro"-colonial or "contra"-colonial although this "contra" is still blur and almost impossible to make a certain to it. To relate it all, the novel entitled *The White Tiger* written by Aravind Adiga as postcolonial fiction can be put on the operation table related to the alternative space offered through the character in the novel.

The White Tiger is a fiction novel that won The Man Booker Prize in 2008, this novel consists of a story with the main character, Balram Halwai. He is a boy who lives in Laxmangarh, a poor region in India, called Darkness. He strives to be out of this place, and he becomes a driver for Ashok, the son of the Stork (one of Landlord in Laxmangarh). Ashok is a good master, but Balram murders him. He takes Ashok's bag full of money, and becomes an entrepreneur in Bangalore because of being this entrepreneur, Balram thinks an Indian can be free.

As the background of the analysis is stated, two problems arise as the main things which serve as the main focus of the analysis. The problems are stated below:

1. How is resistance of postcolonized Indian described in Aravind Adiga's *The White Tiger*?
2. How is postcolonialism described as spatial politics in Aravind Adiga's *The White Tiger*?

METHOD

Method or the way the analysis works to, and within this method, the path of the technique of the analysis and the path of the approach of the analysis, differs to make this method easier to be read. The method must close to the steps and it follows to; Reading novel, Inventorying data, classification data, and Tabling the data. Besides that, the technique that is used in the analysis must be near to the technique of interpreting the data, then it makes approach, the pragmatics to make the data can be sensible in the

mind of the analyzer and the expressive to make the interpretation becomes keener and sharper by the historical background of the author of the novel (Abrams, 1971: 8—29). This approach is actually seen as the generalization from extrinsic approach (Wellek & Warren, 1949: 63—137). The things outside of the text is regarded, and the regard becomes the influential part in the analysis.

(POST)COLONIAL(ISM)

The understanding of colonialism according to Ashcroft, Colonialism is a specific form of cultural exploitation that is developing in Europe for 400 years (Ashcroft, 2001: 45). Comparing to Loomba, colonialism can be understood as the subjugation or controlling local people/ indigenous and the contents. However, colonialism is very tightly related to European who do inventions to Asia(n), Africa(n), and America(n) in the 16th century, and this happens and spreads as the history of human (Loomba, 2005: 8 & Fieldhouse, D. K, 1989: 373). About 1930, colony and the ex-colony spread to (almost) every single place in the earth, about 84.6 percents of region has been touched by the world of colonization. Only Arab, Persia (now Iran), Afghanistan, Mongolia, Tibet, China, Siam, and Japan that has never been colonized by European. Fallen asleep in the dreams—the people who is called as "the Other" and also "the Eastern"—of being the objects of colonization with the sticking discourses in their mind about the power of Western, the Eastern is finally constructed, the discourses that strengthens the legitimization of Western as the center and Eastern as the marginalized. Of the construction, Western gets their legitimization and a position as the subject and the Eastern or the colonized as the object.

Comparing to Fanon in *Black Skin, White Masks*, Fanon explains that colonized people is not only scoped to the problems of exploitation, but also their soul (self) that is marginalized or thrown away, and this must be constructed (by colonial) to murder and bury the originality or naturalness of themselves, their soul, and their culture (Fanon, 1967: 18).

However, the paralyzer that makes the Eastern falls asleep finally has to face a fact that it has been drained out, that means the effect has been eroded. The discourses that opposite the construction of Western have raised according to the weakness in the construction that relates the power that is made by Western. Eastern seems to be aware that they are not object, and this awareness that makes the thought of "Orientalism" collides down. East is not object but East is subject, this turning down causes polemic effect for many people, especially for Western who always try to keep what object of "toy" they have with making legitimations, this legitimations can be

through knowledges, sciences, improvement, and other things that those thing can influence the undebateable cognitif skill, then Western can be still consider as the center of everything.

In the relation with the problems of resistance of Eastern toward Western, especially something happened in the space of colonized—such as Indonesia that is colonized by Netherland or India that is colonized by British—it therefore raises the popularity of discourses that roars the anti-colonial. The discourses in this text, especially text of literature, is the form of consciousness and awareness of East from their long last “sleep”, the texts that constructs East is not from West. To relate it, Adiga's *The White Tiger* must be so close to this anti-colonialism where Balram tries to be himself, not as slave, not as driver, but an entrepreneur. He seems to give an instance that India should be like him, free and no demands. As the discourse that responses colonial discourse, postcolonialism likely to reconstitiation the ruptures that is nconsciously constructed by colonialism in order to construct the full meaning of what they legitimate over the colonized.

