

A Critical Analysis Of “Matter And Manner” In Amrita Pritam’s Autobiography ‘Shadows Of Words’

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Abstract

The present study entitled “A critical analysis of “Matter and Manner” in Amrita Pritam’s Autobiography *Shadows of Words*. This study explores how Pritam has employed” Matter and Manner in her autobiography novel *Shadows of Words*. This novel is highly metaphorical and imagistic in its narration. The term “Matter and Manner” is taken from Mathew Arnold’s *The Study of Poetry* and adopted it in this research as a research methodology. The grand subject matter does fix the grand manner (style). As Arnold has stated that, “greatness of matter is inseparable from greatness of manner”. If the subject is grand, the grand style will be followed automatically in the process of narration. The term “Matter” means the content of particular literary work “Matter” means the way in which the story is written. The aim of the present study is to investigate how employment of manner and matter go hand in hand and to exhibit how they are blended as a writing method in her novel *Shadows of Words*.

Amritam Pritam was a prolific poetess of the twentieth century and a versatile genius. Her poems essays, short stories and novels written in Hindi and Punjabi have been translated into more than thirty regional and foreign languages. Among the fellow Indian writers of her times, she occupies a unique position. This ‘uniqueness’ arises because of her foray into both lovely and harsh imaginative world which, apart from being confessional outpouring of a sensitive soul, is also a reflection on the patriarchal social constraints.

Pritam’s poignant poems publicized the plight of Punjabi women, who had woven their suffering in a conservative milieu, into folk songs sung softly behind voluminous veils and in the privacy of the kitchen to which they were perpetually doomed. The present book attempts to throw a light on the works and achievements of the famous post-colonial Punjabi and Urdu female writer, who through her excruciating thoughts, depicted the struggles and challenge of Indian women during latter half of the twentieth century.

(Key Words: *The revenue stamp* as an autobiography, partition of India, partition devastation, the phrase shadow of weapon as a metaphor, Punjab milieu at the time of partition, partition and its slaughtered, shadows of words: a critique, narration of silence, shadows of dream, the struggle of Indian freedom, process of creativity, metaphors of Pritam’s life)

INTRODUCTION

‘*Shadows of Words*’ is Amrita Pritam’s another astonishing autobiography. The first autobiography is ‘*The Revenue Stamp*’ which published in Hindi in 1976 and later on it translated into English in 1977. ‘*Shadows of Words*’ is translated version of Pritam’s autobiography ‘Akxaro ke Saye’ which published in 1997 and its English translation came into existence in 2001. Jyoti Sabharwal who has completed her Masters in English from Delhi University and later on she has become journalist. She has been accredited media critic and had position as Chief Correspondent of a well-known Delhi magazine ‘Celebrity’. Being a journalist she has published so many articles and the famous autobiography of cricketer Kapil Dev named as ‘Straight from heart: An Autobiography’ is actually derived from an interview with Jyoti Sabharwal. And she has translated this autobiography ‘Shadows of Words’.

THE REVENUE STAMP AS AN AUTOBIOGRAPHY

‘*The Revenue Stamp*’ was almost published twenty years before ‘*Shadows of Words*’. As far as it covers more years of Amrita Pritam’s life comparatively from ‘*The Revenue Stamp*’ and it presents truth, facts and events of her life from a very philosophical and spiritual view point. The subtitle of Hindi version of ‘*Shadows of Words*’ is entitled as ‘An Inner Journey’. In the preface of ‘*Shadows of Words*’ Pritam says, This book/autobiography talk about those shadows which are there on doors and walls on the name of home, society, religion and political diplomacy. This book reaches to that desired destination, where the shadows of inner consciousness get translated into words. The symphony of this consciousness may not be captured in words, yet conversing about them in these few pages. This can be considered as an inner journey.

The first chapter of this book is Shadows of Death. Generally autobiography starts with description of person's birth and childhood memory. Her first autobiography starts with such usual introduction, but here in this autobiography the first chapter is describing her birth events but she has kept these events under the name of shadows of Death. Why shadows of death are there? Because autobiographer has pass through pain of near one's death at a very little age. When Pritam was three year old her younger brother passed away and when she was around eleven year her mother left her and after few more years her father, who has given her the practice of writing that too passed away.

The death of family members creates vulnerability for any emotional human being. And equally it leads to so many questions in the mind; such questions also arise in Pritam's life too. First is when god wants to take away her brother just in three years then why he has given it, and her mother had pray a lot to conceive her. But it completely puzzled Pritam, what kind of blessing her mother has asked and what kind of aspiration got fulfilled? To understand the nature of death is remaining always beyond the understanding of human nature. An auto biographer also unable to understand that what kind of blessing her mother has asked for and what kind of aspiration was fulfilled. Why god is bestowing something which had to be vanished from this earth so soon?. Amrita Pritam use to symbolise herself with the image of phoenix bird in her poems and other works but here in this chapter she is comparing herself with a meteor. She fell on this planet like a fire ball and she has to live till this fire ball turns into ashes.

Second chapter of the autobiography is titled as 'Shadows of the Impending Hour'. In the childhood she used to sand by the window and was observing flying birds into sky, from such scenery she thinks that as bird returns to their nest in the evening her mind too should return to herself. She used to speak repeatedly by observing this thing that 'Amrita! Come to me. It seems, as if the bird of her mind was flying and lost somewhere, it should return at the fall of the dusk, to its own home, to Amrita.

As it is mentioned in this chapter that she must have compose her first nazam by sanding near the window, she has wrote it down too but afterwards she lost the whole nazam except a line 'the dusk begins to gather, birds started returning home, oh my mind you too come back.'

