CHAPTER IV

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Ian Milligan, while pointing out the ways in which a story is narrated by a novelist, makes reference to the novelist's interest in not only linking the events, the people and their environment, but also in making recommendations about how people might or should behave. According to him, the novelist was not just a teller of tales, he was "a philosopher, moralist, theologian, preacher and prophet" (54).

In order to achieve his objective, a novelist adopts a suitable structure with a matching technique which effectively helps him to explore, analyse and develop his subject and objectify the material of his art. The organization of material shaping into a definite structure is the primary concern of a novelist. In this regard Milligan's statement is worthy of reference. He says, "the constant preoccupation of the serious novelist is to find some form which most completely expresses the nature of the material he has before his mind" (132).

Commenting on the themes of Kushwant Singh's *Train to Pakistan*, Manohar Malgonkar's *A Bend in the Ganges*, and Chaman Nahal's *Azadi*, Shyam M. Asnani states, "these novels contain among other things a well-
contrived structure, an artistically designed plot, a gripping narrative and imaginatively carved - out three dimensional character” (58).

The sixties and seventies had witnessed a spurt of creative writers who have been labelled as “Established writers” and these writers have acquired eminence owing to their powerful expression and technical excellence according to K.V. Suryanarayana Murty; Chaman Nahal who belongs to this category is a force to reckon with. He has written a few but great novels, which, apart from their thematic value, owe their greatness to the matching technique that he adopts to give an appreciative shape to his story.

My True Faces (1973), his first novel, adopts a structure which relates to the four phases of the development of the protagonist through life, until he reaches the greatest realization that all are sparks of the Divine and that all faces one sees are faces of the Lord.

The first chapter deals with the conflict in the conjugal life of Kamal which had resulted in his wife’s leaving him without any traces of her destination. Kamal to protect the bond of marriage and to avert the misunderstandings which are a bane to the Indian joint family system had set up a separate house for himself and his wife and their only son. But now he finds himself helpless because he has not succeeded in his married life.

The moorings of the past, which occupy the next seven chapters of the novel, help the reader gain a thorough insight into the various members of
Kamal’s family and their relatives. A cross-section of conventional and unconventional characters is visualised through the recollections and the memories of Kamal. The study of the nature of these characters also helps us to juxtapose the contrasting nature of Malti, Kamal’s wife, and her parents. When these contradictory natures confront one another, the consequence is the break in the family, which is what happens in Kamal's family also, because the adamant, headstrong, unyielding and uncompromising in-laws of Kamal are responsible for the final split between Kamal and Malti.

The next six chapters comprise the next phase and deal with the search, both physical and spiritual, of Kamal. The search actually begins as a search for his wife and son but the myriad experiences Kamal has finally take him to the greatest height of spiritual attainment.

The last chapter reveals the final fulfilment of Kamal coming out of the purgatorial fire fully purified and perfect.

My True Faces does not adopt the conventional pattern of story telling having a linear progression of clock-time moving from the past through the present and into the future. Virginia Woolf’s appreciative statement of James Joyce stands comparison to Chaman Nahal. According to Virginia Woolf, James Joyce as a spiritualist attempts to reveal the inner most flame which blazons forth the message through the brain. Since it is the soul that has to find
self-realization, Nahal concentrates on the inner psyche of his major character, and has the story develop through his narration.

Along-side the suitable structural pattern to suit his theme, Chaman Nahal has adopted the stream of consciousness technique in *My True Faces*. He does not describe persons and places from the outside, but enters the consciousness of the protagonist, and presents everything from the perspective of that character. When he does this, it is extremely difficult to distinguish the author-narrator, separable from the central character. Kamal's thoughts are presented as a monologue which resembles a dramatic monologue where the reader is the implied audience. The reader in such situations watches what passes in the mind of the protagonist. His comments on his family, his reflection on Malti, and her mental make-up are attempts to make the readers participate in the experience of the narration.

Chaman Nahal takes the liberty of analyzing the problems his characters face from the angle of the protagonist. He also very freely intrudes into the psyche of the character. By making the protagonist narrate what happens or has happened, there is greater appeal and fidelity to truth because the focus is on the experiencing mind of the central character. In *My True Faces*, opportunity is provided to the reader to have an insight into the private world of all the characters, irrespective of the nature of their problems. There are also moments when the reader gets an unforeseen revelation or confession of
the speaker. Thus, while relating the nonchalant attitude of his wife Malti, Kamal also makes a confession of his inability to have any compromise with his wife which the reader realizes is reason enough to precipitate the matter and cause the separation between Kamal and his wife.

One other variation of the monologue employed in a stream of consciousness novel is the interior monologue, which is used with great skill by Chaman Nahal. The interior monologue is different from the spoken monologue because the character does not speak. The feelings and thoughts of the character are revealed without any use of expressions like "he thought" or "he decided". An instance is when Kamal reflects on the departure of Malti from his house,

Run away? Not really! She had only gone off to see a friend and would soon be back. But, actually she had run away, you know that don't you? Why quibble with words? It hurts to be sure but it was that, wasn't it? That's what they said when someone left in these circumstance didn't they? Do you know where she's gone? Did she ever tell you where you would find her? Does anyone else know where she is? Then, that's running away, no mistake about it. A bad phrase reminiscent of things you would rather not hear about. But what else would you say it was then? (62)
This mournful monologue of Kamal explains the mental agony Kamal experiences as a result of Malti's desertion. It is a queer state of affairs because instead of a woman, it is a man, who is caught in the conventional system of an arranged marriage based on economic consideration. It is also significant that the feelings and thoughts expressed by the protagonist are not the personal feelings of the writer. He still remains an observer-narrator. This flashback technique or stream of consciousness technique avoids any monotony as one finds in a chronological narration. The transportation of the person into a world of past memories while remaining in the present is a device employed by psychological novelists. Chaman Nahal's use of the retrospective narration of events shows the past and the present continually juxtaposed to show that life's inwardness is what matters. The authenticity of the thoughts and feelings of the central character strikes the reader in the employment of this technique.

Another technique effectively handled by Chaman Nahal is irony. R.S. Singh states that Chaman Nahal's novel "can be read for ironic self-analysis in the same way as Nayantara Sahgal's A Day in Shadow" (240). There are various types of irony. The notable forms are the verbal irony, situational irony and attitudinal irony. An instance of verbal irony is when Kamal says, "Day and night that's what she wanted, release of him" (62).
But the person who actually experiences release is Kamal because he moves out of the bondage of life into a life of eternal peace when he acquires realization of his self. The situational irony is explicit in the statement made by Kamal’s aunt when her son Mukut advises Kamal to divorce his wife. She intervenes in their conversation saying “What nonsense are you talking? Dharma does not sanction such a thing” (9).

What actually happens is that even without waiting for a legal separation, Kamal moves out of his wife’s life because his mission is towards the working for the liberation of the self.

The use of attitudinal irony can be visualized in the description of the orthodox members of Kamal’s family. Their attachment to Dharmic code does not bring them safety, security and peace. Their non-conformity to the changes suggested to bring real peace, as is explicated in the life of Kamal, is a fitting illustration of the effective use of attitudinal irony by Nahal.

Chaman Nahal also makes effective use of parallelism and contrast for thematic purposes. The concern of Nahal to verify the conflicting nature of the husband and wife, to focus attention on meaningless concepts of Dharma and freedom make him employ the use of parallelism and contrast.

The contrast is used to stress the emotional distances between Kamal and Malti, and it also exemplifies the rift in their relationships.
Nahal's wide experience of life, his keen observation of man-woman relationship and his artistic excellence are effectively brought out through the manipulative skill of the structure and technique in the novels which have won him great acclaim.

Azadi (1975) is a novel of great magnitude and has a symmetrical and well organized structure. The novel is divided into three parts, namely, the 'Lull', the 'Storm' and the 'Aftermath', and all the three parts have symbolical significance internally in the case of the individual characters and externally in the case of the society.

