

## LANGUAGE AND STYLE OF CHAMAN NAHAL

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Chaman Nahal commonly known as C Nahal was an Indian born writer of English Literature. He was widely considered as one of the best exponent Indian writing in English. He was born in Sialkot in pre Independence India, a province in the present day Pakistan, in 1927. After his school education locally, he did his master in English at University of Delhi in 1948. He continued his education as a British Council Scholar at University of Nottingham (1959-1961) and obtained Phd in English. During his education, he worked as a lecturer (1949-1962). In 1962, joined Rajasthan University, Jaipur as reader in English. The next years he moved to New Delhi as Professor of English. The next year he moved to New Delhi as professor of English at the University of Delhi. He was a full bright fellow of Princeton University, New Jersey and served as various universities in the united States, Malaysia, Japan, Singapore, Canada and North Korea as visiting lecturer. He was also a fellow at Cambridge College in 1991 and worked as columnist for the Indian Express. He died in November 29, 2013 in New Delhi.

Chaman Nahal emerges as a major figure among the Indian English novelist of the 1970s. He maintains that he belongs to the second generation of Indian English novelist. He says "though my own novels were published in the 70s and later I consider myself as part of the second group of writers, by age and thematic involvements" (Nahal, 5). Nahal's fiction would reveal that he belongs to the humanistic tradition initiated by Mulk Raj Anand in the 30s and carried on by Bhabani Bhattacharya and Kamala Markandaya in the 50s and the 60s. Nahal's themes includes tradition verses westernization, wife- husband relationship, internationalism, east west encounter, satire on anglicized Indians, the three phases of India's epic struggle for freedom and vivisection of India and the muslim Pakistan and the agony caused to the millions of people on either side of dividing border.

Chaman Nahal was not a rebel against life or one believes that it means nothing. He was a determined and sturdy affirmationist whose novels reveals a sound commitments to moral values, to write action, to life itself. The background may be domestic, inter cultural or the movement of history, but they are all irradiated with the emotional and spiritual luminosity of man, the potentiality

of his being. His novels are celebrations of life and its qualities which gives its meaning and significant.

Chaman Nahal's fictional treatment to the traumatic events of the pre and post independence India and the tumultous changes that have taken place in the Indian society after the nation's freedom. Moreover, like Bhattacharya, he was a positive affirmationist in his philosophy of life. He upholds values of life and shows that life is worth living with all its vicissitudes and challenges.

*My true faces* (1973) his first novel was followed 1975 by *Azadi* a compelling narrative of the divisive effects of partition in 1947, which is widely regarded as finest work. *A Trilogy, The Crown and the Loin cloth* ( 1981). *The Salt of Life* (1990) and the *Triumph of Tricolor* (1993), sustained his engagement with the modern history of India through their psychologically penetrating treatments of Gandhi and his career.

Nahal's well known novel *Azadi* which won the Sahitya Akademi Award for the year 1977, is one of the most comprehensive fictional accounts of the partition holocaust in Indian Literature. *Azadi* is the novel deals with the theme of India's partition stressing as it does its profound human significance and providing an integral view of life. It is neither a romantic nor a political tale but an intensely moving human saga of displacement and the loss of identity. Nahal's another novel *The Crown and the Loin Cloth* deals with the socio economic, political disturbances and effects of the freedom struggle. In the novel *Salt of Life* deals with the salt satyagraha to achieve freedom for India besides the fight against social evils like drinking of liquor and untouchability. Nahal's refers to both the violent and non violent movements of freedom struggle in the novel *Triumph of the tri Color*, when the Gandhian struggle was paralyzed for some time during the Quit India Movement.

Chaman Nahal's novel *My True Faces* offers a brilliant expose of hindu homes dominated by religious dogma and tradition. This novel deals with marital discord between Kamal Kanth and Malti Meena leading to their separations and traces the anguish of Kamal's tormenting self caught in conflict with his wife on the one hand and with his sense of drama on the other. The suffering of the self is originated in the clash of wills representing different backgrounds of tradition and westernization and in the

desertion of Kamal by his wife. The flow of his thoughts of pain, anxiety, anger, depression and philosophical enquiry is truthfully An stored this contributes to the psychological realism in the novel. Chaman Nahal's *Silver Lining* describes the story of a handicapped child and their parents, unhappy moments, until a guest who is similarly handicapped brings a ray of hope into their child's life.

The quality of Chaman Nahal employs a wide variety of styles, simple language and narrative direct. His fictional technique is worthy of critical attention. His use of devices like irony, metaphor, symbol, conflict and contrast reinforces the thematic content of his novels. His prose seems to have acquired transparent ease as a result of his stay abroad and by virtue of his profession. He shares one his language of some of his fellow Indian English novelists namely the use of native words in English spelling and the use of swear words in English translation. One important feature of his language is Diction. He views life in all its totality and shows life as livable with all the hopes and fears, trials and achievements, joys and sorrows, jublations and tribulations. Hope is the keynote of all his novels. All his principal characters of the novels stands for the positive values of life and attempt to make life meaningful. In his novel *Azadi* considered that his use of conventional romantic love between Hindu boy and Muslim girl is incompatible with the realism of the novel. It is also objected that certain descriptions of physical intimacy are meant for the interest of the readers.

Chaman Nahal has definite views about the nature and purpose of fiction. He holds that a novel must have a social purpose. He is of the opinion that a creative writer, especially in the modern days, cannot ignore the economic and social actualities of the day today life. According to him, a novel must be social and possess specific humanism. In other words, it must concern itself with a specific community, a specific class, a specific society. He

says the main point is that an artist should be able to associate himself with an identifiable community.

Chaman Nahal was versatile in his creative and historical writings and his range were wide extending from fiction to journalism there are certain basic qualities which govern their creative talent and the growth of their art. Their writings, creative as well as critical, fall into a pattern which emerged from and was imperceptibly linked with the primary characteristic of their creative mind.

Chaman Nahal's writings were characterized by a sense of realism and humour. His use of English in his novels were very distinctive as they employs colorful Punjabi expression and idioms. His style hard and vigorous were notable for his comic spirit and gaiety.

Chaman Nahal's versatility is brought out by his story telling ability. His short stories shows the felicity of his expression, his capacity for clear and realistic portrayal and his unique lightness of touch. He had the qualities of the ideal short story writer such as ingenuity, compression, originality and also a touch of fantasy.

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