Here in this chapter, autobiographer is discussing her psychological dilemma. And there is like duality within her, at times she is referring to the Amrita who is flying in the sky like a bird, and on the other hand there is another amrita that stays calm and calling that flying amrita. Facing and gradually identifying the duality with her in a very small age is really unordinary.

Identifying the duality within her personality is just not the end but she is making herself competence and confident by considering that when one Amrita troubled by the milieu of the world, there would be another Amrita, who would call for her and embrace her. Who would say that Amrita! Come to me!

The third chapter of an autobiography is 'Shadows of Weapons', Amrita Pritam's father used to keep record by writing down the history of sages of ancient times and new events and happening of his time. He uses to narrate these scriptures at his home and even addressed huge assemblies.

The economical situation of her father was very poor. Once her father spent generous amount and prepared slides of Sikh History and projected through projector. People were mesmerised by seeing such presentation. Once the presentation held at some Gurudwara, and two Nihangs (A militant sect of Sikhs) came from crowd with spears in their hands, and shouted that "Cinema is not going to be shown here..." This event can be considered as the first shadows of weapon in autobiographer's life. This incident creates so many questions in her mind. Then after her father came under a spell of silence. Later on Amrita asked her father that did that place (Gurudwara) belongs to them? Her father said the place belong to them who love it. She again asked that the religion you talking about, is that religion not theirs too? And her father replied that for namesake it's their too but if indeed it was their religion too, they would not have unsheathed those spears.

Pritam asked her father to convey the sense of true religion to them but he said that one cannot argue with fool. In childhood of Amrita Pritam once she was at railway station with her motherto go at her maternal village. She has seen that on station that people were selling water by naming it like Muslim water and Hindu water. She asked her mother that is water also Hindu and Muslim water? Her mother could only say that it happens here. And in her further life she has experienced this at larger scale.

PARTITION OF INDIA

After wards, the partition of India happened and there is series of events which brings lots of shadows of weapons not only in auto biographer's life but in all over the country. So many riots were going on and so many people were killed in both countries. People were always under the shadow of weapons. At the time of partition Pritam belong to Lahore, later on which becomes the capital of Pakistan. Even though there was a curfew in Lahore at night riots were going on, one can see the burning houses and news paper was carry forwarding the heart-rending cries of people. So that Pritam need to leave Lahore as soon as possible. Pritam shifted to Deharadoon for a short time period but situation was the same as it was in Lahore. For the better survival and living they have shifted to Delhi. In Delhi so many people were homeless;

people were labelled as refugees in their own country. The land looks like a graveyard; so many people were killed in riots. It is mentioned that at the time more than fifteen million people were uprooted and it is considered as one of the largest human migrations in recorded history. Around one to two million people were killed during the implication of partition. A well known writer and contemporary of Pritam, Khuswant Singh in his historical novel "Train to Pakistan" depicted fact base scenario of partition in which he has said,

"Muslims said the Hindus had planned and started the killing. According to the Hindus, the Muslims were to blame. The fact is, both sides killed. Both shot and stabbed and speared and clubbed. Both tortured. Both raped."

Amrita Pritam moved by seeing and equally experiencing outrageous atmosphere of it. In the state of extreme sadness she wrote her most famous poem 'An ode to Waris Shah'. In this ode she evokes the soul of Sufi poet Waris Shah (1722-1798), who wrote the devastating tale of Punjab's popular tragedy 'Heer and Ranjha'. Pritam wants to spread the words of love like Waris Shah did in his time. Parallel she is on a sorrowful trip, which appealed directly to the traumatised, bereaved, and homeless Punjabis on both sides of the border, where the land of the five bloodied rivers lay in two parts. *Rise, Oh, Waris Shah Speak up, somewhere from the grave And open a new leaf Of another tale of love...*

PARTITION DEVASTATION

Amrita Pritam is watching the devastation that is afflicting her homeland. Punjab's situation is causing her a lot of pain. She turns to Waris Shah, a poet of devotion and sympathy, at this crucial juncture. He is no longer alive. Punjab's citizens have lost their world true love. They are now ruthlessly battling and murdering their own brothers and sisters. In this tumultuous period, she wants to propagate the word of Heer and Ranjha. Waris Shah's help is desperately needed by the poetess. She is pleading for him to appear because in that time he is most needed. Punjabis have destroyed so many citizens that the water in Chenab has become blood red. People's hearts have been infected with an evil spirit as a result of the partition act. Punjab's once-green grasslands/ land of agriculture have now become a cemetery. There are corpses strewn everywhere. Punjab was in this state at the time of partition. Amrita Pritam believes that this entire disturbance is caused by a satanic power. Poison has been injected into the Indus River's. The poisoned water is now irrigating the soil. The toxin of the "Divide and Rule Policy" is irrigating an Indian's soul. This toxin, like the diabolic policy, is at the centre of all that is going on in the poetess's life. In the fertile land of Punjab That poison kept growing and spreading And like the dark atrocities That black.

Poisonous saplings are springing up in the state of Punjab. Amrita Pritam metaphorically relates the saplings to men's hate. The illusion of "otherness" is, in the end, a challenge to India's independence and stability. The venom of vengeance has enslaved the ordinary people. Punjab's magnificent natural scenery has been transformed into a mass-murdering area. The citizens of Punjab are being bitten by metaphorical cobra, which injects its poison into their bodies. Through throwing poison, the poetess is referring to greedy government figures who are attempting to eradicate empathy, humanity, and brotherhood from people's souls. Punjab's daughters are the ones who are the most influenced by all of this. They also ceased to sing. The "spinning wheel," a symbol for the "rural economy," has come to a halt. The girls are fleeing for their safety. They are unable to join the trinjan (a symbol of liberty and wisdom of women) in order to sing together, express their sorrows, and assist one another in this difficult circumstance. And couples who have just married in the hopes of living a happier life are running out of time to save their lives.