The first part 'Lull' deals with the humdrum existence of the Hindus, the Punjabis and the Muslims in the Muslim dominated border town Sialkot. Descriptions of seven families living in close proximity with a sense of peace and communal harmony is vividly presented by Chaman Nahal to prepare the readers for a sudden change that is to affect their lives. In spite of their apparent difference in terms of their religions, their outlook and their upbringing, these families manage to live an amicable life. Referring to the impact of this Lull on the people, Asnani states,

The novel emerges from within the slow rhythm of an even domestic life in a dull, lower-middle class milieu which has received the impact of the freedom movement, but is moored to the acceptance of the British Raj. The
slavishness of the people... is reproduced in the narrow bazaars and narrower lanes of district town. The Hindus find Catharsis in Gandhiji's words while the Muslims gain confidence from Jinnah's assurance.... No one believes that the imperial power would be so callously senseless as to actually divide the country. (58)

'Lull' also signifies the mounting tensions underlying the calm in the minds of the people who anxiously wait for the announcement of Lord Mountbatten over the radio.

At the individual level, it represents the anxiety experienced by the protagonists Lala Kanshi Ram and Arun and those who are related to them. The tension in the minds of these characters also mounts up, and the readers are given an insight into, to quote Lakshmir Singh "the psychological responses of a variety of individuals involved in the situation" (227).

Finally the announcement that affects the lives of innumerable families is made in English and Arun, a college student, understands it, and conveys the shocking news to every one.

A contrasting situation is present in the Muslim locality. Muslims are happy to hear about the creation of a separate country, Pakistan.

Their reaction to the environment is to take out a procession to humiliate the Hindus and the Sikhs. The first part 'Lull' only presupposes the
violence that is to follow on account of the opportunity provided for the Muslims in Sialkot, to give vent to their suppressed contempt and hatred for the Hindus.

The violent reaction of the Muslims is to be seen on a large scale only in the second part 'Storm'. Storm gives a vivid description of the atrocities committed by the Muslims on the Hindus in the refugee camps, where the Hindus are made to stay, and also on their way to India.

Manohar Malgonkar in his A Bend in the Ganges (1964), which also deals with the theme of Partition, presents a horrible picture of this terrible situation. He says, "The entire land was being spotted by the blood of its citizen, blistered and disfigured with the fires of religious hatred, its roads were glutted with enough dead bodies to satisfy the ghouls of a major war" (332).

Chaman Nahal, from a felt experience, presents the horrors of the great historical event which swept both India and Pakistan, namely, the Partition. What one finds in Azadi is powerfully expressed by Asnani:

the scene of desolation in the refugee camp and of parents crying over the loss of their near and dear ones, the scene of the refugee casting a longing, lingering look on the buildings, factories, churches, temples, schools at the time of leaving their home town for destinations unknown to them, the scene of the ghastly attacks on the caravan of
refugees, motivated by communal frenzy, the shameless parading of raped, naked women of all ages in streets for the delectation of the sex-maniacs, the pangs of labour-pains of child-birth in a moving train, the self-immolation of Sikh refugee Niranjan Singh... are the scenes too deep for tears and too poignant to be forgotten. (59)

The third part 'Aftermath' deals with the disillusionment experienced by Lala Kanshi Ram when he reaches his beloved country India. He finds himself an alien, an outsider, and an unwanted stranger in the land of refuge and succour. But the novel re-affirms his faith in life. He is not to be cowed down by the violent communal or political forces. He clings on to the truth that life on earth doesn't have an end. It would definitely continue. This faith in the continuity of Life, seen both in Lala Kanshi Ram and his son Arun, renders the novel a magnum opus.

Alongside a well planned structure, Chaman Nahal employs suitable techniques to make the narrative effective and purposeful.

He says:

for the novel today is no longer to be read as merely a unique aesthetic entity but also as a method – as an example of mode of narration and as an endeavour to impose a certain structure on inchoate experience. So that, reading a novel is not just an aesthetic experience, it is also a cerebral quest. (194)

Professor K.S. Ramamurthi’s statement regarding the importance of technique deserves consideration. According to him, technique “helps the artistic structure and rendering of human experience and the communication of the meaning and significance of that experience to the reader” (128).

Chaman Nahal’s Azadi can claim to be one of the epoch-making novels and what little critical material is available is related to its theme rather than to its technique. But as Mark Schorer says, “technique is the only means the writer has of discovering, exploring, developing his subject, of conveying its meaning, and finally evaluating it” (130).

Since the focal point in a critical analysis of modern novels is the psyche of the characters, modern novelists tend to use the point of view as technique. In its technical sense, it means the angle from which a fictional work is narrated. A well-written novel usually involves a deft handling of the point of view. By adopting this device, the writer enables the character to take
his place, and it is this character who narrates what happens and works his way through the various experiences that are presented in the novel, and makes the reader also a participant in those experiences.

As Ian Milligan points out, “it is possible for an author to make further refinement of this technique so that all the events and actions of the novel are presented through the consciousness of one central character” (58).

In such a situation, the author is said to be using the stream of consciousness technique. Chaman Nahal ably manipulates this technique in his novels. The reason why his novels do not fade into insignificance is because of the technique that has gone into their creation. The effective use of point of view helps in the definition of the theme.

The central point of view is adopted by Nahal in his Azadi. This helps him to enter the mind of the protagonist or other important characters and through them he makes it known to the reader that the experiences of the central characters are what the writer wishes the reader to experience. Chaman Nahal’s adoption of the central point of view as technique helps him, to recall the words of Mark Schorer, “not only as a mode of dramatic delineation, but more particularly, of thematic definition” (131).

Instead of confining himself to the thoughts and experiences of one single character, Chaman Nahal adopts multiple points of view in Azadi. Commenting on the use of multiple points of view, Ramamurthi states:
He [Chaman Nahal] has employed what may be called multiple or shifting points of view as Faulkner does in *The Sound and the Fury*, and it is the use of these points of view which helps the reader realize the full meaning of the great historical event, namely, the Partition of an age-old sub-continent into two countries, India and Pakistan. (131)

When historical details are to be rendered in a fictional mode, the novelist is careful to have complete control of the narrative quality of the plot and, therefore, selects a technique which helps him to convert history into art. Chaman Nahal has achieved this by adopting a powerful technique which allows us to understand the feelings and perspectives of the central characters who are participants in this great human drama which, to quote Bhatia, “grows from an obsession with the self to an appreciation of a larger consciousness” (371).

In *Azadi*, through the perspective of two important characters who are physiologically, psychologically and intellectually representatives of older and younger generations respectively, Chaman Nahal delineates the events and actions that go with the great historical event, namely, the Partition.

The centres of consciousness are Lala Kanshi Ram and his son Arun. Ramamurthi’s remarks in this regard are worthy of consideration.
It is they who represent the two major points of view in the novel and it is the interaction between each of these two characters and the events which brings out the inner tension between diverse points of view and raises a number of socio-moral, ethical and human questions. (132)

Krishna Sharma, while referring to the shifting view points employed by Chaman Nahal in Azadi remarks:

Like Henry James, Virginia Woolf and Joseph Conrad, Chaman Nahal too employs a narration or a centre of consciousness (two centres of consciousness in Azadi) to project the action and the story. Nahal's multiple or shifting viewpoints enable the readers to understand the nature and intensity of their actions and reactions. (protest). (62)

The central focus is on Lala Kanshi Ram and his family. Lala Kanshi Ram, a wholesale grain merchant of Sialkot, finds to his utter dismay that the peace and happiness of his family and his neighbours stand broken after the announcement over the radio by Lord Mountbatten of the Partition of the subcontinent into India and Pakistan. The root of identity is shaken, and the Indian families settled in Sialkot for generations find themselves victims of forced exile. The feeling of togetherness and the sense of co-operation that had
existed between the Hindus and the Muslims now stand substituted by an emotional imbalance and a communal disharmony segregating the sons of the same soil.

To quote Mohan Jha, “The feeling of hostility naturally runs high all over the north-western and eastern regions of India. What happens in Sialkot and the neighbouring areas thereafter becomes the tale of every village and town in the affected region” (118).

