

# INNER STRIFE AND ALIENATION OF AGASTYA IN UPAMANYU CHATTERJEE'S *ENGLISH AUGUST: AN INDIAN STORY*

Dr. Thandava Gowda T. N. Assistant Professor, Department of Studies in English, Rani Channamma University, P.G. Centre, Torvi, Bijapur, Karnataka

## ABSTRACT

Upamanyu Chatterjee's *English August* opens an extensive avenue to explore the human emotions linked with the spirit of alienation of an individual occupied in Indian Administrative Service. Agastya, the protagonist of *English August*, is an IAS officer whose life cascades a lot of emotions spent in isolation. Chatterjee's personal experiences during his helm of affairs in in the Ministry of Human Resource Development, Government of India shall have taken an artistic dimension in the character delineation of Agastya. Certainly, the administrative ingenuity of Chatterjee tailors to the need of the researchers to explore this novel, which bagged up Sahitya Academy Award, in discrepant perspectives. This research article is a study to explore such an inner strive of a person in officer cadre of top hierarchy in the organizational structure of Indian Administrative hierarchy.

**Key words:** Alienation, *English August*, Upamanyu Chatterjee

## 1.1 INTRODUCTION

Upamanyu Chatterjee (1959), born in Bihar is instructed at St. Xavier's School and St. Stephen's College, in Delhi. Subsequent to finishing his college degree, he has showed up for I.A.S. Assessment and in the principal endeavour he has finished the assessment in 1983. His expert vocation does not only denote the start of his artistic profession, however, prove to be an additional source from which he made his superb characters. Chatterjee's debut novel *English August: An Indian Story* that projects a person's quest for the importance of life and his specific career goals and aspirations in the world. Chatterjee has composed five books: *English August: An Indian Story* (1988), *The Last Burden* (1993), *Mammaries of Welfare State* (2004), *Weight Loss* (2006) and *Way to Go* (2010). He additionally has composed short stories which include: *The Assassination of Indira Gandhi* and *Watching Them*. On Administrative Services in India Chatterjee's blockbuster novel *English August: An Indian Story* is distributed in 1988. The epic remarks on the authoritative administrations of India-the defilement in instructive field, government office and powerlessness to the destruction of destitution and social indecencies. He many spotlights on the debasement in Indian Administrative Service and investigate how individuals are enduring without legitimate water and transport offices in country regions like Madna and Jompanna. The hero Agastya of *English August* gets enlisted into the IAS after his beeline struggle of nearly a year's preparation in a little regional town called Madna. Obviously from the start of the novel, Agastya is shown as a metropolitan who isn't reasonably proficient or sure for the unassuming community climate of Madna.

## 1.2. INNER STRIFE OF AGASTYA

Agastya doesn't savour his new posting and in discussion with his companion Dhruvo, who has gotten back from Yale and has likewise been enrolled into the IAS. Once in Madna, Agastya gets himself desolate, exhausted, starved, and nauseated with his associates in the help and with what is by all accounts the pointlessness of his own life. He spends his days in the intoxicating pleasure of Marijuana as he strokes off regularly in the security of his dejecting room which is furnished with a single cot, in addition to the work area and almirah. Though the complicated stages of his training during which he encounters a vast array of comical, pompous, pretentious colleagues and their similar spouses. Agastya's alienation seems to be related to his estrangement from the culture, society and his own self. He suffers from cultural alienation, social alienation and self-alienation. He suffers not only from outer but also from the inner problems caused by his dislocation and displacement in rural town, Madna.

## 1.3. DIMENSIONS OF STRIFE

Strife in story shall be observed in myriad structures. In works of account, strife is the test that principal characters need to accomplish their objectives. Generally, struggle is a significant artistic component that makes difficulties in a story by adding susceptibility in the way of arriving at objectives. A story isn't restricted to a solitary clash. While clashes may not generally resolve in account, the goal of a contention makes nearer or satisfaction, which might possibly happen toward the finish of the story. In writing, strife is the aftereffect of contending wants or the presence of deterrents that should be survived. Strife is imperative to drive an account forward, the shortfall of contention adds up to be nonattendance of story. There are three fundamental sorts of contention distinguished in writing: 1. Individual versus another individual, 2. Individual versus nature and 3. Individual versus self. Strife challenges a character's feelings and draws out their qualities and shortcomings, much as it does, in actuality. Most stories contain more than struggle throughout the plot, however, frequently there is one abrogating strife that endures the span of the story.

## 1.4. THE IMPACT OF CHARACTER AND INNER STRIFE

Character and independence are not really fundamentally unrelated; be that as it may, in societies like India with their propensity for grouping residents based on standing, belief, sexual orientation, religion, locale, race, etc..., regularly the two are at chances prompting annoying questions of self-esteem in numerous and personality emergency apprehension in a couple. While personality emergency is anything but a recent concern, innovation has brought its own arrangement of issues that have a heading upon one's self-character. A fundamental quality of advancement is globalization, which "in some structure, is affecting on the existences of everybody in the world, whatever their age, class, identity, sex or at whatever point they live" (Beynon and Dunkerly, 1979, p.3). Agastya neglects to relate himself to the general public addressed by Madna locale.