The boatman of Heer-drowned the boat That floated in the river Branches severed from every Pipal tree Where the sounds of swings were heard...

All was stolen from the poor citizens of Punjab by a division of India. It snapped the invisible thread of love existing among people. Punjabi men do not like playing the flute. They partake in conflict and homicide. Blood is all over the ground. She tells us that even the deceased sob at the grim view of Punjab. A daughter of the Punjab breaks down completely dejected, having come to the realisation that the residents of the province have all been self-serving villains. They also robbed the author of his passion and youth. It is impossible for the writer to keep her composure, and after seeing all here, she breaks down crying. She thinks Waris Shah's advice would aid is needed to stay afloat. It's in the last stanza of the poem, in which she pleads with the deceased author, where her sincerity is most evident.

THE PHRASE SHADOW OF WEAPON AS A METAPHOR

Pritam has experienced Shadow of Weapon again when this poem become lot of popular. In the initial stage people used to recite this poem everywhere, the sung and wept. But on the other hand there were people who have abused her publically in news paper. The Hindu Sikh has blamed her that she should devote this poem to Guru Nanak rather than Warish Shah because he belongs to Muslim religion. Communist people excused that she should relate this poem to

Lenin, rather than Guru Nanak or Warish Shah. At that time she felt like things engulfed upon her like clouds and then it shower. Pritam hardly care about harsh criticism about her writing, specifically when people criticised her with various so called religious base notion. She continues with her poetry which carries the pain of partition.

Another such poem which she mentioned further in her autobiography is this,

Fate arose-stepped into the saddle Trampling Pothohaar under hooves of the horse Watching the entire Punjab...

PUNJAB MILIEU AT THE TIME OF PARTITION

In this poem she is describing the situation of Punjab at the time of partition. In the first stanza poetess is mentioning the place named 'Pathohaar', it is a tableland in north-eastern Pakistan, and located near Punjab. The town Pathohaar already destructed due to partition but that destruction couldn't end there. It came across Punjab like a horse which is out of anybody's control. By the arrival of metaphorical horse the earth and sky got alerted. Honour and prosperity of Indian land was at a stake. There was no one to who could rein that horse which bring devastating situation in both countries. There another symbol of black cobra which represents the death and there was no juggler who can tame that cobra. Punjab is considered as the land of agricultural, and it started burning like hell. Water of five rivers namely Jhelum, Chenab, Ravi, Sutlej, and Beas started flowing like hot oil. When poetess says that the seeds for the fields fell out of the hand which means the condition of nation was out of control. Cooking vessel got broken, bangles on wrists got broken. People were losing their family members. The domestic people became refuges in their own country. So many riots were going on, on the name of nation and religion. British ruler poured the poison of hatred on the name of religion. It arise so many questions like, how one will rule when there is no earth and sky, only the ash was blowing in the air.

I kept getting wet in words Kept getting wet in tears Kept on writing...

Pritam really moved by facing and experiencing this devastating situation of both the nation. Being a sensible writer she kept on writing about the pain of partition. It was pathetic that on the name of religion people were killing each other, committing every wrong deed on the name of religion. Hiding a blood stained hands under the cover of religion was the biggest humiliation of human values and humanity itself. This poem aptly narrates the pain of partition. How people were fighting on the name of religion and by fighting they lost their own people, place and peace. After partition people were desperate to shift themselves in India or Pakistan, majorly in regards of their religion. But in this situation there were so many girls who were raped and abducted. At that time, General Shah Nawaz found so many sobbing girls from various places. Pritam used to meet such girls and tried to sense the pain of those girls. She wrote a poem named 'Labour' which described the pain of those girls who forced to become mother. It is an ode from newborn baby, where there is no warm welcome from anybody, not even from its mother.

The poem 'Labour' described the pain of forcedly impregnated girls, where the addressee is the child. The child in womb is considering as the mark of wound which the girl get in the clash of independence. The child in womb is nothing but a symbol of rape. It is wound of tragedy which inflicted on girls forehead, as mother/ girl's womb was helpless. The child in the womb was a disgrace which has been befallen of the humanity. The child is the mark of mother's wound and stain of its mother's forehead. Child is the fruit of injustice which happened with mother, and it grew every day. While on the other hand people were saying that the tree of Freedom got blossomed.

PARTITION AND ITS SLAUGHTERED

In this chapter Pritam identifies forth shadow of weapon when dreams of million girls were slaughtered during partition. So, she wrote another poem titled as 'Tavarikh' which means History. So, many girls were lost during that period. The narrative voice belongs to the young girl of Punjab. She said that she is the ill- fated daughter of Punjab. She is in a vulnerable state, her hand and feet are tided and the destiny seems like a cobra which is on her head. Due to partition the womanhood of women was at stake. There were getting raped and separated from their families. A storm of partition has arrived, the narrator girl has survived physically but her fate got ruined. Further in the poem she addressed the passer by or a traveller and said, If that traveller meet someone then he should convey that her knees are broken, the oar slipped from the hands of boatmen. She miss her own home where there was a love of family and epically mother.

At the time of partition numbers of girls were getting raped. So, here in this poem the girl is saying that without father and brother without any ceremony she got married. That actually represents that she got raped. Because of partition everything were getting sold like faith, religion and consciousness. Just like that woman is also on sale. Meanwhile Pritam has also written one novel 'Pinjar'(Skeleton) which was completely base on partition. The story revolves around a young girl named Puro. She was abducted, before Partition. After the partition when she return to her own home her parents refuse to accept her as such one Muslim guy has forcefully get married with her. The story of Puro does not belong to a single girl but after partition it was a story of so many girls.

