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HISTORY – FICTION INTERFACE IN CHAMAN NAHAL'S AZADI

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Abstract:

Azadi presents how man is a casualty of powers of history and how religion, on occasion. The novel like Train to Pakistan, is primarily about the Partition, including the factors that led to it and its negative consequences. All things being equal, Azadi performs the breakdown and dehumanization of life. The novel, written on an epic scale, provides a comprehensive history of the Partition.

Keywords: *History, Fiction, Independence, Partition, Violence, Religion, etc.*

The present paper, entitled “History-Fiction Interface in Chaman Nahal’s *Azadi* explores at how the processes of fiction and history have influenced in his masterpiece, with a special focus on the Partition. It will examine the novel in order to trace seeds the Partition. The majority of academics and critics regard Nahal as a well-known author. His creative and critical writings actively engage him. He succeeds in putting his own unique style and philosophy on display. M.K. Naik’s perspective on the Partition books as a whole and *Azadi* in particular is both significant and fascinating:

Why must Hindu heroes of Partition novels fall, with monotonous regularity, in love with Muslim girls alone? And in describing with intimate detail the liaison between Arun and Chandani, the Charwaoman’s daughter, the author (Chaman Nahal) appears to be aiming at killing with one stone the two birds of sex-interest and social reform. Another serious flaw is the mixing up of the point of view of the protagonist, Lala Kanshi Ram and that of Arun, which destroys the unity of impression (Nahal, *AZA.*, 232).

Azadi depicts both the joyous dawn of Indian Independence and the terrible aftermath—mass killings and an enormous influx of outcasts—spanning the period between the declaration of the Bureau Mission Plan on June 3, 1947, and Mahatma Gandhi’s assassination on January 30, 1948. The novel focuses primarily on the individuals from the Sialkot-based group of Lala Kanshi Ram, who are forced to flee and relocate to India, which offers neither convenience nor employment for the enormous. It is a novel with unique measurements that is appropriate for its subject.

Jinnah and Liaquat Ali Khan were coming into an estate; as Nehru, why else would they rush into *azadi* at this pace – an *azadi* which would ruin the land and destroy its unity. For the creation of Pakistan solved nothing (Nahal, *AZA.*, 96).

This amazing dramatization of history has an impact on the lives and emotions of a few people as well as the structure of the book. Indian is the prime core of the book: his hopes and fears, his loves and hates, and the inexorable pull of God and the Devil toward him. The fake dawn of independence is followed for Lala Kanshi



Smash and his family by the dim of the dance of interests and the red of butchery. His daughter and his youngster in-regulation fall a prey to shared excitement and since they are constrained to get away, his kid Arun should be disconnected from his dear Nur (the relating idea of the two names is basic). The author puts this into action as follows:

It was some days before Arun was able to meet Nur at the college. Their classmates had long known of their romance, but after the announcement of Pakistan they had both become suspect. He was now a “Hindu” boy carrying on with a “Muslim” girl. And the Muslim boys in the college stood watching them menacingly (Nahal, AZA., 91).

Lala Kanshi Ram stated that there was every possibility that Sailkot would never travel to Pakistan. Arun was aware of how erratic these expectations were. After the Viceroy’s broadcast, the way people lived had changed in the whole world. It was his long haul at Murray School and second since Nurul - Nisar and he had talked about adoration to each other. She was a tall young lady, perfectly framed, and there was an appealing resilience in her shoulders and her middle. As she strolled, she appeared to dismiss the universe completely (Nahal, AZA., 93).

Tolerating Islam for Nur had no effect on Arun, embracing death to bring about some benefit for she would be ended up to be meaningless, the call of the new express, the name of Pakistan shouted on and on before him as insult, had part Arun a different. He was aware of legislators’ complicity in the entire move.

Additionally, *Azadi* is a significant work. The novel’s overwhelming tones—red, dark, and the tipsy whirr of events—are still thwarted by the white fire of the endless human estimations of love and compassion that burn through it and the need and productivity of individual action that it concludes with. Lala Kanshi Ram declares, “I have ceased to hate [...]I can’t hate the Muslims anymore [...] we are all equally guilty [...] We have sinned as much. We need their forgiveness” (338).

Throughout the novel, man is the one who survives the uncontrollable powers of history and the uncontrollable interests they create. The author’s attitude is infused with the fundamental inconsistency of history—the “azadi” bringing about the Partition—and it is expressed through various inconsistencies of events and characters—wretched grins that are too profound for tears. Similar to the separation of Siamese twins, this meticulous process results in a massive slaughter.

Chaman Nahal is more enthused about presenting the disaster than Gandhism on a very basic level. As a result, rather than focusing on Gandhian traits, the focus is more on people who live in harmony and have been heartlessly abused by dishonest lawmakers for their self-cantered ends. For example, Abdul Ghani, a calm character who is content to live in harmony with his Hindu friends, starts to look suspiciously at his Hindu friends. Even more so, he is intent on creating a new Muslim state. As the writer puts forth:

But the Muslim League had slowly made him aware of the threat to him in free Hindu India. It was not a question of his personal views, the League of Jinna Sahib knew better; they said, view your Hindu neighbour with suspicion, and he did. They said, there should be a Pakistan, and he shouted for Pakistan (56).

