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## STYLE AND LANGUAGE IN AMIT CHAUDHURI'S NOVELS

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### ABSTRACT

The present paper attempts to Amit Chaudhuri from regional point of view. The fundamental principle of the study is to explore Chaudhuri's treatment to his region and various aspects related to it. He cultivated a subversive alternative ethos, distinguished by his crystalline miniaturist style, which means his moral ideas and attitude belong to the Bengali society and culture. The paper has been written by proper examination of language and style used by Chaudhuri to describe his region realistically. There is description in fair details of the different and important concerns of Regionalism pertaining to the novels under study with sub themes, local colour, characters, style, language, etc. He tries to identify himself with his own region, Calcutta and tries to explore the world with a fresh mind. The richness of Bengal's culture is presented in a descriptive manner.



**KEYWORDS :** Amit Chaudhuri, Style and Language, A Strange and Sublime Address, Afternoon Raag, Freedom Song, A New World, Identify, Region, Calcutta, Bengal's Culture.

### INTRODUCTION

Style in literature is the literary factor that explains the ways that the author uses to include the author's word choice, sentence construction, metaphorical language, and sentence arrangement which work together to establish mood, imageries, and meaning in the text. The style is the writer's spoken identity which one creates by selecting various words, putting those words together in particular ways, and employing specifically selected figures of speech. The style is the manner of putting thoughts into words. It is the characteristics mode of construction and expression in writing and speaking. It is the characteristics of a literary selection that concern the form of expression rather than the thought conveyed. The word style is derived from a Latin word meaning writing instrument, cannot be satisfactorily defined, but hundreds of experts have tried. Lord Chesterfield defined style as the dress of thought. Alfred North Whitehead, a philosopher and statistician, said that style is the ultimate morality of mind. Cardinal Newman wrote that style is thinking out into language. Jonathan Swift suggested that proper words in proper places make the true definition of style. Buffon, an eighteenth-century French writer and naturalist, said that the style is the man himself.

A writer's style is what sets one's writing apart and makes it characteristic from others. It is the way in which writing is dressed to fit the specific context, purpose, or audience. It is usually considered to be the area of literary writers. Journalists, scientists, historians, and mathematicians also have distinctive styles, and they should know how to differentiate their styles to fit different audiences. For example, the first-person narrative style of a popular magazine like *National Geographic* is quite different from the objective, third-

person expository style of a research journal like *Scientific American*, even though both are written for informational purposes. There are generally four types of style of writing by which a piece of art is written and these are:

1. **Expository:** It is a subject-oriented writing style and the author's focus is only on a given topic and does not speak about his personal opinions.
2. **Descriptive:** The main purpose of this style is to describe like describing a character, an event, or a place in great detail.
3. **Persuasive:** The main function of this style is to convince and it has the opinion of the author. In order to convince and to keep the point of view before the others, the author's writing contains justification and reasons.
4. **Narrative:** The main purpose of this writing is to tell a story. In it, the author creates different characters and the story revolves around them.

This Paper will discuss the style and language used by Chaudhuri in the novels assumed, *A Strange and Sublime Address*, *Afternoon Raag*, *Freedom Song*, *A New World*, and *The Immortals*. He writes simple narratives and his style of script is descriptive. He describes his place and characters in detail. The style and language used by him are very truthful. Realists built their plots and characters around people's ordinary, everyday lives. Moreover, their works contain regional dialects and extensive dialogue which connects well with the public. The setting of almost all his novels is regional where he explores the local colour in them. He has beautifully represented the ethos, music, food, and language of his region. Chaudhuri's work needs to be read in the context of the politics of language working in Bengali to locate his linguistic subversion acts which create a place for the impolite within his semantic discourse. Though the language of his novels in English he has used the Bengali words in the works. He works within a tradition of a Bengali literature rather than any other literature of Indian writing in English.