In this chapter, Amrita Pritam talks about around four incidents which are under the shadows of weapon. Firstly, some Sikhs people attacked on her father. Secondly, due to partition riots were going everywhere and because of that she needs

to move from Lahore to Dehradun and then to Delhi. The third time she has experienced the shadows of weapon when her poem "An Ode to Warish Shah" got published. Further when so many girls were getting raped she felt a dark shadow of weapon. The forth chapter of this novel is 'Shadows of Words -1'. There are two chapters which are named as Shadows of words. In the first part she narrates her journey with words from her childhood to year 1990. This chapter starts with the reference of moon and it ends with it too. Her mother name was Rajbibi and she use to imagine that, on the bosom of the moon there are shadows of letters 'R' and 'J'. She used to kept watching those shadows and somewhere consoling herself by imagining letters shadows on moon.

As she enters in her youthful days, one more letter added to those shadows and that was 'N'. There was no actual person named Rajan but she has started imagining a person named Rajan. The reference of this imagined boy named Rajan is also there in Revenue Stamp. Pritam refers it there as a shadow only. Here, in this autobiography she is considering the shadow of Rajan as symbol of hope, like some day the person named Rajan will come in her life in form of love. While in The Revenue Stamp she considers this imagination as way to escape from life's harsh reality. Through her life she used to write down so many things and at times she feels that words are coming down from moon. She wrote a beautiful poem based on this feeling.

*The shadow of words Kept wading through the street of my silence
The stars kept praying At the threshold of the night...*

The journey from silence to the words is expressed by Pritam through poem, which is mentioned above. In literature moon is often considered as a symbol of love, mind and calmness. The moon used to personify in children's story. But here in this poem Pritam is considering is moon as a pot, a pot which is filled by words. She used to collect those words which fall from the moon and in this way she articulates her feelings. Such metaphor is very rare in literature, where the moon is a pot of words and stars kept paring at the threshold of night.

SHADOWS OF WORDS: A CRITIQUE

The fifth chapter is titled as 'Shadow of Kaal - Sarp'. In Indian astrology there an element named as Kaal Sarp Yog, which means misfortune. Pritam was interested in Indian mythology as well as some other stream of Indian knowledge like astrology. Once she was reading a book of astrology by Manik Chand Jain, in that it was written that such phase or Kaal Sarp Yog formed when all the planets of birth chart are placed in the midst of Rahu (Dragon's Head) and Ketu (Dragon's tail). This strong phase is endowed to strong souls, like the soul of Jawaharlal Nehru. If such phase is there in a person's life then he or she could not bear and end up their lives.

After few years she met an astrologer who said that she was bound by the configuration of Kaal - Sarp, but it was not encircled by Rahu and Ketu, but it is in the midst of Rahu and Ketu. Though the Kaal - Sarp yog is there and it create struggle in her life but eventually it will give auspicious result. Further she has read another book named Kaal - Sarp by Krishn Lal Sharma. In that book writer has researched a lot about Kaal - Sarp and that content really attracts Pritam. In the book there were twelve types of Kaal- sarp yog which was mentioned, like Anant Kaal - Sarp, Kulik Kaal - Sarp, Vasuki Kaal and Sarp. That author has interpreted Pritam's Kundali and said that her Kaal - sarp yog is a type of Chhatra Yog. This brings fortunate result at the end. Through this chapter one can observe that. Pritam believe in astrology. In this third autobiography reference of such astrological elements actually reveals her inner state, in which she believes that throughout her life she was having a great struggle and at the end its giving some fruitful effects. At the end of the chapter, she clarifies through and image that the snake is there in the position of *Chhatra* like umbrella, she has to pass her whole life under the shadow that snake, which at times brings struggle and at times it protect her too.

The sixth chapter is 'Shadow of the Previous Birth. This chapter focuses upon her young life. Pritam initiate the story with one incident, in which there was a Urdu - Punjabi poetry celebration at Preet Nagar. It was between Lahor and Amrtisar. Here there is indirect mention of the famous poet and the person with whom she was in love for years, Sahir Ludhianvi. As she narrates that they first met at Preet Nagar's Poetry function, she was very impressed by Sahir's calm personality. When Pritam was returning to bus stand from function by walk there were other fifteen people too, but she was following Sahir and in autobiography she says that, after that incident in her conscious mind she had never ever contemplated that in future she would have to walk along with that shadow for years.

This autobiography differs from her other autobiography because in this autobiography things are kept under shadows but the motion of Sahir Ludhinavi is comparatively clearer and less covered with metaphors. She clearly says that her relationship cannot be defined within the confines of a relationship. She gives example of Neharu and Edwina. She gives example of them, In newspaper the photos of Nehru and Edwina used to seat where they were in valley of flower or sitting among the heritage places.

NARRATION OF SILENCE

In Pritam's life as she mentions and narrates the incidents, she likes to seat in silence. She often refers that her Poetry. Nazam has arrived from the tree of silence. Silence plays a significant role in her life as well as in her works. In this chapter she talks about two types of silence which she felt during her life. Firstly, when she has visited the museum of Leo Tolstoy in Russia, she kept sitting silently in Tolstoy's room where twenty two thousand books were there.

She went to the bedroom of Tolstoy there was a shirt which he used to wear in his last days, the shirt moved and the sleeve touched her softly. She felt like Tolstoy touched her shoulder. At the end she set for hours and hours where Tolstoy was buried. Trees were shedding their leaves she picked one and kept with her as if it safeguarded her inner faith. Whenever she sits silently she went into some other world. Silence brings some new avenue in her life about the experiences she had in past or present.

