

**SELF- SOCIAL CONFLICT IN AMRUTA PRITAM'S LIFE****DR. DHIRAJ J. DESHMUKH**Assistant Professor,  
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B. Hadapsar, Pune-28**ABSTRACT**

*Amrita Pritam is one of the most distinguished faces of Indian literature that had dexterity over both Punjabi and English languages. She had a bold and clear voice for all those thoughts that make us cry and sometimes provide us the greatest delight of life and sometimes notify us the utmost reality of life. She is the writer whose works has been translated in various languages and has won most prominent awards like Sahitya Academy, Janpith and various other awards from world. There are two most arresting conflicts of her life which changed her views of the world of metaphysics and that of reality her conflict about the existence of God and her battle in love.*

**Keywords-** Environment, Society, Culture, Tradition,

Amrita Pritam was inspired by Sahir Ludhianvi whose image finds reflection in all her autobiographical work and she also accepts him as her model and follower. Her creativity shaped by Shahir Ludhianvi and he become the real source of all her achievements. She was a poet and writer and wrote most remarkable verses at the very early age of her life. Her literary sphere is extended from poetry to philosophy, culture to fashion, love to death, and reality to fiction, history to politics and, from inspiration to addiction. Her own autobiographies depict her own love and desires. Here she presents her conflict of selection and refusal of the ruthless realities of life which are very different from the world of books and imagination. Kagaj Te Canvas, Rasidi Ticket, and Life and Times are his most prominent autobiographies in which she tells not only her experiences of life but also her love triangle for Sahir Ludhianvi and her own husband, Imroz. Her novel Pinjar is a historical fiction which shows the story of an abducted Hindu girl Pooro who becomes the mashiha for all those abducted women during the partition of India in 1947 who are restored into their family during the discovery and exchange of lost and abducted persons after the partition. 'Ik Si Anita', 'Dilli Di Galiyan', 'Yatri', 'Doosari Manjil', Sunehre and 'KoreKagaz' are among her most popular pieces of an art. Her autobiographies are the reflections of her journey of life and thought process. Her experiences were very different from the written texts. She was married to Imroz at her early age who was also a poet. She loved to write poems from her early days.

The first conflict came in her life was about the existence of God and His role. It was the time of shaping of her youth and making of a poet. During this phase she had a conflict of her free will with the traditions of the family where she never finds relief. All that was going to ruin her own world of joy and liberty to think and practice was very close to her. It was

always undesirable to her throughout her complete life. As a poet in her early days, she started thinking about her inner world and the outer world. Her family was very orthodox where she had to worship every morning to Guru Granth Sahib and other Gods and Goddesses but she had hardly believed in such practices. One day she overcomes this obligation when her mother was dying and she prayed for her mother's life. That very day realised that there is no God in the real sense who hears our prayers. All her blind faith that God listens to the prayers of innocent child, finds real grounds from that day onwards she never believed in the existence of God. She believed in work and action. This seemed like a devastating experience in her life, as she realised that there was no any existence of God to listen to innocent children. It gave her actual picture of this mortal world that we call metaphysics. The Gods she worshipped in her life could not save her mother's life all her prayers and blessings for not only hers but also the members of her family were lost into dark. She always has a soul-body conflict both are inseparable as long as we are alive. As soul and body are separated from each other, we are no more. That is the only truth of life. No other force controls this universe, both the worlds of illusion and light.

*“Pray to God...may be He'll show mercy...a child's prayer never go unheeded...”the good lady said to me.*

*....“Please don't let my mother die.”*

My mother bore her illness calmly. There was no wail of agony from her. But there was a general bewilderment among those around. “*why are they losing their nerves?*” I asked myself. “*Mother's anguish is over. I am imploring Him....He listens to what children say....*”

My mother lay there in all serenity. Suddenly I knew it was the end. Every one wept and wailed. I burst out—in red hot rage, “God heeds no one, not even children..”

From that day I gave up all the meditation and prayer I had been brought up with over the years. Father did not approve. He became stricter, but I was vehement in my resistance... (Pritam: 9).

