

A Gender Study and Rereading of Amritas Preetam's Pinjar

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Abstract

The proposed study attempts to investigate the gendered violence by looking at the novel Pinjar penned by Punjabi writer and poet Amrita Pritam, which remains as a witness of the violent division of the Indian subcontinent. The paper also attempts to portray the injured soul of women during the partition of India and Pakistan through Amrita Pritam's novel Pinjar. The study is an endeavor to show the gaps that go with the ideas of a gendered character arrangement during partition. The proposed study also voices against the gendered violence and damaged self of women and their worries of uprooting, underestimation, ambiguous personalities and frailty.

The paper additionally, depicts how clashes between families, religion and countries were so mercilessly and thoughtlessly befell on the bodies and personalities of women. The primary focus of the paper is on how women's body is viewed as a site of infringement which prompts violence against women folk during partition.

Introduction

Pinjar, was penned by Amrita Pritam in 1950. The novel focusses on the partition of India. The story revolves around, Puro. The novel as a whole highlight the abduction, relocation, forceful marriage, loss of dreams and ordeal. Then again, the writer features the Muslim man Rashid, who in the novel is an admirer of Puro, eventually kidnaps her and coercively weds her. The time partition can be seen as or was very dreadful to all who faced this tragic history in their lives and specifically women.

Amrita Pritam's novel Pinjar talks about the women's experience of the shock, injury, distress, and miseries of partition. The novel highlights the events and the brutality against women during the partition of India and Pakistan in 1947. It showcases the violence against women in the name of culture, social norm and religion.

Later, the novel was translated by another prominent writer Khushwant Singh as The Skeleton in English, and also into French by Denis Marriage. The novel was made into a film starring Urmila Matondkar in the lead and Manoj Vajpayee as Rashid under the same title. The movie was released in 2003 and won the national award for the best film.

The present paper centers upon the various elements of violence and their effect on the female protagonist Puro, who battles through the torment of snatching, sexual violence and confiscation. The tale is a journey of violence against Puro and other female characters.

As indicated by Amrita Pritam, as according to the society women is an unceasing wellspring of adoration and euphoria which rouse us for good future. Society likewise

feels that women are an indication of ladylike magnificence however man continuously abuses her and serves for his egocentric finishes.

As Ivekovic and Mostov argue—“In the acts of war...communist rape, women are the instruments of communication between two groups of men”. Pinjar, features the women's sufferings, misuse and forfeits on account of their disengagement and disagreement during partition. The author fundamentally investigates how the fate of its protagonist Puro, in the long run, turns into the destiny of thousands of women at the hour of partition.

The novel allocates various components of violence against women; on strict, social and most noticeably physical and mental levels. Amrita Pritam through her disregarded women characters, in the novel, delivers the way of how women has been the prime unfortunate casualties in each shared struggle, mobs and wars.

It has been very upsetting experience everywhere, throughout the world that any conflict, a war, common conflict, collective mobs or unsettling influences, women and children turned into the prime casualties of violence. Children are stranded and women are deprived just as turns into the casualty of ambush.

Amrita Pritam's, partition epic Pinjar is a breaking hit to the authoritative male-centric set up where a women's body is considered as a site of challenge and her loyalty is always addressed thereby oppressing her physical anguish and mental injury. Pinjar, presents us with, as Gyanendra Pandey suggests—“a survivor’s account, between history and memory”—a protagonist who refuses to assume stereotypical identities assigned along the lines of religion.

Pinjar is an account of the abduction of a Hindu woman Puro by a Muslim man Rashid to retaliate for his family’s ill will. It is an experience of Puro's journey of unwanted transformation from Puro to Hamida, her loss of personality and her distress. The tale evaluates the general community everywhere and their belief of women as a property can be seen.

Through the female characters in her novel, Amrita Pritam attempts to disclose the aspects of violence against women and injustice. Here, Amrita Pritam features the way of how women needs to demonstrate their blamelessness and affirm their entitlement to pride in our man-centric culture.