Further she narrates another experience regarding silence that, the phase came in her life when she can't seat alone in the silence without Sahir's handkerchief. She has collected one handkerchief which was dropped from his hand. There were many Nazams she wrote about her love for Sahir but there is one short story 'This is not a story'. From the short story it is easy to assume that it belongs to their love story but till now, she has not disclosed that this story is about their love. In this autobiography she clearly motions that it is about her and Sahir.

Story has two characters namely "A" and "S" which clearly represents Amrita Pritam and Sahir Ludhyanvi. The story starts with a heaviness, there was enough space where Amrita and Sahir can build up their home but however this could not happen and plenty of stone and mortar spread out on earth, like road and through their life they kept treading those roads. Story talks about their closeness as well as their departure from each other's life but it doesn't clearly the reason behind their partition. Even in this autobiographical story Pritam writes,

It could have been built, then why wasn't it built? They both wondered and observed the land in a manner as if they were posing this question to The land.

Pritam does not blame anyone or anything for their house which couldn't build. Eventually she felt that whenever she meets Sahir some magical house emerged like they were living in that house since so long. The main story in this short story is about her visit to Sahir's home in her young age. Pritam went to the city where Sahir lives for some official meeting. As per Sahir Ludhyanvi's biographical details we can easily assume that the city must be Mumbai. And even in the short story Pritam says that the house was near about seashore she can smell and taste salty breeze. The return ticket of Amrita Pritam was booked but Sahir has insisted her to visit his home by telling her that his mother must be waiting for her.

There were so many questions emerged in Pritam's mind like, Why Sahir's mother waiting for her? Even after arrival at his home Pritam again insist to return to catch her flight, again his mother insisted her to stay she would get another air ticket anytime. In this story Sahir asked her to move to China and won't return from there. This time the 'Why' which was remain in Pritam's thoughts only came to her tongue but Sahir wasn't having any answer. The feeling of 'Why' kept emerging in Pritam's mind. Neither she nor Sahir was having answers of those 'Why'. Pritam stayed at his home for a night and a day. They go to invite some of Sahir's friends, who were also known to Pritam too. At evening they arranged a party. There were people who were not invited by them but they just came out of wonder to see Sahir and Amrita together. Before party Sahir was having chest pain and his mother gave a cup filled with Brandi to Amrita to massage it on his chest. This time there was no state on 'Why' in her mind she became one with that atmosphere and she did it. There was another incident like this, Once Pritam and Sahir accidentally met in the train. It was winter and Sahir's mother gave a blanket to them. They spent whole day in shared blanket. Pritam considered that blanket as the walls of the house which never built. There were moments of togetherness but eventually it leads them to nowhere.

As per the story we can observe that, there is a very less literally conversation. Things are remain in some imaginary and emotional world only. Story describes one incident where Sahir was staring at the diamond ring glittered on Pritam's finger. Like he is asking that what he was doing with that thread of law wrapped around her finger. At this time Pritam gently laughed, as if she said like she would unwrap that thread with nails, even if it cannot open with nails than she does it with her teeth if once Sahir say so. At the end of the story Pritam depart from Sahir's home. Driver has arrived to take Pritam to airport. Sahir was with her thought the way; meanwhile he has asked her that has she said anything to her. Pritam simply denies. Remain silent, there were plenty of things to tell or to share, but it was too late. Sahir gently pressed Amrita to his shoulder. Both of them were trembling and sorrowfully observing the earth beneath their feet. Just like there were reminding of that house which never got built. The whole story revolves around three elements the house, silence and Palm trees. Pritam on and often talks about the house which could belong to her and Sahir.

At times the tone is melancholic whenever she refers house as it could not built. On the other hand she transforms this house into roads on which there were walking meeting at some place and again departs. As Pritam describes in this story,

there were only roads, one can walk or remain on the road in day time only. At time one need to be at home and for both of them there was no home. Another elements is silence, through Pritam's autobiography is very clear that she has confess her love for Sahir, many time. From smoking Sahir's leftover cigarettes to keeping his handkerchief near to her heart so on and so forth. On the other hand there was not any clear gesture from Sahir. In this short story Pritam tries to justify his silence also. Once she has asked her why didn't he speak something. Sahir replied with laughter that there is an excess of light there, everywhere there's light and he could not speak in it.

At that moment Pritam felt that for once she should hold the sun and snuff it out. In the story she justify Sahir silence by referring that there were on roads, one remains of the road in day time only and Shair was not having found of light their relationship has to suffer through silence. Third prominent symbol in short story is Palm trees. As per the story there were palm trees near Sahir's house. In the story Pritam refers to palm trees very often. She has symbolised palm trees. In the beginning as well as in the end of the story there a mention of Palm trees in different ways. In the beginning it a land mark of Sahir's house, Pritam's hand started shivering like leaves of Palm as soon as she was about to arrive at Sahir's house. meanwhile in the story there are so many 'why' which emerged in Pritam's mind but rather than having answers of those questions those countless 'whys' were planted like palm trees on the sea shore of her mental sea.

The leaves of palm trees have been trembling in the breeze through many years. At the end of the story when Pritam and Sahir were departing she is again gave a different metaphor to palm tree, like between them there were so many things to discuss or to say but at the end those words got buried in the soil and they had turned into palm trees. Those palms which imaginarily on the sea shore of Pritam's mind, leaves of those palms kept trembling till the wind kept blowing. The symbol of leaves which keeps trembling in the wind refers to her mind, there are some unanswered questions which she has faced throughout her life.