A free entry into the inner-consciousness of Lala Kanshi Ram enables the writer to reveal, not only the development of the plot, but also the development of the inner personality of the individual consciousness into national consciousness.

Adopting the form of the dramatic monologue, Chaman Nahal vivifies the nature of those who are very closely related to Lala Kanshi Ram. For instance, when, with a worried look on his face, Lala Kanshi Ram tells his wife Prabha Rani that he is worried about the announcement of Lord Mountbatten, Prabha Rani instantly recognizes the look to betray the ravishing passion that lurks in Lala Kanshi Ram. At the same time, as in a dramatic monologue, she discloses the nature of an understanding and accommodating wife present in her.

Speaking about the advantage of choosing a monologue instead of a dialogue, Browning, in the advertisement to his poem “Paracelsus” explains his
method as an attempt to rule out the leanings on an external agency for the presentation of a mood.

[His aim is] to reverse the method usually adopted by writers whose aim it is to set forth any phenomenon of the mind or the passions by the operation of persons and events and that, instead of having recourse to an external machinery or incidents to create and evolve somewhat minutely the mood itself in its rise and progress and have suffered the agency by which it is influenced and determined to be generally discernible in its effects alone and subordinated throughout, if not altogether excluded.(73)

Chaman Nahal very effectively employs this technique in Azadi to treat each individual separately, to show that there are vast differences in them that they stand in total contrast to the others while revealing what passes in their minds. Arun, for instance, reveals himself to be a total contrast to his father. From an impulsive, immature lad, he grows into greater maturity and acquires a national consciousness. But, in the course of his development, he reveals many facets of his personality which run counter to the majestic calmness, which is the major trait found in Lala Kanshi Ram.
The romantic stories relating to Aran, Nur and Chandini are presented through Aran's consciousness. But that an inscrutable thought also runs through his mind is revealed, when, in a monologue, he reveals his feelings regarding Sunanda when he thinks that Sunanda's "... tender hand with its tapering fingers must be on the handle attached to the wheel for she was running it real fast" (364).

Commenting on Aran's monologue Ramamurthi states thus:

[the monologue] betrays the physical attraction that Sunanda's beautiful person has exercised in the deeper levels of Aran's consciousness, though his attitude to Sunanda has all along been, even in the darkest hours of trials and tribulations that of an affectionate younger brother. (131)

One other variation of the stream of consciousness technique is reverie which helps the reader to see through the whole drama of humanity associated with a situation which can be viewed as a tragedy of epic magnitude making innocent people victims of formidable forces of hatred and violence.

The nostalgic remembrance of the past life with his sister Madhubala reveals the affection that had bound both Arun and his sister. These recollections also show how Madhubala had been a good friend to him. It was she who taught him what adult life meant. But, marriage brings about a total transformation in this fun loving, energetic and innocent girl. She now
becomes submissive and docile. The death of this sister, and the inability of not being in a position to even claim her body leaves Arun totally broken.

But a reawakening into the present, and the thought of similar fate experienced by many women who are compelled to undergo inarticulate mental agony, owing to the outcome of the partition, make Arun gain an impartial outlook on humanity rising above personal concern for himself and for his family just like Lala Kanshi Ram, who has now absolute compassion for his Muslim brethren who had been equally victimised by the Hindus in their homeland.

Another device employed by Chaman Nahal to serve his thematic purpose is irony. It is really ironical to perceive that the consequences of a holocaust like Partition leading to innumerable killings of innocent men and women, instead of augmenting disaster and destruction, leaves the protagonists with faith in the affirmation of Life.

Both Lala Kanshi Ram and his son Arun are believers in life. Asnani, remarks:

[Azadi] provides a genuine tragic catharsis exercising the demon of hate and heralding the birth of compassion and understanding. Hope and its renewal are mingled with terror.

We feel appalled and uplifted at the end of the novel. (60)
Thus, the reader is able to perceive an amalgamation of techniques powerfully employed by Nahal to serve his theme of national upsurge and its effects at the time of Partition.

The stream of consciousness technique, a product of the twentieth century, has been made use of by Chaman Nahal, in his third novel *Into Another Dawn*. The pre-occupation with the psyche vouchsafes for the action moving backward and forward freely in time so that there is no chronological sequence of time found in the novel which adopts this technique. It posits Virginia Woolf’s theory of life as a “Luminous halo and not a series of gig lamp symmetrically arranged” (1972, 88).

This concept of life lays stress on the inner consciousness, and recalls Bergson’s philosophy as explained by Thomas and Thomas in Great Philosophers:

“This evolutionary growth of the inner consciousness of the creative intellect is life. It is the electric current that animates and moves us all” (270).

It further states that

The current of life drives man onward and upward on the path of evolution and the driving power lies not outside him, but within him. Life is a spontaneous artist. It promises at every moment to blossom into something new and unforeseeable. (270)
The story of an individual's psychological development, apart from his physical growth, culminating in his realizing the greatest truth of the self, which is the purpose of human life on earth, is what one perceives in Into Another Dawn.

Following the symbolic representation of life as a wheel, Nahal makes his hero Ravi, also symbolical of the Sun, wander from one place to another, from one dawn into another, and ultimately arrive at the truth that all belong to one world family. This truth is realised through life by him.

The novel has a well-balanced structure. It consists of eight chapters, all chapters dealing with the varied experiences Ravi has in life.

The novel begins with Ravi's life in the Long Island, where he lives with Irene, an American, who proves to be a totally different woman from the other women he had seen in his life. According to him, she is "an upright girl with a very clear head" (12), and "Her most important asset is her head" (12).

She is separated from her husband and experiences soul stirring companionship in Ravi. But Ravi has come to know that their togetherness is to be short lived because he is going to die of blood cancer.

The second chapter, in a flashback, takes us to his birth place Haridwar and in well ordered sequences of narrative episodes draws the reason for his desiring to leave India for America. Being totally neglected by his stepmother,
Tell Jealous and Resentful that Joy in the other; you
power there, the sense of expansion and a greater fullness, you
or a smile on the Thorn of a muscle, gave you the Glimmer of
too well, it something in the other, a spark in the eye, a flicker
enough. You were a captive in Shackles, you knew that only
for the time being from Wounding each other. It was a Kind of
quite finished with us. Only there was a strange Kick we got
perversely. It was obvious to us that the wheel of Fate had not
We returned to New Jersey in a mood of bitterness, loss and

mind are all described in a captivating monologue by Ravi.

an outsider and an unwanted stranger. The Nature of their life, its impact on this
Ravi has conceptual quarrels with Irene. At one Point he feels he is totally
from Allen, Dick, a Negro and Jerry, a Jew. (70)

them selves outsiders, Ravi being

Jerry. Ravi, Dick and Jerry are outsiders in America. They consider
him Carter. The behavior on Irene's part puzzles Ravi to continue in Dick and
how he met Irene and how she refused to acknowledge the truth of having met
The third and the fourth chapters also deal with Ravi's experiences of
Guidance of Mr. Sieve Coffey, an American, finds himself in America.
subservience, (24), manages to acquire a degree in commerce and, with the
unable to find any consolation from his father, Ravi, through sheer
misconstrued it, twisted it around, until it paled and dimmed in
glory and your own conceit swelled so that you could strut and
crow and felt stung even in your confinement. There were
things in Irene, which escaped me, which thwarted me. I'm
sure there were things in me, which thwarted her to a degree.
And we hurt and needled each other all way back, whether we
drove or rested for food, or stopped to look at a view. And we
only antagonised each other and drew apart. (88)

This separation between them paves the way for Ravi to move 'into
another dawn', namely, from affluence to poverty. His meeting Steve in New
York provides him with an insight into a new American life which is concealed
to the outer world. According to Ravi, the world has only seen, "an
extravagant picture of American affluence. That's what the movies and the
books made out. Vastness all round and an abundance of material
objects"(92).

