

Objectification of Women in Upamanyu Chatterjee's *English August* – A Subaltern Study

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Abstract: This paper breaks from this pattern to look at the elite hero concerning his connection to the subaltern, giving explicit consideration to narrative voice both the third-person omniscient narrator and Agastya's monologues; that is, the elite portrayal of the tribal woman is generally currently imbricated in her subalternity. Since subaltern cognizance is generally liable to the "cathexis of the elite," an investigation of the self-avowedly elitist narrative voice intervened by the narrator's class position, his social roots, and his location, considers a more deliberate examination of the outlining of subalternity. This makes the assignment of recuperating subaltern organization a perusing of narrative contrary to what would be expected, in a manner of speaking.

From these holes and nonappearances arises a subaltern epistemic structure that honors quiet and the body over discourse. The manners by which the portrayal of Para's character entangles our understandings of the subaltern as an ontological classification and adjusts how we might interpret the subaltern's connection to the political.

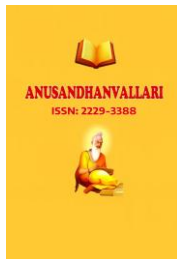
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Virginia Woolf claimed that "if woman had no existence save in the fiction written by men, one would imagine her to be a person of the utmost importance; very various; heroic and mean; splendid and sordid; infinitely beautiful and hideous in the extreme; as great as man, some think even greater". We can agree with Woolf that "women have burnt like beacons in all the works of the poets from the beginning of time" (Woolf 59).

In early modern society, the female body was used to show woman's otherness, weakness, and mediocrity. Women were considered physically and emotionally weaker than men, the weaker sex, and the second sex. England was a patriarchal society in Shakespeare's time, which implied that every aspect of it was dominated by men. Eve was created or made second, therefore, she was a deviation from the norm. For that reason and the notion that she was created from the man's rib, she was inferior or sub-par and should be subordinate to her master. What is more, Eve was weak and powerless because she was deluded by the devil and even tempted and led Adam to disobey God and so caused the fall from grace. Consequently, all women should be controlled and kept in their places; women could clearly not be relied upon.

Gayatri Chakravorty Spivak sees postcolonialism as Feminism, Marxism, and Deconstruction. She is known for her prose *Can Subaltern Speak*. Here Spivak says that the women are subaltern, her concept moves in this way. The narrative of subalternity is always already subsumed by the discursive power of patriarchy, imperialism, and nationalism, which purport to both represent (in terms of politics) and re-present (in terms of artistic renditions) the subaltern subject.

In Madna, Agastya is constrained to draw in with the issues of the tribal population, which has been minimized and forgotten by the state. For a hundred and fifty pages of the novel, not a lot occurs as Agastya, incapable to adapt to the dreariness of life in an unassuming community in India, withdraws into an inward universe of inebriation, masturbation and self-reflection. This narrative stasis is ultimately ruptured at last burst toward the



end of the novel when four tribal men from Pirtana chop off the arms of Gandhi, a Forest Officer, who has assaulted a tribal woman. This occasion, albeit never depicted in the novel, turns into the focal point through which the loaded connection among the Elite and Subaltern is narrated. A few critics had said that, the Elite hero has powerlessness to manage the Madna was symptomatic of the English-speaking Indian novelist's own estrangement from India. In the novel, we see Agastya's obscene craving for women. Mandy, Agastya's companion comments that women were frequently provided for officials on visit assuming they regularly visited massage parlors/brothels and it became realized that they were ravenous for sex. Agastya thinks: "That didn't sound bad at all" UCEA104. Agastya's complicity in this double-dealing is apparent despite the fact that he doesn't effectively take an interest in it and prefigures Gandhi's assault of the obscure tribal woman.

"Rao, a member of a Communist guerilla group, the Naxalites, narrates the rape to Agastya: "A man called Gandhi, he abused the honour of the tribal woman who cooked for him. The men of her village were very angry. They visited Gandhi three nights ago, and surprised them both. In revenge, and as punishment they cut off his arms" EA 260.

Rao's connection to the tribal population is problematized by his exploitation of their simplicity. For this situation, the sexual work of tribal women pays for the education of the tribals in insurgency, here recommended by his sexual relationship with the tribal woman called Para. Along these lines, while Rao remains keenly conscious about the tribal's' monetary and political drawbacks, he is resolutely oblivious to orientation as a similarly weakening wellspring of subalternity. Essentially, Agastya ponders "why these guardians of honour did not cut off Rao's arms too" EA 261. This musing recommends that Rao's cohabitation with Para is similarly essentially as shifty as Gandhi's assault of the anonymous tribal woman (who goes about as Para's twofold here) and Agastya's lustful interest in being given a woman to sex.

The subaltern is rendered the victim twice over first in the elite's exploitation of her, and then in the elite's rewriting of her subjectivity as a dependent objects. Retrieving subaltern agency from elite narratives is indeed a perilous task, as the work of the subaltern studies collective amply demonstrates. Since subaltern office is contingent upon the story narrative voice that re-presents it, the researcher recommends that the shifting narrating account voice of the novel, permits us to see subaltern agency through a scope of narrative techniques. Agastya's first experience with a tribal woman, Para, is described through a third-person omniscient storyteller who portrays Agastya's interiority to such an extent that there is a reasonable arrangement between the elite narrator and the elite narratorial voice.