The title of chapter suggests that the events mentioned in it manly about two people, Sahir Ludhianvi and Leo Tolstoy are considered as something which is related to her pervious birth. In the chapter there is no direct description about the relation between title and the content motion in it, but as we have observed previous chapters content and its significance with title one can say that this chapter Pritam tries to convey that her relationship with Sahir Ludhianvi and Tolstoy are in continuity from her previous birth.

The seventh chapter is second part of pervious chapter which is named as 'Shadow of the Previous Birth'. In this chapter Pritam Talks about her life partner Imroz. There is no clarification in her autobiographies regarding why her relationship couldn't work with Sahir Ludhianvi. Although being with Imroz in live-in-relationship she often claim her love for Sahir. This chapter starts with Pritam's dream vision. There was a shadow in a dream and she couldn't recognise or identify whose shadow it was. In a dream there was a house in a lonely locale, solitary by itself. From the window of that two- strayed house, a far- stretched jungle could be seen. She has visualized a person who was standing near the window, with a warm shawl wrapped around the shoulders. She has seen canvas was lying on the table near window on which that person was painting something. She was having no idea in dream about who are the painter and what he was painting. As she describes she was having this dream for twenty years, periodically after every two- four days.

After wards somebody suggested a name – Imroz who is a painter. He was known for his detail paintings with delicate lines at Bombay. Pritam's friend Devinder brings Imroz to her, when she was in search of an artist to design a cover of her book. The residence of Imroz was very near to her home, so he was having frequent visit to her place. Slowly and gradually, Pritam realise that the person she has seen in her dream for years was no one but Imroz. After few time he has received a letter from Guru Dutt who was a very well known film producer at Bombay. Guru Dutt has proposed a job of creative contributor to Imaroz. Initially she has congratulated Imroz for the letter he has received from Bombay.

This event she has motioned in her autobiography '*The Revenue Stamp*'. In this autobiography she has confess her fear and insecurity, when Imroz received a letter from Bombay. Once Sahir Ludhianvi went to Bombay and never returns to Amrita so aging in the case of Imroz her soft corner was developing slowly and gradually and at that time the letter created a lot of insecurity in her mind and emotions.

In this chapter she says she has told a story from some English novel to Imroz, after he discussed about the letter. she defined her act of telling story as it must have been some stroke of fate which articulated itself on her lips, has been kept soaked in her tears. The story was about a poet who was not having a very good look. But he was divinely gifted with many things. He saw an extremely beautiful girl, started composing verses regarding his desperate desire but failed to convey his feelings to her. He had a friend, awfully rich and handsome, but he had only bestowed with fortune and good looks and nothing else. The same friend started meeting that lovely lady and before visiting her, he would memorise some lines of poetry and all romantic expressions penned by this poet. At the end, that girl married him.

All of a sudden, war was declared. They both had to depart together for war and whatever letters he wrote to his wife from the battle field were courtesy, plenty assistance from his poet-friend. As fate turned the table, that handsome fellow got killed in the war and the poet was sent to the hospital in a wounded state, where that beautiful woman visited him, to enquire about her husband from his friend.

The poet kept reading out those letters, with such impassioned involvement that at the fall of dusk, they both even forgot to switch on the light and he carried on in the dark. Suddenly it dawned on this beautiful woman. He can't even see the letters on the paper, how is he reading them out? This was that moving moment when she realised the depth of his heart and instinctively gathered that he had phrased all those letters. The poet was on his death bed and now he was breathing his last. She kissed his lips and said: "I love one man, but lost him twice"(58).

The story was not directly related to Pritam but truly it was related to her fate. As Shair went to Bombay and never came back to Amrita after settling there, she felt like that city again stanchd her love Imroz too. She was in grief after getting news that Imroz was shifting to Bombay but she didn't told anything to him. Imroz went to Bombay where he was having job and a hose, but somehow he returned to Delhi just after three days. After that event Pritam became sure that the shadow she has seen for past twenty years was certainly belonged to Imroz. She believes that, a person remains completely clueless about which birth is associated with whom. Returning of Imroz from Bombay was mystery of destiny for Pritam. After this event Pritam's dream and the shadow of her previous birth turns into hardcore reality and with that Imroz came in her life. Here in this chapter she mentioned that Imroz was a concrete reality of her life while at the same time her relationship with Sahir would remain intact till his last breath.

Further in the chapter, she recalls an incident when she, Sahir and Imroz were together. Sahir was at Delhi and he has invited Pritam and Imroz to the hotel, where he was staying. Sahir has placed an order for a whisky, so there were three glasses in the table. After Amrita and Imroz left from the hotel probably at the midnight Sahir called Pritam and said "There are still three glasses lying on table, and turn by turn I'm sipping from each of them, and writing:

These empty goblets are my companions Mere sathee khali jam

Pritam's love for Sahir and Imroz cannot be determined as a love triangle. Rather, its journey of Pritam's life in which Sahir came and afterwards Imroz entered in her life. She loved both of them; Imroz accepts her love for Sahir even when he was living with her. In 1990 Jalandhar Doordarshn shot a film on Pritam's life in which they asked her to say something about her feelings for Imroz and Sahir. At that time she said that in love of Sahir, she wrote:

Remembered you again, we kissed the fire Love may be a cup of poison, I asked for a sip again. And for Imroz she has felt the deepest ceaseless feeling and ecstasy. She wrote:

The pen today broke the rhythm of songs Which is this destined point of my love?