Then to see it, critics of postcolonialism analyzes the problems of cultural identities with stressing to the instability and the dynamics, basic forms from cultural identities. Of course, this point is still related to the postructuralism that stresses to a form of “deconstruction” toward the First World or Western (Tyson, 2006: 426). Looking at that point, again, something can be seen that what postcolonialism wants to say literally is the point that leads to the unrepresented things in the scope of colonialism such as race, inequality, subalternity, and everything related to alienation that is flown by colonial in order to construct themselves as the sovereign. Thus, postcolonial can be exposed to try to present in the colonial state or colonial era when the struggle of anti-colonial roars and echoes. Again, with the other words, the prefix –post refers to the historical relation or period after colonialism (Castle, 2007: 135 & Walder, 1998: 2).

The prefix –post is also can be related to the relation toward the beginning of the end of colonial era because the struggle toward “infected” cultural between the colonial and colonized will always rest something, and it works until nowadays (Aschroft, Bill & Paul Ahluwalia. 2001: 15). Seeing that point, postcolonialism, in its practices, criticizes the mode of colonialism that is identics or “united” with slavery, surpression toward indigenou, enforcing united language, or the shifting of the culture.

THINKING

Postcolonial fiction should be seen as the arena of negotiation that put stake of politics power within it with nationalist power that represents (post)colonized nations. This is caused by two factors that cover it, the first is the

engagement of colonial in the development of developing countries in the world and also its implications for those countries as the symbol of anti-colonialism, the second is that the resistance toward colonialism in the scale of other space that focuses to the national politics is blurred. For the result, it often causes the seize to the local subversion just for the national (Upstone, 2009: 25). Therefore, the space of national freedom should be watched over again by mean of separating the questions of the engagement of politics within it, whether the space of freedom (alternative space) is the continuity of colonialism that utilizes nationalism anti-colonial or going back to the heterogeneity of local spaces which is full of conflict, local individuality, and messing up. To see it, it needs shifting the scale related within it.

Discussing about these suspicions that have been raised up, it does not go wrong if saying that nationalism is a discourse that is built up to pursue a certain politics purpose, not as a reflection of communal (nations) feeling or the spirit of nationality itself. In this context, the discourse of politics nationalism that strikes the nation is not nationalism that mirrors the feeling and the faith (Upstone, 2009: 28).

Resistance of Postcolonized Indian in Aravind Adiga's *The White Tiger*

Ashok, Balram's Master, the one who has just come back from America. Ashok is told as a rich young man, the son of the Stork, while the Stork him self is one of the four landlord in Laxmangarh. Ashok just comes back from America and with a wife, Pinky Madam. Pinky Madam is an American, therefore, the family of the Stork does not agree and they seem to warn Ashok to divorce her, but Ashok denies it and keep living with Pinky Madam although Pinky Madam does not feel comfort to live in India.

it can be seen that Ashok tries to follow what he hears from his heart. He loves Pinky Madam although Pinky Madam is a Christian. Ashok is a Hindus, and he should not marry woman from other religion. Reading at this fact, it can be said that there is such a freedom that Ashok wants to reach, he does not care of what people say, he does not care of what his father and brother say, but he just care of what he feels.

Freedom, this is the key word that should be listened of what Ashok wants to deliver. Freedom to marry the woman he loves seems to be romantic one, and there is no something wrong of that want. However, Ashok has been breaking the local system, the local system that should he follows. Ashok seems to swing it away from his life, he wants to make sure the readers and other people in the story that they have been trapped in the wrong system. How can Ashok be the one like that, the one who hates his

own system, system of caste, the religiosity of Hindu, and other cases. Ashok, indeed, gives and offers something new, something that likely to bring the freedom for human, for all Indian, that they have freedom to choose, to select, and to decide of what they want with no care of the system and the tradition.

Freedom that is offered by Ashok, is actually something to kill the locality. Ashok is actually tries to bring the resistance of not being jailed human by mean that Indian is too jailed for so long in bad tradition. They are trapped by their system, they do not have any choice to choose, but they just nod by their wrong system. They do not have the freedom, they do not have any decision. These are what Ashok wants to show to set Indian free to choose what they want.

Ashok gives the resistance toward the old system, he marries with a Christian, an American, although it is forbidden. However, Ashok seems not to care, and the important thing that he is free to choose what he loves although the Indian traditional system does have an agreement of that decision. It is not only about the "rebellion" of Ashok to mimicry and also to mock—as what Babha means about mimicry and mockery, similar but not quite—but it is also about how to get freedom for Indian, and it is a way to get out of the instrument of being colonized who is jailed and eastern-ed.