But New York presents a totally different world – a world of contrasts:
of poverty and wealth, of health and sickness, of cleanliness
and dirt.... If it has the tallest buildings on the face of the earth,
it has also the desperate snake pits-many of them. (97)

The fifth chapter, a recollection of the city of New York, reveals another
stage in the progress towards realisation in the life of Ravi, the protagonist. It
creates in him awareness of the existence of many social evils which stand to be eliminated if a healthy world family were to be created. The discrimination one finds between man and man in the name of status, class, race and community, in spite of its dominating presence, cannot wipe out life out of the earth. A new America will definitely emerge: this is the hope that Steve gives Ravi when he declares, "in spite of all the surface anomalies – the greed, the lust and what you will – there is another America. And thank God, there will always be another America" (108).

With the note of hope given by Steve, Ravi makes his onward journey, and realises that what Steve hoped really proves to be true when he moves towards Bethel, suggestive of the birth of a new conviction, a new faith. He himself acknowledges it when he states, "There was another America he [Steve] had said: there would always be another America: Bethel – where the Woodstock music and Art fair was held – proved it" (109).

It is in Bethel that Ravi and Irene realise themselves. A real transformation takes place in them leading them to acknowledge the truth about freedom which incidentally happens to be the key-note of the festival held at Bethel. The real meaning of freedom lies not only in enjoying it oneself, but also allowing others to enjoy it. It is not indulgence or license but latitude. "And by God, we were going to have it, whatever the price. Political freedom, social freedom, freedom of race and colour, personal freedom" (117).
Total liberation from the self, to attain the highest realisation that all belong to one family is the purpose of human life on earth. To achieve this, there should be some kind of transformation taking place without and within. This supreme truth, when practically perceived and realised, affirms life on earth. To achieve this state of self-realisation one should “be in a state of beatific flux, to be eternally disturbed” (117).

It is in Bethel too that Irene and Ravi realise that they love each other.

The seventh chapter discloses the rift that causes the gap in the conjugal relationship of Irene and her husband to widen and which motivates Irene to move closer to Ravi. The greater their closeness the greater their separation is to be because Ravi has reached a point when he has to make the greatest sacrifice in his life to prove his sincere love for Irene. His love now moves from a personal to an impersonal consideration because, to quote O.P.Mathur, “the prospect of early and certain death by blood cancer holds out for him the prospect of yet another dawn” (93).

The eighth chapter takes us back to Long Island. This second comeback makes the life cycle of Ravi complete with his fulfilment in life and his vision of the world as one large family. With the disclosure of his being affected with blood cancer, Ravi decides to visit India. In spite of the threat of imminent death Ravi still holds on to life. His great conviction is explained by him thus:
There are certain things the memory of which you carry beyond the grave. I have no grandiose illusions of what you become after death. I think you become only an abstraction and you don't remember them by note or formula. Something of you surely survives, and I know something of me will survive too. Indeed there will be yet another dawn: many other dawns. (147)

Just as the rites performed where we have the confluence of the sacred rivers assure us the salvation of the soul, so also the confluence of East and West is suggestive of life endowed with peace and happiness because, in that state, the world is conceived of as a family where all members live in harmony and perfect understanding. It is such a world that Ravi has perceived, practised and realised from his felt experience.

Unlike My True Faces and Azadi, Into Another Dawn has a first person narration. While referring to the advantage of using the first person narrative technique in short stories, Virgil Scott and David Madden remark that this device helps the author to discover "in free association relationships among objects and events that rational means cannot uncover" (312).

The writer, by adopting this technique, apart from participating in the experience of the narrator, also enjoys the liberty of analysing the problems
from the angle of the protagonist. There is greater fidelity to truth in what he states since it is the experiencing mind of the narrator that is revealed.

For instance, while describing the outward appearance of Irene, Ravi is cautious to warn us not to consider Irene,

"one of those women’s libbers" (12).

It is through Ravi’s consciousness that we get to know about the varied relationships he forms in the course of his life, and these facilitate his onward march to perfection. Everything that Ravi, the protagonist, experiences is expressed from his angle. It is through him that we enter the private world of the other characters, and arrive at an opinion about their nature. In this manner we are able to compare and contrast Irene and her husband, and Dick and Jerry. A kaleidoscopic view of American life culminating in the realisation that humanity is one large family and proving the futility of wars, communal clashes, and racial discrimination, and also asserting the validity of Tagore’s universal outlook and Vivekananda’s concept of universal brotherhood, and finally proving that it is practical philosophy that Chaman Nahal presents through the first person narrative technique in the novel Into Another Dawn, speaks for the validity of the first person narrative technique.

Another advantage of the use of first person narration lies in the effective probing of the psyche of the chief character, who, without any diffidence, lays out his soul before the readers. In such a situation, the reader
totally forgets the writer who is the real narrator of what takes place in the mind of the protagonist.

Chaman Nahal also employs interior monologue which is yet another technical device used to throw light on the character of the central persona of the novel. While justifying the violent upsurge of passion violating all regularity of control over the emotions advocated by conventions, Ravi muses, “only the dead should follow an even course: the living should zig-zag and burst in flames and say boo to habit: to the tyranny of numbers” (75).

The flash back technique effectively employed by Chaman Nahal in Into Another Dawn helps the writer to avoid monotony that creeps into a chronological narration.

Another technical device introduced by Chaman Nahal is irony, which is present even with regard to the central theme of the novel. The smallness of heart takes the world to be vast, wide and full of variety and differences; each part is identified as a separate entity. But a large heart considers the world just a family. The lines quoted from the Panchathantra prove this:

Is he one of us or is he an outsider

So speak the small

Those of noble heart

Take the whole world for family.
It is really Ironical, to see that a strong emotional bond unites two outwardly different individuals in terms of class, colour and convictions, namely, Irene and Ravi.

One other noteworthy feature of Chaman Nahal's techniques is the use of private and conventional symbols. Ravi embodies the conventional symbol Sun which ushers in new dawns. Ravi, like the Sun, sees many dawns in his life: 'dawn' a private symbol, denotes different stages in his progress towards perfection and fulfilment.

Other symbols used in the novel are storm (representing emotional disturbances) music (symbolising passion) the Ganges (symbolising the female, the mother figure who delivers, protects and sustains). Ravi desires to come into the fold of the Ganges to propitiate the East-West encounter a reality, symbolical of cosmopolitanism. Bethel, a place name, is also used as a symbol. It shows itself to be a shortened form of Bethlehem, the birthplace of Jesus Christ, who stood for transformation and redemption. It is in Bethel that a real transformation takes place in Ravi and Irene.

Bethel is also suggestive of a new outlook, a new understanding of life in its entirety. It is a place of spiritual rebirth as far as Ravi is concerned. The symbols used by Chaman Nahal derive their meaning from the context in which they are used.
Thus, an analysis of the structure and technique of *Into Another Dawn* reveals how Chaman Nahal has infused into his novel his universal ideas, his prophetic vision of a world society through his artistic presentation of his theme and technique.

Chaman Nahal's *The English Queens* is a satire on the colonised mentality of the Anglicized Indians. The writer identifies six groups which are bitten by the English bug, and who belong to the elite class of the Indian society. There are six English Queens identified as slaves of the English manners and customs. Lakshmi Maksay remarks:

Nahal makes his observation about contemporary India.

These women ... are a fair sample of the Westernised ‘bhadra lok’ (the high born) a small but influential elite in urban India. Though the sun has set on the British Raj, it is ironic that the values held by these people remain British and imported. (168)

As effete beings of the tropical kind who are vulnerable to the icy cold variety of the English clime, the six Queens of Bide-a-wee, who are responsible for founding the colony, adopt the English way of life without ever realising that they are slaves to the English customs and traditions, Chaman Nahal, by adopting the Verronian type of satire one finds in Drydren’s poems, allows the story to unfold itself while dealing with the novel as a satirical work.
of art whose main purpose is to ridicule the sham of the people to correct them by showing them the proper directions towards self-awareness.