Get up! Give me a bowl full of water from your pot Ill washes off the tragedies of the path, with that water'

She believes that there is one sole relationship with feeling which can be divided in various forms like pain, agony and pleasure. Her life was full of incidents and only the water of Milky Way can wash away her wounds. The seed of pain which fertile in her mindscape and her mind became Greenfield full of ecstasy. Her relationship with Sahir was much painful but at the end she found contemned in Imroz. It was a journey from pain to pleasure.

The eighth chapter is entitled as 'Shadow of an Ancient Happing'. Here the word 'Ancient Happing' is actually related to Indian scriptures and mythology. Pritam's father was a very religious person and even in her autobiography *The Revenue Stamp* she said that her father's library was loaded with Indian scriptures. At evening her father used to read those scripture in front of few people. Even Pritam started her initial reading with those books only. So, the impact of the stories and content from those scripture is very deep on her mind as well as on her writing. In this chapter initially she has discussed the story of Kunti (a protagonist character from *The Mahabharata*) and afterwards she has compared it with a life of poet. She talks about the life experiences of Kunti and how it's related to a life of poet. She introduced the chapter with the story how Kunti has born? Pritam talks about Siddhi (a supernatural power). Siddhi is considered as a divine blessing and connotes wisdom and salvation. There are eight aspects of Siddhi which named as Astha Siddhi. Like Anima, Mahima, Garima, Laghima, Prapti, Prakamya, Dishita, and Vasita.

The Siddhi had taken birth in a form of beautiful girl, and became a daughter of the king from Mathura – Shoorsen. There was another king named Kuntibhoj, he was childless so he asked for Soorsen's daughter. That's how the girl name Pritha a daughter of Shoorsen handed over to king Kuntibhoj and later on she was known as Kunti after her second father. Just like Kunti accomplish all those eight types of Siddhi within her, Poet also captures those eight essential aspects of poesy. Pritam emphasis that the birth of Kunti is manifestation of all those eight Siddhis, in the same manner poetry is equally a manifestation of those Siddhi. The sage Durvasa gave a matra to Kunti as a boon. Through that mantra she can invite any deity from the skies to this earth. Devta/ deity are an appellation for an element. The elements of universal powers are termed as deities. Kunti was having burning desire to try that mantra and it was an act of innocence. But this act extolled Kunti's fate, just like poet's fate, which gave a birth to Karna just like poet gives birth to poem. Kunti's life was like a

poets who can feel a part of divine angry in their within but both Kunti and Poets cannot show that thing to society. The pain which Kunti felt at the time of Karn's birth, poet suffers through the same pain when he writes a poem.

In one of Pritam's poetry she tries to articulate the same feeling of Kunti as well as of poet.

She has written:

Poetry, at times, it would look at the paper At times it would shy away As if the paper is some strange man...

The poet is carrying poetry within in him/her, that feel of poetry which imaged from the inner mind and consciousness is part of poet's existence. In the same way Kunti is carrying Karna in her womb who is her own child. But the paper on which a poet wants to manifest that poetry is not his own, just like the social world around Kunti. Kunti knows that her society can't accept Karna. Poet also knows that the poetry which is a part of his/her inner self will lose its essence when it would be criticized by people. Kunti was having blessing from sage Durvasa in the same manner poet is blessed with divine power, but when that blessings manifests in real social circumstances it can become a reason of life long suffering. Pritam believes that when a poet deliver poem on a paper, each poem remains a step away from its completion. Just like Kunti handed over her child to a river, when poetry manifested on a paper, it gets handed over to the wind. Nobody can justify the reason behind their birth; the only justifiable motive is they just happen. To receive very powerful blessings from divine one need the body of Kunti and a poet. Both have infinite passion, Kunti's passion led to recitation of mantra and poet's passion creates poetry. They both have recognised and acknowledged the paradox of this blessing. They are well aware that blessing and curse are inter-woven.

In this chapter with a few lines Pritam discuss about her experience as a poet. Her father was studying ancient scriptures through his life. She assumes that her father was a Kuntibhoj, who was savouring some particles of that ancient knowledge. And she might have inherited an atom of the same as part of her heritage. She could not figure out when a poet came within her but when the inner poet woke up in her, her identity and experience transformed in to words.

At the end of the chapter she concludes with the role of fate in the lives of Kunti and poet. Kunti got married to King Pandu, but Pandu was cursed that he would die on the bridal bad. However he was eager to have children. So, Kunti resolved that by reciting that blessed mantra and gave birth to three sons, Yudhishtir from god of duty, Bhima from god of wind, and Arjun from god of rain. As Kunti placed those sons in the lap of king, there were not subjected to the humiliation of social norms.

Which is completely opposite from Krana's fate. Pritam comments that the configuration of Kunti and poet's fate are equal. When a poet write a poem about patriotism it does not get girdled in the milieu of gossip, but when poet write a reformative poems society never appreciate or accept it. What Kunti lost and what she gained, only the poet would know. Both of them know what are the constraints and controls of fate.

SHADOWS OF DREAM

The ninth chapter of this autobiography is 'Shadows of Dream'. In this chapter she has included a short story named 'Inheritance'. Before narrating this story she talks little about it. She reveals that the characters, places and even the poetry which is there in the story is neither imaginary not real, but she has seen these things in her dreams. She has a powerful instinct about dreams; she can remember and at times try to relate the things about the dream. The poetry she has motioned in this short story is not actually written by her but she felt that she was listening those poems. In literature, Dream vision or dream allegory is a mode of narration. It typically follows a formation where a narrator recounts their experience of falling asleep, dreaming, and waking, with the story. It is a kind of narrative in which the narrator falls asleep and dreams the events of the tale. The story is probably a kind of allegory, and usually consists of a tour of some marvellous realm, in which the dreamer is conducted and instructed by a guide. This type of literature flourished in early European literature, and it continued till Romantic age. In romanticism dream vision was considered as a creative way-out for imaginative possibilities where there won't be any rational calculation.