The conflict of love was greater than her conflict of God. She might have thought that her family traditions betrayed her because she was married with Imroz when she was very young but as she grew up with her parents and she developed love for Rajan who was her childhood friend. He was the only support for Amrita Pritam when she was depressed in her family. When she was forced to pray, her body was succumbed to her father will but she never did. She dreamed of her love for Rajan. He listened to her songs, took beautiful pictures of her;

*“I've closed my eyes, what can He do to me if I don't concentrate? I refuse to have anything to do with God who has not heard me. I refuse to dwell on what His image looks like. I'll bring Rajan to my mind instead. He dallies with me in my dreams; he hears my songs; he makes such lovely pictures of me...that' sit...!I'll fix my mind to Rajan” (Pritam:10).*

While growing as a writer she was inspired by the famous poet Shahir Ludhianvi who changed her whole life and thinking. He not only replaced Rajan but also never let Imroz be accepted by her as her true love. The actual struggle for love started her when she met him. Now Amrita Pritam was mature lady who was able to decide her soul mate but somebody was already there. This situation gave her courage to choose her husband but it was delayed.

She spent her youth with Imroz as her de jure husband but Sahir Ludhianvi remains her defacto lover.

The conflict of self and society never allows her in her adulthood to leave the social limits and discover her love for Sahir who remains in her heart. It was very difficult for her to take any kind of decision on moral ground. She remained in duel mind. She realised it well but was not able to break social norms of marriage. It always remained virtuous for her but she could not accept Imroz her lover. She saw many good traits in Imroz who was able to become a good spouse and he did so but she was unable to control her emotions for Sahir Ludhianvi. But she was good enough to put in the picture Imroz the fact that she loved Sahir. She wrote in 1960,

*This is the saddest year: like a torn page from the calendar of my life. Having taken a decision, my mind had left over the threshold, yet tremblingly I did not know which way to go (Pritam: 28).*

The company of Sahir Ludhianvi in her life was not only like a dynamic force for love and relationship but also a creative force which made Amrita Pritam what she is today. He was the source of inspiration for her. She had huge respect for him and longings for love. All the famous works such as Sunehre which received Sahitya Academy Award in 1957 are outcome of her association with Sahir Ludhianvi.

*She writes, “Lord! I didn’t write Sunehre for abn award!if the one who had inspired mehadn’t read the book, did it matter at all to me if this entire world had?”(Pritam:13).*

Her longings for Sahir Ludhianvi were not restricted to her writing. It also influenced her own life and family. She started smoking from the half finished ones left over by him deliberately. She felt him in cigarettes and learnt many things from his life to make him her own in her solitude. Her feelings remained no longer hidden from society. She was observed with him at public places many a times by people, they passed comments on their relations. It was surprised when her own son asked a question.

Navraj was about thirteen when he too said, “Mamma! Can I ask you a question? Will you tell me the truth?”

“Certainly”.

“Am I uncle Sahir’s son?”(Pritam:96).

Now she understood that she loves Sahir. It affected on her own life as well as own children. There was no escape from this truth so she tried to accept it. She wanted to come out from such a complicated relationship. At the same time she loved Imroz too. Finally she realised that the end of this conflict was in getting separated from Imroz. They should break up to make themselves free to realize their dreams from each other. She says in an interview,

*“If false valies have until now accounted for broken homes, let a few more be broken—but, mark you form no won, at the altar of truth.”(Pritam:67).*

After all she started separating herself from her husband and started living in her loneliness because this loneliness the force of her life which could free her from the restraints of social boundaries. She always wanted Imroza to have healthy and happy life. They both thought in



the same direction and took decision. They thought that it better had last soon. They thought of making the end of the relation. She writes,

*Not that there was room for any doubt about Imroz's love for me, yet somewhere deep down inside him was an inexplicable conflict. He was in a state of irresolution. He could not get what he called the blackman at the back. But our combined efforts finally established our victory (Pritam: 66).*

She separated from Imroz on “January 8, 1964, to be precise,” she originates her real self winning over the society. This was the crucial freedom of her soul to attain the greatest aim of her life and enjoy the state of free will.

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