Apart from Liaquat Ali Khan, Arun, the novel’s main character, criticizes both Jinnah and Nehru for creating Pakistan, which led to the fissiparous tendencies. Another character, Niranjan Singh, is very angry with Nehru about how quickly he made “Azadi,” which would destroy and destroy its unity. LalaKanshi Ram slams the



British for supporting Indian autonomy at the expense of a horrible value that does not pique the interest of some right-thinking individuals. Gandhi, on the other hand, would not support Independence Day. The author seeks to present the violence unleashed by the Partition and holds Muslims and Hindus equally responsible for the scourge.

This is the best focus on Gandhian principles; Arun, on the other hand, believes that the terribleness of the Partition with all of its holocaust will get rid of the relative number of obstacles of rank and class that separate people from one another and make them enemies of each other. In Gandhian terms, it is truly a discovered expectation, but the expectations have not yet been determined. The character like Arun found another personality for himself during this time of acknowledgment—an “identity which had partly been thrust on him by the surge of events, and which partly he had worked out for himself metaphysically” (Nahal, AZA., 233).

The novel is profoundly political. Lala Kanshi Ram is portrayed by the author as not being particularly skilled; rather, his intelligence was enhanced by the fact that he had been moved around by life and that mishaps had travelled in all directions.

Sialkot was a major Muslim city with numerous Hindu mohallas with doors to protect themselves. Arun, Niranjan Singh, and Suraj Prakash dreaded some noteworthy beast coming to visit:

The procession came down trunk Bazar, and stopped outside the eastern entrance to the street. It was a wild sight. The mob was in a transport which exceeded panic or hysteria. As far as you could see, the Bazaar was a sea heads. They were split into many small groups and before each group there were two or three drummers [...] Many of them were deriving the Bhangra, the Punjabi dance of victory. And together they shouted, Pakistan Zindabad Live long Pakistan (Nahal, AZA., 72).

However, Asghar Ahmad Siddiquei, Superintendent of Police, and Deputy Commissioner Pran Nath Chaddha mediated. On the roof, Lala Kanshi Ram prayed that nobody would toss a block or something from the houses along the road. The most out-of-control group in the parade was the last one, and some of them started tossing rocks, breaking glass sheets in a few houses. The Mohalla did not strike back.

They were pushed up by Major Jang Bahadur Singh, but they could see the extent of the damage for themselves: In each village they passed, they found the remains of parties that had been attacked and butchered. In many cases, the dismembered human limbs and skeletons were still lying there, and the stench was intolerable. And they saw only bearded Muslim faces in these villages. The Hindu population had been completely driven out – or completely exterminated. Hindu and Sikh places of worship had obviously been defiled, because outside of them there were obscene words written in Urdu (Nahal, AZA., 283).

The three stages of India’s epic battle for Independence, the dividation of India into India and the Muslim Pakistan, and the desolation it caused to the large numbers of people on either side of the partitioning line are among Nahal’s issues. Other issues include custom versus Westernization, the spouse-husband relationship, internationalism, the East-West encounter, and a parody on anglicized Indians.

The Indian author is said to have taken the Anglo-American story as a model, but he never tried to copy it all. The Indian English story’s “Indianness” is a significant but noticeable trademark. K.R. Srinivasa Iyengar asserts:

What makes Indo-Anglian literature an Indian literature and not just a ramshackle outhouse of English literature is the quality of its ‘Indianness’ in the choice of its subjects, in the texture of thought, and play of sentiment, in the organisation of material and in the creative use of language (Iyengar, 8).



The term “history” refers to both the actual events that took place in the past and the intellectual reconstruction of these events in the past. Literature’s connection to history is also fairly well-known. The novel’s connection to history has been the closest and had the most profound cultural effects of all literary genres. As T.D. Burton points out,

India had many of the cultural conditions favourable to the novel before she came into contact with Europe. But now she has social forces actively favourable to the production of fiction - a large audience, an educated class, a new questioning of age-old socio-religious dogma and a consuming urge for knowledge and interpretation of society (Burton, 214).

Azadi unquestionably occupies a variety of levels, including political, strict, social, social, recorded, and specific images that frequently attract readers. Self-immolation by Niranjan Singh, straight as a sword. Sunanda’s outrageous offer of rebellion, defying Inayat Ullah and threatening to kill him if he spoke to her; In the evacuee train, Isher Kaur is giving birth to a girl, just like another outcast train is passing it and crawling toward Pakistan with a lot of dead people and biting the dust. It really is impossible to practice these images away. The terrifying trek from Sialkot to Delhi is portrayed convincingly and strikingly in Nahal.

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