Chaudhuri's attitude toward English is ambivalent. Though at one time he thought English to be a foreign language, he now considers it to be Indian and not Indian as well. He confessed to Fernando Galvan, a critic in "On Belonging": "Yes, ... it's an Indian language to me for all kinds of purposes, and yet it's not obviously an Indian language in the way Bengali or Sanskrit are Indian languages" (48). Chaudhuri grew up in Bombay and has lived in England since his undergraduate days. Perhaps the lyrical yearning comes from a fine feeling for lost roots, for a lost place, Calcutta. As a child growing up in Bombay, he too visited relatives in Calcutta, and Sandeep in *A Strange and Sublime Address*, despite the affection that envelops him his conscious of being different from his cousins and explains, "Sandeep could hardly read Bengali. He could hardly write it. Brought up in Bombay, away from his own province, Bengal, he was one of the innumerable language-orphans of modern India" (67). Much focus has been given to the region and the language.

"Mishti" and "roshogolla" the two delicacies of Bengal have a special place in Chaudhuri's novels. The uses of local language and local words have been ofently used like 'Aaah', 'Boudi' (30).

#### **In *A New World*, some of the Bengali words and phrases used by Chaudhuri:**

1. Jayojit handed over the money to the driver and said, "E lo" (5).
2. Jayojit's mother called her grandson as "Shona" (9) means dear and lovely.
3. "Kato?" which is a Bengali word for "How much" (56).
4. "Dui taka" which means two rupees (56).
5. "Tero taka" which means thirteen rupees (96).
6. "Can I have some daal, tamma?" (75) Bonny asked his grandmother.

#### **PRONUNCIATION AND LANGUAGE**

It is the way a word or a language is spoken or the manner in which someone speaks a word. A word can be spoken in different ways by different individuals, which can be seen in Chaudhuri's novels also. There

are many incidences where people have wrongly used or pronounced the words. He has used various languages according to his own comfort. He has used Bengali, Hindi in the novels which are in English.

Imagery means to use figurative language to represent objects, actions, and ideas in such a way that it appeals to our physical senses. Strong imagery is created in the novels of Chaudhuri. Thus readers are forced to use their imagination and to focus on the minute details used by him. Such images are actually countless to take note of individually, but some of the more stunning and remarkable ones may not be passed over without a remark.

Interjections are words used to express the feelings strongly and which may be said to exist in language as a conventional symbol of human emotion. The function of interjections is to create emotive meaning in a definite framework. Ullmann, a critic in his *Words and their use* says, "Only the context can show whether a word should be taken as a purely objective expression or whether it is designed to convey and arouse emotion" (28). Chaudhuri has also used interjections in his novels as his novels revolve around the minute details of everyday life. His novels are realistic with not much fantasy. His main focus is on the minute details of his culture and speech of a common man. A common middle-class man is very expressive in nature and that may be in nervousness or excitement. Chaudhuri has tried to bring out those elements of excitement and nervousness in his novels. There are a lot of examples in the novels like:

**In *A Strange and Sublime Address*, following are the examples of Interjections:**

1. Sometimes Chhaya would come in excitement and say, "They're showing a cinema in the field!" (13)
2. Chhotomama would shout, "I'm late!" (17) in the classic manner of the man crying "Fire!" or "Timber!" or "Eureka!" (17)
3. "Chandrima, give us a dance!" (21)
4. "Eh! Stupid!" or "Faster, fat man!" (27)
5. The vendor called out in a loud voice, "*Bhelpuri!*" (28)

Another important example of irony is that Jayojit has compared Bengalis with people from other parts of the country. He had to buy some stuff for his friends in America and bought some Rajasthani bedcovers.

The situation is ironical as a teacher should have promoted students but here a teacher wants his students to promote him. In India, on 'guru Purnima,' students give gifts to their gurus as a token of respect and love but commercialisation and materialism has changed everything especially the values and ironically in the novel, Tara, Pyarelal's wife dropped a hint before 'GuruPurnima' to Nirmalya: "Baba, won't you give your guru something?" (252)

This paper deals with all the devices used by Chaudhuri in his novels. He has used various techniques like Bengali words, imagery, allusions, irony, etc. which make his novels more interesting. His style is realistic and the language is simple. By doing so, the style he creates is unique and different from other writers.

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