Pinjar as Partition Tale

Amrita Pritam's novel Pinjar, investigates the issues faced by women during the hour of the partition of India. She significantly portrays the uproars, assault cases, the kidnapping of young women of the inverse strict setup. She effectively shows the women were utilized similarly, as a picture of sex for the delight of men. Amrita Pritam, was very much aware of the fact that how fragile this issue is and the affectability of the subject becomes the reason she has dealt it with care. This story has not denounced anybody or on the other hand any country. The story inside and out got the issue and mislead women as a misfortune of conditions.

Hamida is the victim of men's immorality. She speaks to those women who were seized, assaulted and afterwards dismissed by their families. Such women were consigned to recapture. The story proceeds onward to a fervent gallop with turns.

The author has composed this story with mental fortitude, enthusiasm and full commitment. This work shows us, that Amrita Pritam was herself one of the onlookers of the partition of India. Amrita Pritam elaborately showcases the gendered premises of conventional illusions. Pritam also delineates the image of the male-focused society and its moral sets of accepted rules. Amrita Pritam, proposes these codes should have been addressed and reclassified in the setting of the lives of contemporary Indian women.

Indian women, consistently, experience the ill effects of sexual orientation issue and still, it is existing to an enormous degree. Women continuously confronted restricted factors throughout their lives, which was an association with the belief system of rank, class and religion. For them, it is the socially passable scope of encounter and also decides their reaction to all that comes to pass.

Pinjar, is a stacked remark, particularly during the times of the post-partition riots when violence turned into the request for the day and there was cruel harm brought about by the erection of geographical hindrances between the two communities, the Hindus and the Muslims. The two linkages had up to this point, lived respectively in harmony. It delineates the violence between the two communities. Thenovel, portrays the partition activated violence, carnage and dislodging of individuals from their homes. This partition, additionally represented women as the most exceedingly terrible sufferers and were deceived in various manners. Numerous women became widowed or lost their children. A considerable lot of them were kidnapped and assaulted and shattered.

The written history of the Partition of India centers on the conflict. The injury of Partition experienced by women and the ensuing scars left in their lives were overlooked. The enduring exploited people were either debilitated by their illiteracy or too stunned to even consider recounting the harrowing encounters they experienced. Amrita Pritam attempted to portray the lamentable and falling standard of our human soul in her novel.

Amrita Pritam's work portrays an unpleasant adventure of a woman during partition. Pritam pours her encounters of living through the partition in the novel. The story investigates the nerve-racking circumstance of women around then. Pinjar, is a narrative which highlights the deliberate and passionate battles component of women. The tale demonstrates the intense picture of the Punjabi culture. The tale draws out the huge number of setbacks that could strike a young woman for no flaw of hers. She is externalized, as the vessel of the family respect. She is a vessel that must be discarded if it broke. There was no kindness in the hardened social framework, no desire for recovery. The whole book is loaded with staccato explosions of exchange sprinkled by the struggled scrambling of the characters to deal with their lives.

The author places a living soul into every one of her characters. The characters, Puro and Lajjo is a fine case of it. The book also highlights the history or religion as a destruction fourse around women's presence. Pinjar is an astonishing work on women's life and times during the India-Pakistan partition. It is a record of contentions between families, religion and countries, which regularly ruthlessly and carelessly happened on the bodies and

personalities of women. The tale of the novel displays that partition was a significant minute.

As an observer of partition, she indicates the women's cries of torment during division. She highlights how the governmental issues of loathing severely hurt society. Pinjar is a reflection of Punjab's social history. The novel displays the excruciating truth of partition and harps on partisan characters of women. She in the wake of battling a great deal figures out how to escape and returns home, however, she is told by her father that there is no spot for her in the family as she had been kidnapped which currently puts her modesty and devotion to question: "you have lost your faith and birth right. If we dare to help you, we will be cut down and finished without a trace of blood left behind to tell our faith" (Pritam 23).

The account displays the legislative issues of strict change and the occurrence of reconversion of children and women during the hard times. Through the novel, Pritam shows a record of the individual experience of partition. The tale likewise shows the severe character transformed into a furious framework of energy. It pictures the catastrophe of division and also illustrates the component of snatching, violence, plunder, penetrating marriage, assault and murder. It also highlights that a huge number of Sikh, Muslim and Hindu women were not being accepted by their families and portrayed the clouded side of society during division.