This elitist group which becomes the subject of his satire consists of Sumitra Pandey, the chief among the queens, who works as the principal of a local college; “unable to find an English sire” (10) as her husband, she remains a spinster and despises anything Indian in spite of being born an Indian, and finds consolation and comfort in the company of English books. According to her,

... what were husbands compared to the pleasure and solace Lawrence (which she pronounced as Lawr-hence) gave one a Shelley (pronounced as Sell-eh) a Shakespeare (pronounced as Sesapair). (10)

Renuka Chopra calls herself an army wife since she is the wife of Brigadier Chopra, known as ‘Chopper’ to his friends, who had “never fired a bullet in his life” (13). She outdoes all other army wives ‘in collecting donations for the defense services’ (13).

Next in line is Caroline Oaks, the wife of Headmaster Oaks who was British. Her great grandfather’s marrying a Mohammedan lady in India and their offspring marrying a
“Christian convert from an untouchable Hindu” (13). does not “take away the quality of the blood in her veins” (13), and the children of the family still are inclined towards “the far off motherland still” (13).

Barbara Smiles, a writer, is forced to come to India on account of her marriage with Indirjit Smiles, but her romance with Indirjit did not work out, and she is divorced from him.

Shrimati Hemkanta Mathur, the wife of a retired Judge, is a social worker and

“the honorary Director of several women’s organisations, the most notable of them being ‘Rape while Awake’” (15).

She wants to help the wives who

“were subjected to this humiliation night after night’ when they were asleep” (15).

Sardarni Satwant Kaur belongs to a class that excels all the groups of ‘the newly rich’. Like other newly rich, “she had the remarkable knack of making her English most mellifluous by suffixing ‘ji’ to any word, a sentence she spoke” (16).

The novel deals with the lives of these six families and the conflict that arises as a result of Rekha’s (the petite daughter of Brigadier Chopra)

“planning to get married to a man from the basti” (16).
The novel is divided into chapters alternating between the two classes that prove adversaries to each other because of their social inequalities. Deliberately occupying the land which is not their own, the bastiwallahas show their unity in assisting the protagonist Pradeep, a music teacher, who lives in the 'basti' by choice. The significance of the phrase 'by choice' is revealed only in the last chapter of the novel. The arrival of the bastiwallahs in the colony causes unendurable hardships to the Queens, their spouses and the other members of their families.

After introducing the two warring groups in the first two chapters, Nahal, in the following chapter, leads the reader into accepting his justifiable arguments which point out the cunningness of Lord Mountbatten who knew that the Indians, of all people, were the most gullible, and therefore decided before his departure from India, to play

"... any hoax upon them for your pleasure
without the least fear of being found out" (30).

The secret plan he had was to keep the country enslaved through his Royal Charter by which he wanted a few intellectuals, mainly the English Queens, to preserve the language. He chose the females to serve his purpose "because their females are even more gullible than their men are" (33).
Nahal’s intention in criticising the colonized mentality of the elite group is only to create in them an awareness that it is their duty to preserve the purity of their native language and not the language of the colonizer. This slavish mentality still continues to a ridiculous degree in the sense that in the name of English people tend to imitate the customs and traditions of the British who definitely have the chance of being elated at the deplorable condition of the Indian people. Viney Kirpal states:

[They] inspite of their education, are unable to appreciate their own tradition values, languages because they are spiritually colonized. For them everything superior is British in nature and origin. (141)

In the next few chapters the love story of Rekha and Pradeep, who represent the two opposing groups, is narrated with Barbara Sigh’s (she has changed her name on the day of the arrival of the bastiwallahs in their colony) writing her novel about the entanglement in which lovers are caught and the help rendered by the go-between, the only difference being that Rekha doesn’t have a messenger to carry her love to Pradeep. Assistance is rendered only by the bastiwallahs.

Against the opposition of her parents, Rekha is determined to marry Pradeep. At the same time a meeting organised by the English Queens
condemns the union of the upper middle and the lower classes. They decide that the marriage must be solemnised but with the promise given by Rekha’s mother that they would continue their efforts to find a means to bring about the divorce between Pradeep and Rekha. Another suggestion based on the motto of their social organisation, given by Mrs. Kaur, is to propagate the use of ‘chastity-belt’, which, they hope, would preserve the soul of Rekha from being condemned. They see “in it not only a national but an international potential” (144).

The ninth and tenth chapters describe the nature of the ‘baraat (procession’ music and dance that precede the solemn ceremony, namely, the wedding). As is customary among the Indian families, the bridegroom is taken in a procession, and is received by the bride’s father. While the rites are in progress, Pradeep demands the wedding to be stopped. He orders that the Royal Charter must be handed over to him. The ladies, after a brief consultation, hand over to him a fake charter.

The final chapter introduces a sudden twist to the story. The true identity of Pradeep is known. He is an Avataar come to earth to restore the greatness of the Indian heritage, and to correct the erring humanity. The novel moves into the realm of the supernatural. Pradeep is known as Lord Chetna, the giver of knowledge, “the latest of the incarnations” (155) descended to the
earth to awaken people from their slumber. In order to show them to what extent they have been fooled by the Britishers, and to what extent they have erred, he shows them a few tableaux. And then, presenting himself in all glory as a Lord before them, he rises into the heavens in an unidentifiable object, which looks like a helicopter. But, as he keeps ascending, the charter falls from his hands, and reaches Sumitra Pandey's lap to continue to do the same mischief.

In a satirical vein, Nahal depicts the hollowness in men and women of India, who, either like the elites possess a slavish mentality aping the English manners and customs on the pretext of being the legalised heirs on whose shoulders the responsibility of preserving the English language lies, or like the indolent callous community which embraces a life of poverty “as an alibi for laziness and indolence” (Blurb of the test The English Queens, 1979).

The contrasting nature of the elites and the bastiwallahs, their quarrels, and the settlement of their differences shown in their readiness to unite Rekha and Pradeep in wedlock are well described within a well balanced structure by Chaman Nahal.

Adopting the stance of an unbiased judge, Nahal weighs the problems of both the classes, and comes out with certain directions, which, when followed, would, for certain, pave the way for a classless society which can affirm a
harmonious living among the people. According to him, when every individual works with the sense of commitment which involves love and sacrifice can succeed in fostering amity among all which is a basic necessity for a united living. In spite of their indolence, Nahal appreciates the bastiwallahs for their unity. Lord Chetna’s mission is to bring about this amity between two disparate communities to affirm life on earth. That would become a possibility only when these warring groups become united, and work for the emergence of one single community where all would be equals.

Nahal, to suit the structure, has adopted a technique one finds in a satirical work of art. As a satire which aims at directness, Nahal, as an omniscient writer, addresses the reader directly, and takes him into his confidence right from the beginning. According to Viney Kirpal, this is done in order to make the readers feel that they are quite different from the main characters and also to get the affirmation from the reader that he does not wish to be like the characters depicted in the novel. Referring to the successful ‘freezing’ of characters in the English Queens, Viney Kirpal states:

one is the freezing of characters as pictures in a frame arrested in tune and space to be released to the reader one by one as in a slide show A commentary accompanies the ‘show’. Each one of the six queens is introduced thus in the first chapter.
The idea is to get the reader to concentrate completely on each one of the colonized characters, one by one, before being introduced to the next one. The technique is repeated at the end of the book in the scene where Lord Chetna exhibits the five tableaux depicting the different manifestations of the colonized Indian mind. (146)

Another technical device employed by Chaman Nahal, which is normally found in a mock epic poem, is to glorify the defects of the chief characters in a lofty style tinged with irony. The episode which narrates the handing over of the Royal Charter to the English Queens by Lord Mountbatten is a case in point.

A striking parallel is struck in the coronation ceremony of Shadwell in Dryden’s poem ‘Mac Flecnoe’ when we are invited to be present in the coronation of this dunce as if it were some momentous ceremony.

One other technique used by Chaman Nahal in the English Queen is to demonstrate the quality of a character. To prove that Indians are papiermache, Lord Chetna pokes Sumitra Pandey, who crumples down like a paper bag.