After Some time in Jompanna by the third week, A tribal woman, thirty five is, before him in his office, and he barely paying attention to her, delighting in an uncommon wildly uncontrollable erection. The woman was so strong, veined forearms and lined unfortunate face, angular nose, eyes obscured by a wretched life, she even resembled the long stretches of filthiness, hard buttocks the size, he thought, chuckling quietly, of the fucking moon. She needed to rehash the same thing a few times before he got her. The narrative voice begins as third person omniscient portrayal narration and weaves its direction all through Agastya's subjectivity. In doing as such, it causes to notice the built idea of this account narrative, empowering us to see Para as Agastya considers her to be an object of desire, buried in her subalternity. Agastya's rare and controllable erection is a response to his representation of Para-he can see her just as an object of his desire. Subaltern, in this occurrence, alludes to Para's class position (monetarily sabotaged), her caste status (as a tribal woman) and to her gender (sexual object). Para is made as a subaltern through Agastya's re-presentation of her.

Assuming, If we read the third-person omniscient narrator as a mouthpiece for the world class writer (Chatterjee) and that of his elite protagonist, then Agastya's quietness when confronted with the states of subalternity is telling. In this example, the third-person narrative voice renders quiet as the elite protagonist

reaction to the subaltern, which recommends his (the third iperson elite narrator and the first class or elite hero's) powerless inability to completely appreciate subaltern agency as it lies past his epistemic structure.

Agastya's portrayal of Para's social environment is similarly organized by silence and intangibility: "He saw no one around the huts. No naked children, noisy and curious, advertisements for malnutrition. Just a noon silence..." EA 255. The justification for this quietness is on the grounds that individuals of the town are caught up with drawing water from a well by marking the existences of their children. As Agastya watches, moms lower children into the well, who re-surface with a daub of sloppy water in a wrecked bucket and expanding cuts on their bodies. It is huge that Agastya can't see obviously into the well: "He looked into the well. He couldn't see any water, but the children were blurred wraiths forty feet below, scouring the mud of the well floor for water, like sinners serving some mythic punishment" EA 256. We realize that Para has spoken through Agastya's narration since her words drive Agastya to visit her town. Yet again this uncomfortable transmission of Para's speech through roundabout discourse focuses on Agastya and the third person narrator's inability to have full discernment of tribal consciousness. In spite of the fact that Para's speech starts a chain of occasions, it is itself not delivered straightforwardly in the text. The shortfall of her discourse propels us to reevaluate the condition among speech and agency.

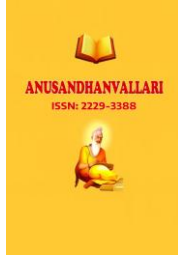
Para's body, in any event, when mis-read by Agastya, forces him to perceive her as a subject, free of his craving for herself and of her relationship with Rao. Hence, in a conversation with Mandy regarding the matter of sex, Agastya's tone is especially unique: "Don't be silly, Mandy, you and I have been lonely and horny too, here in Madna. But you wouldn't fuck your cook, not even if she looked like Khajuraho and sat down beside your plate while you had lunch and shaved her puss in front of you" EA267.

Fucking his cook is at this point not an antidote to being 'forlorn and horny,' on the grounds that despite the fact that she seems to be the sexual sanctuary figures of Khajuraho (Agastya's previous portrayal of Para), her magnificence is currently bound with the awfulness of her humankind. If she somehow managed to shave her 'puss' before him, it must be encoded inside a narrative of exploitation. Para's body catalyzes an adjustment of Agastya's conception of the tribal, as he perceives his powerlessness to re-present or address Para. Her body underlines her alterity, her failure to fit inside a story of sexual triumph or inside a worldview of public sway. Agastya recognizes that he can't re-present her in story narrative similarly as he can't address her strategically. The connection between narrative strategy and subaltern organization is to reevaluate the centrality of portrayal to the development of voice or discourse. The women are generally thought to be as subaltern, whether they speak more loudly to defeat the predominance there is nobody to hear the voice of the woman. Spivak dismantled Freud's Penis Envy and developed another term called Womb-Envy. Freud says that they are the woman who desirous about the Erection of the Penis which male have, for that Spivak went against with his own authored term, that Man who are Envious about the Womb where they cannot deliver an another life. Yet, we are neglected to be aware without the two we can't exist. Also, the Woman ought to acknowledge that they are exploited, so they can emerge from the all masteries.

Chatterjee novels mainly focused on Human beings, who are tangled with constituents of the society. The building of inner self consumes a billion dollar of questions and volumes of experiences from the world. The author looking started looking at the problem of an individual, his attitude towards life, his relationship with his family members and the outside world in the search of the individual self. The post independence novels have the psychological problems into the changes of the individual due to the historical and sociological changes. Most of the novels of this genre are based on the themes of loneliness, alienation, identity crisis, boredom, and the existential struggles of modern man.

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