Agastya doesn't know even the genuine Madna past its workplaces. He doesn't discover any improvement for ancestral advancement concerning him in real life is superior to activity. Agastya attempts to discover

reason for his issues however he discovers none. In spite of the fact that he attempts to hide the feeling of separation, bringing about complete forlornness and non-adjustment in his letter to his dad yet he keeps on enduring in the Collectorate. He doesn't care for it by any means. His psyche is consistently past profoundly in metropolitan life, however his work in Madna in a perfect world expects him to be a dedicated worker of individuals. The epic closures with Agastya having endure one nerve racking year of preparing in Madna, helped exclusively by his natural feeling of geniality and anticipating his get-together with his dad – the solitary rational voice in a novel that is inhabited with a cast of jokesters.

### 1.5. IS THE ISOLATION SAINTLY?

Agastya Sen is an inactively a casualty saint, caught in a ludicrous circumstance and unfit to remove himself from that point. He is encircled by wrenches, conmen and wheeler-vendors, yet he doesn't consider battling for mental fortitude, selfhood and a feeling of good human poise. He faces pay off and different debasements of the administrative world in a manner common of a man who has been delivered inept to respond typically. Agastya attempts to tackle his concern through appropriate channel. He goes to meet the Housing Secretary to talk about his lodging issue, he would not meet him on account of his great status self-image. He needs to impart his space to six outsiders who even offer his bed in his nonappearance. He gets an expulsion notice to abandon that room as well. Upamanyu Chatterjee depicted the individual clashes so clearly through his books.

### 1.6 SOCIETAL ISSUES DISCUSSED IN *ENGLISH AUGUST*

The solicitors consistently stood... the assortment of protests, from the little that Agastya got a handle on through nature, signals... Laborers on every day compensation at some street site whined that the project worker paid them sporadically... Srivastav should be sure on the grounds that he had been managing such matters for quite a long time. (English, August: An Indian Story 18) Scarcity of Water – Tribal Society individuals deal with the issues of shortage of water. Youngsters need to go the well to get water. The investigations of the youngsters get ruined because of the issues in Jompanna. Agastya makes course of action of drinking water for them right away. He sends the lesser architect, Chaudhary back to Jompanna to bring water tank for them. Chatterjee is very basic about the commitment of the public authority in the advancement of the ancestral individuals. Agastya doesn't have the foggiest idea about the issues of the provincial zone since he is conceived and raised in metropolitan zones like Delhi and Calcutta. Agastya later tracks down that the government officials and government workers are answerable for the horrendous states of locals. He obviously educates Bajaj concerning the genuine circumstances of Jompanna.

### 1.7 SOCIETAL ETHNICITY

Socially and financially valuable work of the ministers additionally focus on empowering the tribal to embrace Christianity. The wiped out and ignorant individuals go to Christianity. He marvelled at inspiration: what had prompted the Dutch to construct a medical clinic of noble cause in a dark corner of India, or the Germans to finance an Indian curer of untouchables? In any case, he was extraordinarily delighted, half a

month later, to discover that the Dutch preachers at the emergency clinic were changing over tribals to Christianity... God, he chuckled, these Christians rarely grow up. (English, August: An Indian Story 245) Chatterjee has brought up different social disasters in this novel. He has given his perspective on the image of contemporary rustic India. His epic is more through addressing to a crowd of people, with less spotlight on scenes, characters and feelings, and so forth As an artistic essayist, Chatterjee worries about the general public and writes to make social mindfulness in the general public in his own particular manner. He chiefly centered around the country zones like Madna and Jompanna where ancestral individuals are living. Some more profound arrangement might have assisted him with making his novel more alluring to his perusers.

## 1.8 CONCLUSION

Upamanyu Chatterjee is one of the significant Indian scholars who centres around the social and political conditions of contemporary India. The portrayal of Indian social milieu makes him as an unmistakable author among Indian journalists. His books are written in an entertaining style. His conspicuous subjects are the metropolitan and country life, degenerate administration, and sexual connections. His books are worried about the contemporary Indian issues social, monetary, political and social. Agastya the Protagonist Chatterjee plainly depicts an image of contemporary India in this novel. The epic is set in Madna, an unassuming community in West Bengal. Agastya, the hero of the novel, joins the Indian Administrative Service and goes to Madna for preparing. He isn't keen on authoritative assistance, yet he is constrained to participate in the help. Later Agastya understands that the life in Madna makes him to comprehend the everyday issues of provincial individuals. It is another experience for the cutting-edge youth. There are numerous individuals come to gatherer office with an objection. Chatterjee draws the unmistakable image of authority office, where horde of individuals remaining to meet the gatherer and a few groups contending with the official who needs to offer responses to their inquiries.

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