The tale also talks about the slaughter and resulting mass trip of Hindu and Sikhs. The epic investigates the partition of Punjab. Pinjar is about the terrible position of a women involved in Indian culture. Through the novel, Pritam talks about the concern of the status of women in the society. The story throws light upon the issue regarding the thought process of the /social setup and behaviour towards the partition exploited people. Pinjar can be seen as a record of the elective voice of women during the hour of the partition of India.

The epic also highlights the agony and sympathetic behavior of the women of the two sides. Pritam, suitably draws the women's problem and disappointment in the novel. The story is completely reverential. Pinjar, symbolize how the state's womenfolk was mercilessly hurt during partition. The story likewise speaks to the canvas of the control partition and combine political power. Amrita Pritam depicts the pitiable component in the novel. She likewise depicts the falling standard component of human. The story investigates the disgraceful and shocking subject suitably. The narrative of the novel presents the terrible conditions of women's encounters. Through the story, Pritam attempts to show that authenticity is another objective of that time.

The epic portrays the image of destitute of human during partition, where a huge number of families were uprooted. The partition was about the countless women who were abducted and assaulted. The tale additionally depicts the Hindu-Muslim relations and their genealogical animosity issue.

The tale strikingly caught the problems and hopelessness of the women. It additionally highlights the changing positions of the protagonist Puro and distraught woman's child which severely investigates the issue of identity. Pinjar, voices the social standard of respect caused murder occurred. The novel is a critique of the society at large which

considers the woman as a property to be usurped and used according to its wish, as Menon and Dharin rightly pointed out that: “[the] material, symbolic and political significance of abduction of women was not lost....on the women themselves..... their communion or on.....governments. As a retaliatory measure, it was simultaneously as an assertion of identity and humiliation of the rival community through the appropriation of its women” (Menon 3). The tale also talks about the social conduct of the individuals during the time of partition in 1947. The partition portrays the conflicts, plunders and cruel nature of the individuals. It showcases the social maltreatment during 1947. Pinjar also mirrors the dreadful viewpoint of the un-human conduct. It shows the dull shadows of violence just as quietness behind the board. It is an unfortunate romantic tale with the anguish and yearning.

It additionally exhibits agony of women and hardship of affection. Pinjar heartlessly uncovered man's misguided feeling of the predominance of sexual orientation. Through the novel, Pritam pictures the women as a goddess who was a wellspring of delight, love and motivation, however really endure with the pressure and become a casualty of hearty disapproved of individuals. The novel shows that the female has an appealing body which was continuous abuses by egotistical society. The story shows the narrow-minded and rationally debilitated society.

Pinjar, appropriately talk about the status of women during partition. It is the impression of a new personality and the awful time of women's life. The author shows propelling elements behind the dull quietness of partition. Amrita Pritam furthermore features the issue of recuperation activity during these occurrences. Pinjar, likewise calls attention to the component of penance, benevolence and liberality. Pritam also highlights the enduring and the agonizing barbarity of human frenzy and human disaster in the novel.

The author voices the partition actuality with the assistance of history, legislative issues and elegant issue. Pinjar shows the character of the worldwide partition and general memory of women through fiction. The tale, is an assortment of past, and the holocaust of women's status. It incidentally catches the partition memory alive and drafted in a complex topic. The epic talks about the connection between obliteration and domination. It speaks to the removal of injury and agonized the public outbreaks of violence of the partition history.

Pinjar is a voice of contaminated issues which portrays the diverse women as counterparts. It was a fine case of the powerless, hopeless women who experienced the period of partition. It is an absolute representation of brutality and the making of two new countries.

