



## **Amrita Pritam's Views About Women Status in India**

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### **Introduction:**

Man is being endowed with some abilities which other living beings do not possess. Man and woman are two forms of divine energy. They are created to complete each other. There are biological and psychological differences in man and woman. Generally, men are considered physically stronger while women are more delicate and silent. Due to this and other differences both are given different roles to play and they are even treated distinctly in our society. According to the ancient religious literature in India, man and woman are the child of Lord Brahma, the Creator.

In the mythological references, the woman was referred as the 'Shakti' or powerhouse of the universe. On different occasions, when the Gods were tortured by evils or demons, the incarnation of power that is female Goddess saved the universe. Goddess Mahishasur Mardini, Goddess Durga killed Mahishasur and Chand Munda respectively. While Lakshmi and Saraswati are Goddesses of wealth and knowledge. In the course of time, the tables were turned. The status of woman in our society undergone a sea change. The condition of women, the so called 'shakti' was totally changed. The Goddess of ancient times now became an object of exploitation by male dominated society. Our religious convictions make woman a Goddess but unfortunately we fail to recognize her as a human being. Our society possesses a double standard attitude towards women.

### **Amrita Pritam Views About Women Status:**

Amrita Pritam indulged in poetry and literature at a very young age which influenced her to become a poet and novelist later in her life. She was a courageous woman who did not fear writing controversial texts during the pre-partition era. She suffered through tough times during the partition of India which influenced her to write the Punjabi novel 'Pinjar' (skeleton) which describes the helplessness of the women during that era and the discrimination they had to go through. The novel later was made into a Bollywood movie which was a hit throughout the nation. Amrita Pritam was born as Amrit Kaur in 1919 in Mandi Bahauddin, Punjab, in present-day



Pakistan, the only child of Raj Bibi, who was a school teacher and Kartar Singh Hitkari, who was a poet, a scholar of the Braj Bhasha language, and the editor of a literary journal. Besides this, he was a *pracharak* – a preacher of the Sikh faith. Amrita's mother died when she was eleven. Soon after, she and her father moved to Lahore, where she lived till her migration to India in 1947. Confronting adult responsibilities and besieged by loneliness following her mother's death, she began to write at an early age. Her first anthology of poems, *Amrit Lehran* ("Immortal Waves") was published in 1936, at age sixteen, the year she married Pritam Singh, an editor to whom she was engaged in early childhood, and changed her name from Amrit Kaur to Amrita Pritam. Half a dozen collections of poems were to follow between 1936 and 1943. Though she began her journey as a romantic poet, soon she shifted gears, and became part of the Progressive Writers' Movement and its effect was seen in her collection, *Lok Peed* ("People's Anguish", 1944), which openly criticised the war-torn economy, after the Bengal famine of 1943. She was also involved in social work to a certain extent and participated in such activities wholeheartedly, after Independence when social activist Guru Radha Kishan took the initiative to bring the first Janta Library in Delhi, which was inaugurated by Balraj Sahni and Aruna Asaf Ali and contributed to the occasion accordingly.

Amrita Pritam is known as a divinity of insolence who is amongst the early women, a poet of post Independence epoch of India. She has ascended from a personal plane to the social, national and steadily to the worldwide plane of familiarity which has been alleged in her life and she efficiently envisaged through imagination, thoughts as well as intelligence. The transformation of self-identity to that of society, from love to that of mysticism, from thought process to search for reality, proves her to be an artist. It attempts to disseminate the union between inspiration and visualization, discernment, veracity, life, art, and experience and knowledge. The transition, life, art and experience she narrates in *The Revenue Stamp* (1978) are exemplified by the typical approach in which she came across her life's occurrences which replicates as literature and exhibits feminist attitude throughout her life through autobiography. It is her commitment to the ability to write that facilitates in her exploration for comprehension of love, life and truth. Amrita Pritam is a classic prodigy of Indian poetry, fiction, short stories and prose.



As a resourceful and ingenious intellect, she has been swayed by mysticism. By her name 'Amrita', the nectar, a drink of eternity; she constructs a consciousness where she is an artist whose craving is for art, experience, knowledge, genuineness and truth. In the progression of her advancement, it is her eagerness for acquaintance that has directed her in 'becoming'. Her intellect has been an oceanic with tumultuous waves of defiant ideas swelling with poignant, ardent and fanatical revelation of life which project her to be a radical feminist in her autobiography *The Revenue Stamp*. Her life is a straightforward story of adorned compassion, and devotion. Her self-assurance and dedication and commitment as an ultimate poet are collective with deftness of female sensitivity and human empathy.

Amrita Pritam was born in 1919 at Gujranwala, the place that was integrated in Pakistan after the partition. The year 1919 was an epoch of great disruption in Indian history due to the happening of mass assassination at Jallianwala Baag. She was born in this year as if to obtain the slaughter all through her life. A recalcitrant Amrita was born in this historical atrocious year. All the way through her life, she has been excruciating over human brutality and indifferences and apathy. She had passed the examination of 'Vidawanee' in 1932, and 'Gyanee' in 1933, during her student life. Her earliest anthology of poems 'Amrit Laharein' was published in 1936. Her works have been rendered and translated into French, Danish, and Japanese, English and in more than thirty-four languages both Indian and European including autobiographical works. As one of the foremost women to accomplish the pinnacle of literary triumphs, she has been privileged with number of rewards, degree, titles and accolades. In 1956, she was acknowledged with Sahitya Akademi Award for *Sunehere*.

Amrita Pritam wrote in the era that was decisive in the history of the nation. In those days, women were restricted by the manifold emphasis like male supremacy and catastrophe. In those days, women had to fight for the rights and freedom and were restricted by the manifold thrusts such as patriarchy, religion, cultural and economic restrictions in the society. The society around her was not minimally an assortment of ignorant and conformist and conventional people but even the centre of contradictory group of devout fanatic. Amrita lived before the period of partition and experienced these religion riots during partition. For a creative writer, Amrita Pritam appears to suggest, an autobiography is more an approach to self-acceptance than to self-



appraisal. It is the certainty, which the writer search for and locate, readily, within the personal self. Amrita Pritam is so intensely responsive of these delusions in the shared minds about autobiography, which she elucidates in her manuscript.

**References:**

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