Irony is a powerful weapon that Nahal handles diligently to expose the folly of the English Queens and their associates; the bastiwallahas are no exception.
It is really ironical that in spite of being an Indian, Sumitra Pandey opts for anything that savours English including her food. She fails Indian students who favour their mother tongue. Another instance where Nahal introduces irony is when he points out that it is really ironical to consider a man a patriarch who had killed a few people, and who is feared by everyone.

The influence of Pope is very much felt in the narrative method adopted by Nahal to serve the purpose of effective satire.

An instance is cited when the ladies attend a conference in Ajmer, a Rajasthani town. Unable to evince any keen interest in the proceedings, these ladies remain killers of time, sarcastically referring to the meaninglessness of such conferences. Nahal states, "There was nothing to it for them than but sit and kill flies and flies in Ajmer are found in abundance" (64).

Thus, by a deft handling of the structure and technique to match his theme, Chaman Nahal has succeeded in creating a new awareness among his readers regarding the need for the shaping of a new India based on its rich culture, tradition and with a sense of commitment to a life of sacrifice so that there is affirmation of resurgence and freedom to all, irrespective of cast, creed and cult.

While commending the creative output of Chaman Nahal, O.P.Mathur remarks that Nahal’s novels embody his positive attitude to life, “its acceptance in its totality, the celebration of its joys and resignation to its
sufferings but all leading to an unending exploration of the values that make it meaningful" (56).

Lives of great mythological heroes, philosophers, political leaders and statesmen have stood ample testimony to the fact that their search for Life's true meaning has ended up in their realising that every individual's purpose in life is to discover his own path to fulfilment and salvation, through commitment to love, understanding, sympathy, tolerance and forgiveness thereby affirming life's continuity on earth.

With this objective in mind, Nahal, in his novel The Crown and the Loincloth has made use of the historical figure, namely, Mahatma Gandhi to guide, support, and enlighten the people of India towards not only political but also spiritual freedom.

Commenting on the popularity of the historical novel in the twentieth century, R.K.Dhawan writes:

Indeed, in the twentieth century the historical novel has largely been the province of continental novelists, for whom themes of revolution or foreign occupation are much closer to the bone than studies of middle class manners and morals in a relatively stable society such as England's. A case in point is J.G.Farrell's new novel The Singapore Grip, a trilogy about the decline of the British Empire. Great political movements,
conflicts or revolutions are the warp and woof of a historical novelist and good writers are mediumistic to the deeper stirrings of the life of their time or to an event of the past. (5)

The Crown and the Loincloth is part of a trilogy that Chaman had planned to publish, spanning three stages in Gandhiji's political life starting from the non-cooperation movement of 1920-22 to the Quit India Movement of 1942. The Crown and the Loincloth deals with the first phase of Gandhiji's political career. Chaman Nahal, in a fictional mode, had dealt with certain historical events relating to Gandhiji's role in freeing India from the British domination. That does not seem to be his only aim in writing the novel. Being an ardent admirer of Gandhiji and his principles, Chaman Nahal intends to convey Gandhiji's ideology to the people of India because, according to him, Gandhiji was "a symbol of moral and spiritual strength triumphing over physical odds" (42).

Gandhiji impresses everyone not only as a political leader but also as a person who has all through his life been an advocate of non-violence and spirituality in order to arrive at the truth about one's self. This realisation of the self gives a credibility to life, and points an affirmation of life on the earth in spite of the challenges, horrors and destructive forces vying with one another to wipe out life from it. The artistic structure that the writer gives his material, and the effective techniques he handles to convey the meaning of
human experiences make the novel a successful work of art.

Like Azadi (1975), The Crown and the Loincloth also consists of three parts namely 'Love', 'Perspective' and 'Affirmation'; each part symbolically representing the three stages through which one has to progress to evolve oneself into a realized being. Spiritual growth embodies man's moving out of an emotional into a spiritual state with the application of his intellect. These three different stages are what form the three parts of The Crown and the Loincloth.

The title itself is symbolically suggestive of the battle between two unequal forces, namely, the colonised Indian struggling to fight against the British domination to see the light of freedom, and the domineering West which, according to Chaman Nahal, had exploited the Indians and reduced, "the average Indian to the level of a coolie" (41).

The first part 'Love' opens with Gandhiji's return from South Africa in 1915, and his experiences in Africa are presented in the form of recollections while he is "on board S.S. Arabia, the ship that brought him back to India. The novel has fictional characters, and even though Chaman Nahal has introduced Gandhiji as a major character, he is not the protagonist. The novel deals with the life of a few families in the Punjab and its vicinity with some of them drawn into the national movement because of their contact with and knowledge of Gandhiji while others supporting other political movements.
Regarding this aspect O.P. Mathur states:

Gandhi is only a major character in the novel, an influence and legend, a central figure creating action and reaction among the other characters, a loadstar to whom the fictional hero and later his wife, turn for inspiration and guidance. Clearly in this novel, Nahal has taken upon himself a difficult and challenging task to portray Gandhi both as an individual and as a symbol to follow the lives and fortunes of a large number of fictional characters, and to project the whole as a metaphor of the multifarious strands of those tumultuous years of struggle generated by the opposing forces of the foreign government (the Crown) and the popular uprising. (60)

Sunil, the son of Thakur Shanti Nath, a Punjabi patriarch, is the central character of the novel. He admires Gandhian philosophy and is determined to offer himself to the service of his nation and its people. Unlike Rakesh, who elopes with his sister and who is an extremist, Sunil is a moderate who recognises the value of non-violence and temperance. He is so much involved in the ideals of Gandhiji that he tells his wife Kusum,

"I hope to lead these men in a different direction one day" (58).
Against the ideologies of Thakur Shanthi Nath who respected and served the ‘Crown’, and against the extremist’s conviction that violence alone can settle all problems, Sunil wants to act with the conviction that “organized violence and organized non-violence were both forms of strength, were both feats of endurance and courage. Only organized non-violence was a great force...” (62). Gandhiji’s arrival in India initiates a new outlook among many Indians who are now more concerned to stand up for a forlorn nation which requires unflinching support and dedicated service to free it from an imperialistic power which keeps subjecting Indian community to ‘inhuman barbarity’ (128).

Sunil finds himself slowly drifting towards the enigmatic power of Gandhiji, and he decides to give up everything for his motherland. Gandhiji has made him realise that pursuit of truth begins at the individual level. Love for the family is gradually relegated to the background, and it grows into love for one’s country and its people.

The more the atrocities of the dominating power, the greater becomes the determination to fight them. Thus part one establishes the broadening of an individual’s vision towards his family and his nation and when the need to serve the nation becomes more significant and essential, a dedicated soul never hesitates to sacrifice himself and his family. These types of personalities we find in Gandhiji and Sunil. There is greater determination on the part of Sunil
to fight British Imperialism when he is beaten up by General Dyer at the time of the prayer meeting of Jallianwala Bagh where hundreds of innocent men, women and children were ruthlessly killed. Gandhiji too realising the urgency of wholehearted occupation to serve the Indians also moves out of his family, and offers himself as a beacon for others to follow his footsteps.

The Second part 'Perspectives' deals with the evolution of the protagonists from an emotional level to an intellectual understanding of his power. It also discusses the contrasting natures of other characters who have different political aspirations bordering on violence and destruction. These extremists, represented by Rakesh, Sunil's brother-in-law, express their disapproval of Gandhiji's leadership. On the other hand, we have different perspectives of India and the Indians with regard to the foreign officials who work for the British Raj. Kenneth Ashby and Dyer are studies in contrasting natures, the former wishing to be friendly towards the Indians, while the latter proving himself to be a ruthless tyrant. Commenting on the role of Celia Ashby, Nahal remarks:

In order to place the Indians and the British in a more objective perspective, I have introduced an American character in the novel, Celia Ashby, who is herself hung up on the notion of perspectives. (47)
She admires the Indians for their innocence. Her sympathies are with them. As an outward expression of her disapproval against the British, she throws her hat into the bonfire and declares in her will,

"No other empire, in the world had indulged in such large scale genocide of the native population as the British" (379).