The author brings up some significant issue to the society which is still unanswered. Throughout this inquiry, the author shows that the woman was not a symbol of exhilaration. The story of the young woman shows the bare truth of the stern conduct of the human. The author draws the picture of dislodged individuals just as an endeavor to show their inclination, compassion and anguishing torment. Pritam appropriately talks about the picture of the uprooted individual. The people become down and out and had no appeal. People lost their wealth, possessions and valuable items in addition. Some of them lost their relatives and young women, who were wives daughter's sisters and

mothers. They have defied some portion of issues to get alive. They have no sustenance. They became the victims of the chronicled partition event.

The novel, identifies the situation of women during the bloodiest time in the Indian history. The novel uses the recorded components to set off an anecdotal story that viably exhibits a damaged individual's existence. The novelist delineates the image of women exploited by the people with episodes that had taken place during Partition. Pinjar outlines a universe of social reality which draws its importance from the depiction of experienced reality. The story spins around a Hindu young woman. Through this character, the author portrays how the women of the twentieth century were bound to acknowledge their conditions calling it as their destiny. The novel is very intriguing and makes the image of the womenfolk in the Indian society. The different portrayals, for a moment, customary or strict hymns sung by the women during the introduction of woman's sibling, the different plans were made for the woman's marriage, chuckling and prodding of champion's companions, the mother's distress of losing her little girl appears and make the feeling of a run of the Indian society in the pursuer's psyche.

Amrita Pritam has poured her encounters in the novel. She wonderfully portrayed the women living in the parcel time frame. The record is told from the character Puro's perspective. This story is one of a kind looking at Indian society at that time. Pinjar, speaks about the frightening circumstance of women. It is a story of human botches which endeavor keeps an eye on the hardships. Various cases occur during the segment where a young woman ended it all with no shortcoming of hers. It is a portrayal of women's circumstances where women's were discarded from their families on the off chance of being attacked by somebody before marriage. On and off chance that any frantic individual or a gathering of individual strongly broke the immaculateness of young women then nobody acknowledges them. There was no leniency in the social framework. It was one rough route for the women and there were no desires for recovery. Despite everything, they torment to be converged to them.

Pinjar is a tremendous clamor holed up, behind the quiet screams of thousands of females like Puro, a casualty of strict and collective clashes during the Partition of the Indian subcontinent. Having gotten the worsening of Partition with extraordinary quickness also, with grievous power, this novel turns into a private jump into occasions that tore down the universe of women like Puro.

From the earliest starting point, the author has made her inspects the heedful of the frame of two significant common gatherings, Hindus and Muslims, towards one another during pre-segment and parcel period. The desolate procedure of abduction was peeved by the dismissal from her guardians when Puro prevails with regards to getting away from the grasp of Rashid. Her folks did not let her in.

Amrita Pritam has utilized two kinds of account procedures in Pinjar - Stream of awareness and third individual portrayal. The reader comes to think about Puro's past, her complaints and anguish for Rashid and their child through the surge of contemplations running in Hamida's brain, the rechristened Puro. Tara is one of the three females Puro meets at Sakkar. Her frame of mind towards Tara is deplorable. Leaving these two characters, Amrita has utilized a third individual portrayal to present different characters. The readers bit by bit come to know about different characters through the outer

storyteller. Readers are not given an overabundance to their minds. Be that as it may, the loathsomeness of allotment is all around communicated to a great extent through the characters of Puro, Rashid, Ramchand and Laajo.

Puro, the main character of Amrita Pritam's, *Pinjar* has been fed as a worldview of patience and force concealed in a woman and also portrays her noteworthiness and appearance. This makes her character practical. From the earliest starting point as far as possible, with every occasion, she becomes one of the suffered women on the pages of *Pinjar*. Puro's queasiness for the unborn in her belly, anguishes for Rashid's mean demonstration of her snatching, anticipating the snapshot of her union with Ramchand, rechristened to 'Hamida', her colleague to Kammo, Tara and the distraught woman, helping Laajo, the slow positive change in her frame of mind for Rashid can be seen, and her choice of considering Pakistan her home always through and through makes her character round.