After talking Ashok, it rides to talk about the resistance of Balram's father. He debates to Kusum, Balram's grandmother because Balram's father wants Balram to study and get out of the poorness of the family. These are the facts that Balram's father is actually gives the resistance toward the poorness that strikes his life, and his family, including Balram. Therefore, when Balram's father hears something bad about what Balram experience in the school that can make him stop schooling, he becomes angry.

Balram's father, although he is himself from the "Darkness" but he does not want his sons follow what Balram's father lives. He wants one of his sons can be able to reach success, not living in the "Darkness" of India. India is identical with poor, therefore, Balram's father wants to realize that his son should not be like that. In other word, Balram's father raises the resistance toward the life of India, especially for the poor India which is living in every single bad thing, from being poor, reluctant, and rejected human in everywhere. Then, the taste of postcolonial comes because it refers to the way the colonized resists toward all attributes that are adhered to the colonized, especially poor.

Postcolonialism as Spatial Politics in Aravind Adiga's *The White Tiger*

Novel *The White Tiger* is a novel tells about a boy named Balram Halwai who lives in Laxmangarh, a poor place that he calls as the "Darkness". In his early dark live, certainly when he was a little boy, he is a smart boy, really smart boy, however, he has to stop schooling because of the cost. Likely to other poor people, the greatest problem is the problem of economics, he therefore has to work to help the economics of his family. Started of being a worker at a tea shop, worker at a coal factory, and finally he works as a driver for a master. Being a worker as a driver gives him a fate to meet Ashok who is his master. Ashok is the son of the Stork, one of four landlords in Laxmangarh. Ashok is also the brother of Mukesh or the Mongoose. Ashok just comes back from America and he comes with a wife, Pinky Madam. For Balram, Ashok is a good master but he finally has to murder Ashok with a reason he never understands. He takes Ashok's money and then becomes an entrepreneur who deals with drivers in Bangalore.

Considering to the story, then there is a fundamental assumption about how poor Balram turns into successful or rich Balram, from living in the "Darkness" to "enlightenment", from being a slave to become a master, and so that certainly gives an idea of how India should be. However, Adiga himself refused to say that this is the "Alternative India". Alternative here refers to a space which is offering freedom, and it can be said as post-space.

It is the fact, that this novel that tells the bad side of India as entertainment. Likely to a critic, Adiga wants to deliver something about the truth of India although it is a bad thing as an entertainment. Automatically, this must not be for India, or Western, rather than Western. Here, it can be presumed that Adiga's mindset is actually space that is chaotic, he has been overwritten by his knowledge about freedom from western especially if it is looked back at his background in western education. Adiga also asserts that he does not want to offer an alternative for India in his perspective.

As the interlude, it needs to be rethought that, place here refres to the India(n), it is natural, located, but it is constructed to be space which is free and opened. The way Adiga studies and the way Balram wants to be free is actually not originally for India, but it is rather sourced by something chaotic in his mind (Adiga, also in Balram). the highlight to see freedom is being rich! Their mindset has been overwritten because their mind is space. Then to resume it, their freedom, their post-space is rather colonial.

It can be seen that Balram is the representation of Indian who desires to release out of the burden of life, the problem of Indian people, and the poor life he feels, especially in the "Darkness". Living as a worker at a teashop and at a coal factory is not something Adiga wants to offer to Indian. So that is why, this "satire" is clearly led to Indian readers. For Adiga (indirectly), Indian should not be like that. Indian should not be poor, should not follow what the caste they are. If they have low class caste, they do not have to have low class job. They can move on and become rich and successful. That is the thing that can be asserted from what Adiga infers. With creating Balram (at the end of the story) as a successful entrepreneur, there is an indication of space that is offered by Adiga about the freedom or in the formal words, there is nationalism of Adiga. However, the freedom that is offered—that looks out of Balram's character—invites a simple suspicion about the freedom of the "nationalism". The suspicion rises because Balram is created to become a master for his employees, moreover, he lives in Bangalore which the region is more developing rather than Laxmangarh, a place he lives when he was a young boy. There is such parted space that is let be opened engaged to the freedom that is offered. It is the freedom that is "colonial" or the local that is anti-colonial. This fact should be rethought in many perspectives related to the narration of the novel.