It is an abrupt end that occurs to the life of Celia Ashby when there is a sudden earthquake followed by landslide at Malli Tal.

More than the perspectives of all significant characters in the novel, Sunil's perspectives are more valid because it is in him we see the evolution of the inner self because he has reached a stage where even residues of the familial bond are thrown into the purgatorial fire to enable him to emerge as a totally emancipated man within.

His friendship with Rechana, Muzaffar's wife, which had bordered on physical attraction, experiences a jolt when she dies leaving him with no option but to move out of concern for the self. This is one point in the novel when Sunil develops a new perspective towards life based on the principles of Mahatma Gandhi when he shows readiness to re enact in real life the tenets of the Mahatma.

Thus, the novelist makes us comprehend the various perspectives of the major characters and arrive at a conclusion regarding their nature.
The third part 'Affirmation' reveals how faith and hope in life remain the guiding principles by which the obstacles and hazards confronting the private and the public life of the people are withstood, challenged and overcome.

To lead people to a conviction that non-violence and spirituality alone can triumph ultimately and ensure a life of peaceful co-existence among the people is not very easy is what Gandhiji's life proves. Even Gandhiji, during his moments of doubts regarding the success of launching his monumental decisions, has gone to the extent of deciding to immolate himself giving the extremists of the revolutionary parties the opportunity to deride him and his principles, and also to sow the seed of revenge as a cardinal principle to wipe out the British in India.

When Rakesh, Charulatha and their supporters plan to kill the Prince of Wales, it is the non-violent principle of Gandhiji which embraces in it the spirit of love and compassion even for the enemy that saves the life of the prince of Wales because Sunil offers his life to save the Prince. He demonstrates through his act of great sacrifice that he is a true follower of Gandhiji, and also instills in the mind of the reader that only through permanent values based on love, tolerance, non-violence and truth that a fair tomorrow can be ensured for all. The pre-requisite for achieving the end is service involving sacrifice since service is a kind of penance which promises a reward of affirmation of life.
"There must be merit in the Gandhian method since so many people had responded to the sound of his trumpet" (401).

While emphasising his faith in the affirmation of life, Sunil speaks the following words to his wife Kusum.

Most of us are very small human beings, lacking the will of purpose you have, Kusum. And most of us are ever being crushed by circumstances. Yet so long as the small man is willing to stand up on his tottering legs and affirm yet again a new choice, a new direction, you cannot run him down. (405, 406)

In affirmation, a new life springs, and

"the sun shines for a much longer period" (406).

The affirmation which Sunil expects Kusum to believe in reveals itself in the nature of her decision to work for the people by joining the Ashram of Gandhiji. Thus, there is affirmation of life once again emphasised in the decision taken by Kusum to involve even her son in the service of the nation. The future thus holds promise for the younger generations who live by the principles of the man in the loincloth.

Alongside a neat and balanced structure, Chaman Nahal has adopted suitable techniques as a mode of affirmation.
Like Azadi, in The Crown and the Loincloth, Nahal has chosen the multiple points of view as is seen in a stream of conscious technique. The point of view of the fictional characters like Sunil, the protagonist, Rakesh, Sunil’s brother-in-law, Charulatha, Kusum, Reehana Muzzafar and the point of view of the historical figure of Gandhiji, in contrast to the points of view of the ruling authority represented by General Dyer and Kenneth Ashby, and the point of view of the objective observer Celia Ashby, all throw light on the actions and events, generating different values and outlooks.

To the moderate Sunil, who advocates the might of non-violence, after having been drawn towards the charismatic leadership of Mahatma Gandhi,

“A new path, a new life lies in giving one
‘your love, your compassion’ (406).

On the other hand, Rakesh and Charulatha believe that

“only revenge was true nemesis, only revenge true retribution” (344).

Between the two foreign officials, Kenneth Ashby believes in the principle of ‘live and let live’ whereas General Dyer supports the policy ‘kill and live’ while Celia Ashby’s perspective reveals her to be an impersonal observer dispassionately supporting the just and the righteous.

The employment of the interior monologue to divulge what lies in the innermost recesses of the mind is found in the Crown and the Loincloth also.
Like Krishna’s repetitive use of ‘Dharma’ in *My True Faces* to disclose the losing of one’s mental poise to experience total despair, Charulatha’s use of ‘revenge’ shows her frenzy, her urgency to kill the whites.

Even Gandhiji reveals the conflict in his mind through various monologues. Interior monologue is a successful technical device which Chaman Nahal uses to reveal the hitherto concealed nature of the characters.

The introduction of Celia Ashby as a point of view enriches the story at the human level since as an outsider who comments on the events and actions there is greater authenticity in what she conveys.

Another noteworthy feature which one finds in all novels of Chaman Nahal is the use of irony.

It is really ironical that the ‘poorest fighter in the School’ (33), the frailest man in a loincloth, proves himself to be a domineering and a mighty force determined to lead and serve ‘the entire Indian nation’ (38).

Wayne, C. Booth, makes mention of two methods ‘showing’ and ‘telling’ usually adopted in his novel by a creative writer. Chaman Nahal employing the method of ‘showing’ discloses how some of his characters speak and act by themselves. Reehana and Mazzafar are cases in point. At the same time the reader can feel the authorial intrusion when in an imaginary situation, Nahal makes Gandhiji recollect his experiences in Africa in order to facilitate his timely entry into politics.
But this is not done to propagate his point of view as R.K. Dhawan puts it,

Nahal does not use a special character for projecting a certain rhetorical point of view. Lala Kanchi Ram and his son Arun, are not the spokesmen of a certain philosophical argument. Similarly, Sunil in *The Crown and the Loincloth* is not the mouthpiece of a certain dogma. This gives the fiction of Nahal a uniquely creative flavour, which emerges from the day-to-day situations that he narrates. His use of local expressions, either of Punjabi or Hindi, in his prose is as significant as that of the other authors... [namely, Khushwant Singh and Salman Rushdie]. Happily at no ‘stage’ does he allow such local phrases to dominate the drift of the story. The story moves at its own aesthetic level. (27)

Nahal’s broad-based historic sense, his effective handling of the fictional characters, his concern to introduce suitable structure and technique to suit his theme-all bring before us a vast panorama of human drama in the fictional form.
According to Meenakshi Mukherjee, a challenging task an Indian writer of English novels has to face is the use of “the English language in a way that will be distinctly Indian and still remain English” (165).

Chaman Nahal, as a creative writer of English, accomplishes this task most successfully since English, to him, doesn’t appear to be an alien language in the way in which he handles it; at the same time he has so modified it to express the native sensibility. Since any language exists only in its use, Chaman Nahal makes it a point to utilize the existing resources of his native Punjabi language, and infuses its culture and sensibility into the literary English which he has acquired through formal education. Commenting on the novels of R.K.Narayan, Meenakshi Mukherjee remarks:

R.K.Narayan’s novels are so satisfyingly Indian perhaps because they are so authentically South Indian. This means not only that he depicts the customs and manners of the Tamil people accurately, which he does, but what is more important, through skilful use of the English language, he delineates people whose actions behaviour and responses are shaped by a language different from English, but also markedly different from Punjabi which is the language of Anand’s most of speech created by Bhabani Bhattacharya. (169)
Chaman Nahal’s major concern in his novels is to re-affirm his faith in the affirmation of life. To that extent he is aware of the need for a linguistic medium which would serve the purpose. Apart from the themes and techniques which all assert this principle, the language he chooses also supports him in finding a powerful expression for the authenticity of life on earth.

Since most of his characters are Punjabis, he has transliterated many of Punjabi expressions into English. Referring to the successful exploitation of the language to give vent to his themes, S.C. Bhatia remarks:

Nahal has made an effective use of the local idiom to convey the subtle shades of meaning. He uses the Punjabi idiom to convey the subtle shades of meaning. He uses the Punjabi idiom to preserve the complexity of human relationships at the same time, he often gives the English equivalents in the same sentence. (371)

A suitable illustration is found in *Azadi*.