At first, Rashid's character is by all accounts appears to be the negative, wretched one. Be that as it may, the author slowly draws out the temperance holed up behind the sole one mean the act of his – stealing the young puro, he enjoys in the wrath and incitement of age-old retribution. He was kind and circumspect naturally towards Puro. He constantly thinks over his mean act. This adds to the expanding quality of his character. His character develops with the story. He underpins Puro in raising the distraught woman's unborn, in helping a kidnapped Hindu young woman kept in their home, in letting Laajo escape from the grip of her abductors and helped her to reach home securely. Each time he helped Puro, he felt a little soothed from the weight of his mean demonstration, of snatching her. The author has made Rashid the medium and the principal casualty of shared malignance controlling over the subcontinent. During the partition, every single man arranged for self-preservation and peevish and assaulted the other. To murder was simply the best approach to spare one's own. At such a period, of emergency, Rashid spares Hindu young women, the others than his, one among them was the sister of Ramchand, Puro's prior life partner and spouse of Puro's sibling who had demolished Rashid's prepared harvest. He doesn't remain at the same level throughout the course of the novel, we can see his character development by Pritam. He surpasses a genuine man.

Female characters In *Pinjar*

There are numerous other minor female characters, who not just progress in the story, but, leaves a dependable impact on the readers. Puro's mother needs one more child, a sibling for her little girls, however, Tara is well with life and needs beyond words her own better half offers her to other men, the frantic lady, half-clad turns into scathed individual to some vulgar men and gets pregnant. Kammo, the young lady lives with her aunt pitifully and attempts to look for her mother in Puro; the Hindu young woman from the exile camp whom Puro hands over to Ramchand to deal with and Laajo, Ramchand's sister, is kidnapped during the movement between the two split sub mainland. She is placed in a circumstance like that of Puro. Under Puro's refuge, she fears coming back to the family that had once dismissed snatched Puro's identity. ".....she had believed she was returning to life; she had wanted to live again, to be with her father and mother, she had come with full of hope. Now she had no hope, nor any fear" (16). With these female figures, the author has attempted to show the male-centric culture demanding the

difficulty by the fire of the second sex during the segment, pre-partition period. Ramchand, Puro's father and Pooro's brother become the images of weakness before the universal traditional reasoning, strict fierceness and movement of the dazed huge number and befuddled size. Leaving Rashid, who arrived at the tallness of Puro.

Pinjar can be viewed as an archive of the fear, particularly for women as due to its significant unfortunate casualty. The novel, at the outset, begins with the shared scorn of pre-partition period, yet it takes a turn at the halfway. At the center of the novel, Amrita Pritam shows the unsettling influence of the partition. It brings about executing a couple of people as well as butchering men, women and children of the past through her creative mind.

Amrita's account of partition, its ghastliness and catastrophe have a man as the tormentor, and a woman as the sufferer. The novel settles, all things considered, with the predicament of women in the emergency. It concentrates more on the injury of women who were kidnapped, assaulted, killed, stripped, struted exposed in the lanes, made slaves by the adversary setup. Unlike other Partition novels, Pinjar ends with the acknowledgement, recuperation and recovery of the abducted women.

Amrita Pritam's, Pinjar, turns into a casualty of cross strict snatching, however, opposes the man-centric and regional limits adequately utilizing her capacity and centrality to evaluate the unpleasant truth of Partition by deciding to remain on the opposite side of the fringe. Not unreasonably she abhors her kin, her network, her country India. However, she acknowledges her severe truth.

Pinjar as a Film

Pinjar... beyond boundaries, is a full-length business film, released in October 2003, tells the story of strict cuts among Hindus and Muslims. The strict cut existed before Partition however had arrived at a massive statue at the end of the pilgrim rule. It carried human ethics to a desolate profundity in 1947, during the hour of Partition. The film mirrors the fanatical convictions, inflexible traditions and conventions joined to strict limits and its most noticeably awful impact on the subsequent sex.

Unlike the novel Pinjar, the film Pinjar drives forward with linear time. The novel starts with present time, movements to flashback, returns to display once more. It begins with pregnant Puro at Sakkar, remembering her upbeat past and mourning her present. The film Pinjar begins with the 'past' of the novel as its present. Puro is seen making the most of her childhood at Amritsar with her family at the out-arrangement of the film. She isn't a fourteen years of age nor is her sibling a youngster as well. Both are grown enough to comprehend and make the most of their lives.