Talking about India will always offend heterogeneity related within it. If it is not related to that thing, it is like to talk Kama sutra by impotent people. Generally, India is known as a land or territory, or region where so many races expand to the whole part, such as Nepali, Arya, and Negro. This is also used to being talked by Balram when he meets the Nepali (the security of the Stork) and Ram Persad. The Nepali is Nepali race, Ram Persad is Arabian race, while Balram himself is Indian. He feels that he is the origin one, therefore, he indirectly desires to be the highest worker in the house. First of all, he tries to make Ram Persad fired and exiled. He investigate Ram Persad, and finally he knows that Ram Persad is not a Hindu, he is a Muslim who hides his Muslim names, who hides his identity just for being accepted or hired in the Stork's house. Knowing that fact, Balram inform it to the Stork, the Stork is angry, and the Stork fires Ram Persad. This is the very connection between what Balram does (with informing the Stork that Ram Persad is Muslim) and the religion. This novel has been exposed the religions such as Hindu and Islam, and all of it is the heterogeneity of what India has, if it is originally heterogeneity, why Balram tries to make Ram Persad exiled and it seems that Balram wants to say that he is, his religion, his race, is the original one of India. It is how the chaos works, and it is causing

the postspace that is offered closely to colonial rather than post-colonial.

Something cannot be released is the caste system rooted in the system of life in India. In this novel, caste is reflected through Balram, and Balram is the Halwai, a caste that means "the sweet maker". Halwai is *Sudra* caste, the lowest one, and as a note, in India there are four classification of caste, Brahmana (Brahmin), Ksatria (Warrior), Waisya, dan Sudra (Hegel, 2012: 194—204). Because Brahmana/ Brahmin can choose other case as the wife or husband, it therefore bears blended and mixed caste, and the count can reach about a thousand. Started from this heterogeneity, it can be seen that the local *place* of India before getting overwrite from colonial, before the regime of British colonial in India, India is very heterogeneity, there is no singular freedom, they know what they should be, and they do not see that freedom should be like Brahmin, or rich, or everything. However, the ideology of getting freedom has burnt the locality, the heterogeneity of India, and now it can be seen that the Sudras wants to be rich, the Brahmin can be poor, and this is what is called chaos. Postcolonized nation is colonial space, if it is a space, it is like free place that can be inserted much chaos.

As the beginning, the problem of race is reflected in this novel through Balram. Adiga puts a conflict among the Nepali, Ram Persad, and Balram as the process of transferring alternative space for the freedom of Balram. However, it should "murder" the other of him, and murdering the other means to be homogeneity, being homogeneity means to continue the homogeneity that has been made by colonial for Indian. There is no Arya, no Brahmin, nothing, but India. India is the nation with the boundaries, with identity, and specification that has been constructed by colonial (British), and it is what admitted as the nation of India by colonized India.

Balram is a new worker, he meets the security of the house, the Nepali and the (first) driver, Ram Persad. The Nepali is a man with Asian race, the specification is yellow complexion, while Ram Persad is said as Negro. In this situation, Balram is put into a center character that can make Ram Persad getting fired because telling to the Stork about who Ram Persad really is. The Stork is a Hindu and he does not want Muslim to be in his house, therefore, when knowing that Ram Persad is a Muslim, he fires him. There is an element of politic within this conflict that rolls. It is known that Balram is calling himself as the pure Indian, he is the Indian, living in the Dark, living in the heart of India, and it must make him feels that he is the "original product" of India. Balram tries to show that his race is the strongest race, and it is proven by what he does to Ram Persad. Additionally, the Stork's family is Hindu, the belief that is believed

historically as the first and the most original belief in India before the invention of Islam and Buddha, and it can be seen from the story of Siddhartha. Therefore, it can be said that the Stork's house or family is a *space* where many holes are potentially to be intruded. With so many holes that is potentially to be intruded, therefore, the space gives potential conflict that is called as *chaos*. Chaos happens when Ram Persad is fired and thrown out of the house, and it is analogized by the portrayal of being singular (back) of India through Balram as the first driver, the original one, and the natural one and the Nepali—who is marginalized character and he is the arrogant one—finally admit that Balram is the first driver. For more analogy, this chaos is like when Indian tries to exile the colonizer out of his house (country), and make sure that Indian race is the only one. But, is there Indian race? That is another question, this is what it should be talked and discussed. India is the product of colonial, than India is finally considered naturally as what colonized has. Balram should kick Ram Persad out of the house just for make him becomes the first driver.

The house that is *space*, is *place* for Hindu or the origin of India (although it is what they do not consciously see) with the constructed structures, the Master and the Slave, the high and the low caste, and the Rich and the Poor. The Space continuously turns in to local place which is safe position, condition, and situation with the boundaries both mental and physic, with no chaos (it can be seen from the firing of Ram Persad who is Muslim, not the origin of India, therefore it points out that space is tried to be place). However, Adiga offers the freedom with no difference between the Master and the Slave/ the High and the Low caste, and this appears to when Balram murders Ashok and be free. Adiga values that the system in India is giving fences, it has jailed the Indian to be developing and free, although this system has existed before the colonization comes and robs. Adiga gives a portrayal about freedom and this freedom breaks apart the local values and it changes the understanding about freedom as the understanding of Western.