Eh behan chode! (you seducer of your sister) said Lal Kanshi Ram slowly, not making it clear whether the abuse was meant for the British or the Germans. That was a subtlety of the Punjabi language he enjoyed immensely. Pedigreed Punjabis went much further; they fabricated compound swear words
where a little arithmetic was necessary before you could see through the insult.... A compound obscenity ran something like-you, seducer of your mother's father's daughter.... For your mother's father's daughter need not necessarily be your aunt. It might as well be your aunt. So Lala Kanshi was being polite when he said only behan chode. (21)

Another device used by Chaman Nahal is to render the emotion or a sensibility of a character in a powerful expression which is totally different from its English equivalent. For example in the place of the English word 'trembled' he uses the word 'quaked' with reference to Lala Kanshi Ram’s reaction to his thought about an Englishman in Azadi. “Lala Kanshi Ram quaked at the mere thought of it” (19).

Another stylistic device used by Chaman Nahal as Mulk Raj Anand does in his novels, is using Hindi or Punjabi words directly in English.

A case in point is when Kamal, the central character of My True Faces, orders a cup of coffee “One more glass of cold coffee, waiter and jaldi please” (31). Another example is found in The English Queens when Sardarni Satwant Kaur, as a peacemaker states, “Jo ji, let’s not lose our tempers na, Let’s socho about it” (10).

Chaman Nahal also adopts the linguistic device of translating the cultural flavour of the Punjabi’s interspersing the translated version with Indian
expressions in the following example from "The Crown and the Loin Cloth" when the community meal served on the day of the mundan ceremony is described in the following manner:

The communal sit-down meal was an all-male affair. Even the two Landlords of Thakur Shanti Nath's status, Sardar Balwant Singh and Chauduri Rajeshwar Rai were sitting on the floor only, as was Jhakin Shanti Nath, though a special carpet was spread for them and a canopy erected over their heads to protect them from the Sun. The man indulged in pleasantries, amongst themselves and with Thakur Shanti Nath, and along with the pilau or the puris or the halvas they were eating, these sallies were as important as part of the menu. (54)

Another example from the same novel occurs when Punjabi halwai situated behind a fruit market is described.

It was a typical Punjabi eating shop.... And the halwai sahib himself a rotund, jovial, looking man, clean shaven but with a large fan-bike mustache, sitting cross legged on a wooden dais. In a glass cabinet besides him were the sweetmeats. In the far corner was the clay oven sunk into the earth and judging by the steam rising from it, one could see it was lit
and ready for the tandoori chapattis the Punjabis are neurotically fond of. (272)

Transliteration of vernacular idiom is not an uncommon feature of Chaman Nahal’s novels. Examples of similar kind are found in Salman Rushdie’s novels also. In the novel The Crown and the Loin Cloth the followers of Gandhiji act in a way Gandhiji wants them to act. The narrator remarks:

And they observed mass fasts, they bathed in the Golden Temple the Muslims, the Hindus and the Sikhs they broke their bread together, drank water out of the same container and embraced each other in streets. (52)

Sulman Rushdie uses the following expression in his novel Shame “all these persons left simultaneously after a very few moments, with out having broken bread or eaten salts (16).

Allied to the device of literal translation Chaman Nahal also displays a remarkable feature of disclosing temperamental variations in his characters through the language they use. For example Sardarni Satwant Kaur in the English Queens makes it a point to make her speech mellifluous by adding ‘ji’ to any word or sentence she spoke and also to make use of Hindi verb in the place of an English verb. This is in existence when she instructs her husband

Chaman Nahal’s mastery of English literature is reflected in his novels in the form of parody. Instances can be cited from his novels. For example in his novel *The Crown and the Loin Cloth*, we have an echo of Dr. Faustus’ exclamations at the sight of Helen of Troy. In Chaman Nahal’s novel the words are an expression of Sunil’s mental anguish at the atrocity committed by General Dyer and his men. He mournfully muses:

> Was this the race which boasted of a Royal Society for the spread of Knowledge and enlightenment? Was this the race that had poets sing of liberty and equality? Was this the race which had produced a Shakespeare? (112)

Another instance is found in *The English Queens* where we have a recollection of Pope’s language, “There was nothing to it for them then but fit and kill flies and flies in Ajmer are found in abundance” (64), When Nahal satirises The English Queens, who are a fair sample of the colonized elite women who take pride in imitating western manners and customs.

That Chaman Nahal has a fairly good knowledge about histories, myths, philosophy and religions is revealed in his use of diverse characters from all
these sources to enrich his language. To serve as illustrative examples we have the following:

A reference to the ‘Ancient Mariner’ is made by General Dyer when he thinks of the Indians’ capacity to withstand heat stoically.

They reminded him of the slimy things in the ‘Ancient Mariner’ “these Indians”. Dyer still remembered the lines he had read at college.

The very deep did not; O Christ!
That ever this should be!
Yea, slimy things did crawl with legs
Upon the slimy sea. (78)

Another illustration is when Celia Ashby in the same novel moved by the generosity of Shyama when, without any selfishness, she willingly offers her collection of bangles, states,

These were cheap, inexpensive bangles. It was not the gift, but the gesture that touched her. This young woman had spread before her the proverbial Solomon’s mines for there could be no parallel to anything that was prompted by selflessness. (190)
While commenting on the absence of real love among some of the Americans he has met, the protagonist Ravi of *Into Another Dawn* recalls the words of Lady Macbeth when she ruminates in her sleep-walking scene how all the perfumes of Arabia will never wash the blood of her hands. Ravi says,

"Yardley, Faberge, Revlon, Old spice. All the perfumes of Arabia. And yet that smell of hate! And since there had been no love, there was tremendous greed" (140).

The use of images and metaphor by Chaman Nahal reveals that they are his natural mode of expression.

The following examples can be considered:

Let him be tied to Rahana's shoestrings, if that's what he preferred. Like these lakes she had immense depths in her. (263)

And they saw the hotel disintegrate instantaneously-explode like the effigies of Ravana do-throwing out heavy beams, chunks of masonry, solid furniture. (303)

The application of an appropriate metaphor is perceived in the description of, Barbara Smiles, one of the 'queens' in the novel *The English Queens*.

Even though she was not or in India, Barbara Smiles had achieved a miracle in so short a novel, she had distilled the
essence of India. Everything that was there in India was there in the novel. Our poverty, our sense of duty, our compassion, our stupidity, our heat, our sweat. It was all there. If only, it could be set, to Ravi Shankar's Sitar Vadan or better still, to Ravi Shankar and Yehudi Menuhin's duet! But no, that would be destroying its purity; that would be bringing in again the spiritual overtones which had been the ruin of India. Better leave it at the level of the obvious. Didn't the wise and learned Thackeray say, 'I have no brain above my eyes. Yes, that was it, sang in unison the English teacher's Barbara Smiles was our Thackeray! (67)

The expression of the emotional intensity experienced by a character is powerfully brought out by Chaman Nahal by repeating the same word which has been responsible for the birth of that emotion. A striking example is noticed in The Crown and the Loin Cloth when Charulatha gives expression to her feeling of revenge.

Revenge. She would have cooked the dinner too, had Shyana allowed her. Revenge. She would do anything. Revenge. Rakesh dada, he must put her to use. Revenge. (345)

Another instance can be cited from My True Faces where Dharma's efficacy is realized by the protagonist. "At last the conductor came up and
started his round - "Dharma, please?" "Dharma please?" One Dharma to Thilak Naga", said Kamal" (149).

Thus Chaman Nahal deftly conveys Indian situations through English moods and expressions by employing devices like literal translation of idioms in the vernacular, direct use of Hindi or Punjabi words, appropriate use of images and metaphors, and reiteration of certain words for emphasis. His language and style are valid because they are authentic and integral to his perception of life.