We can look at the film into three segments. The initial segment of the film is filled with bright tones and also bright light. The melodies and settings of gigantic Punjabi houses mirror the happiness of pre-partition Punjabi families. Individuals are portrayed as living and uniting. It shows a unified subcontinent.

The second segment has a blended environment. It is splendid and blissful on one hand and dull and grave on the other. This period proposes that the time never pauses or regrets anybody's absence. One needs to keep on breathing independently of absence or

loss of one's friends and relatives as well. Furthermore, parallel to this, it additionally recounts how one needs to go through the issues, the injury, away from the envisioned life, and still stay alive.

The last segment of the film is piled up with the grave shades. The use of red screening, as an uncommon case, symbolizes butcher. It signifies the hour of partition more as the hour of a burden than the pleasure of opportunity. This segment of the film generally seeks after the substance undauntedly. Puro as Hamida with Rashid draws Laajo to her family. Puro accepts Rashid's kinship. The commitment becomes very clear in the underlying the first two segments of the film and step by step reduced in the third part.

Outfits are utilized to convey the themes of the film. The main quarter of the film is brimming with splendid, shining hues. Indeed, even the outfits are filled with flower and common hues. It recommends satisfaction, bliss and simple life. It additionally, seems to be the indications to seek after a vivid future. The last quarter has a greater amount of dull, dusty earth shaded ensembles. It recommends the tempest, the holocaust, the injury of Partition breaking what was once a beautiful Punjab. In Punjab, the two Hindus and Muslims wear similar clothing types. The distinction, for the most part, lies in the shade of 'dupattas' among women and 'turbans' of men. In Pinjar, the ensemble architect has not overlooked this distinction. 'Puro' is seen with red, pink and orange dupatta and with flower shading dresses, while Hamida has white, dark or darker dupatta on white, dark or earth shading dresses. While moving from Chhatovani to Sakkar after marriage with Rashid, Puro sits in the transport wearing a 'burkha'. The 'burkha' can be seen as an illustration of Hamida covering Puro's personality then onwards. Youthful instructed men like Trilok and Ramchand are not given any turban or dressing of a particular religion. According to Bhavna Somaiya as quoted by Gita Vishwanath and Salma Malik, "The advantage of using literature on celluloid was that the film-maker had a readymade a ready-made screenplay supported by well-sketched wholesome characters. The disadvantage was that it raised the expectations of the audience."(2009:68)

The film shows the greater part of the atrocities from the side of the Muslims. Indeed, even the damage done by Hindus is appeared because of the issues highlighted by Muslims. This film shows communalism at the beginning itself. The spectator can quickly make out the period the film has utilized as the background. The average Punjabi highlights were added to the Hindi, utilized by the characters implied the spot by being talked about. The vast majority of the Partition films are the piece of a class of recorded movies. It gets obligatory to stay credible at any rate through period settings, ensembles, customs and vernaculars. One progressively noteworthy component of this film is its pace. It progresses equitably, without burning through pointless time on any single occasion or any objectionable pitching.

Conclusion

The tale portrays the conditions, and nature of the Indian culture, during the partition of India in 1947. Amrita Pritam has dispensed her very own encounters in the Novel. She flawlessly represented the women living in the partition time frame. This story is one of a kind look at the Indian segment. Pinjar, speaks to the nerve-racking circumstance of women. It is a story of human botches which venture keeps an eye on setbacks.

Amrita Pritam's, different books in either way reflect Indian woman's predicament before and the present age. All her female characters turn out as valiant people straightforwardly, or in a roundabout way and challenge the inflexible conventions, social taboos and every one of the individuals who obstacle her life and her feelings.

By depicting the suffering, and maltreatment of women at the hands of its male counterpart, Pritam contemplates on the position and the distinction and humanity of women when it comes to the grounds of humanity. Her descriptive take on things generally took invisible turns into a presentation of hindrance and exhibits the infuriated analysis of the general social order.

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