For making it simpler, Adiga, the way Adiga writes the conflict and solution in his novel through Balram, seems to show that Indian should be like Balram, get the freedom, and become the master for themselves. However, Adiga offers again the way to reach the freedom should not see what they really is, although they are from low class, low caste, and poor, it does not matter to look for the freedom and even to kill someone with high class, high caste, and rich. Killing the higher class, caste, and status, means to make new condition and situation. The structure, the system of caste, system of class, is what "India" has, and the thought of freedom is brought by Adiga is the freedom that breaks the system of

class and caste of India, and it is clearly shown by what Balram does to Ashok. Does it mean that Adiga is like bringing colonial concept of freedom to his novel? That is one point that can be taken of this suspicion toward the politic spatial in his postcolonial novel.

Religion, this is what makes Ram Persad exiles just because of he is a Muslim. Generally, Muslim is known as "migrant" religion in India, and this can be said that what Adiga offers is the alternative space where no "intruder" or "migrants" comes and makes chaos. Then, the space is said as the original and the real India in the context of originality and nationality. Erasing Ram Persad can be looked as signifier of the exile something "fake" and not natural in India, moreover, something that is made as this place is the house of the Stork, the Hindus' family.

This is similar to what Rushdie writes in *The Satanic Verses* (1998) about a region (Jahiliyah) is insisted to take down by Mahound who offers the system of monoism religiosity. Rushdie himself portrays that Mahound is a right man that can deliver the divine revelation or vision from God, or the Decree/ the Saying (in this context, it is clear to see that Rushdie asserts that "Mahound's religion" should not comes and influences other nation, and it seems to colonize) because the forgetfulness of Mahound toward the verses that have been edited, added, and erased by his assistant (his writer). Contextually, Rushdie tries to criticize Islam, and it makes him becomes the most wanted person for all Muslim in the world, especially in Pakistan. Somehow, Rushdie "even" get reward from British constitute. Rushdie get the title of "Sir" from British constitute. There is such a political polemic that is inserted in this case, how British constitute appreciates something that mocks Eastern that is represented by Islam.

Something that is offered by Rushdie is like what Adiga offers, India should be free from the "intruders" and makes the independency totally. Therefore, this independency, is only a colonial tool kind or is only nationalist that uses "demonstration" of freedom of India that still carries on the heritage of colonial with "exiling" the heterogeneity and put it under the flag of India.

As a note, British previously does not know what is India, they comes and sees the people that live around Indus river which is in Deccan regional. By "finding" those people, British calls them as Hindoos, and then finally becomes India (Hegel, 2012: 197). To what Indian struggles on the day of 14 Augustus 1948 is India nation, India as a country, and the united India, and of course this something that is constructed by British colonial. Nationalism about India is putting homogeneity of India over the heterogeneity before, and this nationalism at the end should swallow the bitter pill that they actually

continue the heritage of British colonial, the system, the unit administrative, regional dividing, and other heritage.

CONCLUSION

Post-colonial analysis with the tendencies to the post-colonial fiction finally has to be re-questioned and to take the author as the one who is responsible in giving the solution for post-colonial nation, ideology, and importance. Post-colonial nation is mostly talked in bad condition and situation, and it pumps the author of post-colonial fiction to write them down as if the post-colonial nation is like the ones that should be helped although they can help themselves without the help.

Aravind Adiga's *The White Tiger* offers this problem and brings the concept of place, space, overwrite, chaos, and post-space. Here, Adiga seems to give the solution for the poor of India. Adiga gives the example from Balram, through Balram, Adiga sees that India has power in creating entrepreneur. Being entrepreneur is like getting the freedom, and this is the nationalist side of Adiga. However, Adiga seems to fail to give the alternative space or post-space for post-colonized nation. He, through Balram, has shown that being free and Indian that should be, is being like entrepreneurs. They are free, they do not have any burden from the boss or master. This can make the Indian set free and end the story of poorness in Indian. It really seems to make nationalists in the self of Adiga, but it needs to be re-thought that what Adiga delivers and offers is being like western. Therefore, Adiga is actually the colonial one, at least, based on this analysis. There are possibility to argue this fact because there must some problems that cannot be solved in one condition of analysis.

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