Pritam has used this dream vision technique for one short story and here in this autobiography she is reviling her experience with this mode to writing along with the short story. Thought her writing researcher can observe that she strongly believes that there are previous births of mankind, and she used to connect with those elements as per her autobiographical confessions. Here in this story she thinks that there are some events of her pervious birth which comes through a dream and later on she transformed into a short story.

Inheritance is the study of her artistic supremacy and Indian insight. The story was constructed to retell her involvement and belief in reincarnation. The artists of her strata can manifest the world of objective references with the command over spontaneity. Her understanding of 'Life and Death' is the result of her divine realization. She has tried to explicate the relationship between Men and Cosmic World in this story.

She started this story by explaining her experiences of writings. The story is the justification of her life and deeds. She stood with the great scholars of Sanskrit in the matter of realization who opined that the poets don't write but they are

forced to write by divine power. Although, she didn't define the process of writing as divine task, she unconsciously talked about the birth cycle and journey of life after death. It cannot be defined whether the characters of the story are imaginary or real but the characters of the story surely stand for metaphysical nature of indefinable chain of nature of life. Her scholarship merged the individual into universal as her story covered the diverse facets of Vedants, Puranas and other branches of Indian Knowledge System in the reference of lifecycle and rebirth.

Amrita Pritam knows the art of describing indescribable. Kumar stands as the catalyst agent in this story. He becomes the medium of Iqbal's fate. In the cosmological level, the mysterious role of Kumar is to lead Iqbal to his destiny that seems to be carried out by fortune itself. Kumar shines through the veil of the metaphysical world. His existence represents the peaceful revolutionary consciousness of Amrita Pritam's personality. He is Royal blood by birth. He respects the traditional values but does not follow it blindly. Sheena, his sister can share her feelings with him. He brings books, records and other stuff for his sister from Mumbai. He is not happy seeing her sister caged in royal Haveli and that shows his sense of respect towards women's freedom and free will. He is the one who opens the eyes of his father at the end.

The metaphysical concept has remained the central spirit of the story. Iqbal stands for the soul of a poet. Sheena unfolds the past without requiring any material cause, reveals the history with the sequence of vision. An eerie background of Haveli and Iqbal's experiences of metaphysical presence take us to continuous uncertainty. The king's character shows the movement of a human character. He is certain to upset the balance between good and bad. He is suppressed, confused and guilty of his deeds. He organised his thoughts harmoniously without any complication in the end to allow the hope to come up along the path of life. The dream is the proper blend of brilliant imagination and artistic presentation where Amrita justified the end by making us believe in cycle of births.

The title 'Inheritance' beautifully illuminates the terrible pity of the situation of the king. At the end, the sentiments being different here the meaning of inheritance for king and Kumar turn into fresh gold. Kumar conveyed the truth by asking openly about the real fault of successors. The pain and delusion of king fade away and familiar world reopens the possibilities of life.

The tenth chapter is second part of the forth chapter. It is titled as 'Shadows of the words - 2'. In the previous part she has discussed those shadows which were covering her childhood. Her association with letters she use to implied through the patches of moon. Here in this chapter she talks about her further experience with words. It's very obvious that any writer or poet is always having psychological, emotional and intellectual synchronization with words. Pritam has already described about words through her novel, poems and short story but in this autobiography she talked about the words which were in the form of voice.

Pritam talks about her experience as a radio announcer at Delhi radio station. She was broadcasting Punjabi programs every day. She believed that the words transposed into voice are somewhere merged in the blowing wind. She felt this especially when she read out the letters of listeners. She used to address them as 'Friends from the world of voice'. She used to answer those questions of radio listeners. Further in the chapter, she compares her experience with both the form of words, in form of voice and the written one. She felt that the words descend on paper is having but distance than the radio, because in book there won't be any live reader in front of you. While in radio or when the words are in the form of voice the presence of the listener is always there.

Initially, she used to recite her poem in mushairas (poetry function of particular Urdu language) at Lahore, Patiyala and Delhi. But she lost her interest in reciting her verse in front of many people. For her it was more fascinating that to have listeners in absentia that she was addressing, like at Radio. She realised that in solitude, when shadow of the words descend on paper – they became her source of solace. The next chapter is titles as 'Shadows of Authoritarian Powers'. This chapter is comparatively longer than other chapters. It includes so many areas like love, religion, feminism, freedom and society. In this chapter she has mentioned few couplets and poetry. In her writing she always reference of Indian mythology. She has mentioned a mythological story about her birth time that, she has born in august and its believed that deities were sleeping during the months of rain and autumn. She believed that thought her life her whole effort was to awake the deities.

Not those who are in the sky but those who are there within the people.

The people who try to awake goodness in society are always having opponents. There were many opponents when she has received the Jnanpith Award in 1983. On the day of receiving award she has narrated that story of doing effort to awake good which she also mentions in her autobiography *The Revenue Stamp*. At times things were not in favour of Pritam when she had written about Society and Religion. E.g. the issue regarding her poem 'An Ode to Warish Shah'. When she has received some legal notice at that time one her friends told sarcastically that it seems that the deities have not listen her but apparently the authoritarian powers had listened and they were raising their head.

She compares herself and her particular situation with Mirza Ghalib when she went to court because some legal issues were charged on her. She remembered Ghalib's famous couplet:

*Drank the drink of debt But felt that yes!
It will bring zest to life A day of starvation...*

She says Ghalib was in debt of many people while she felt that she is debt of fate, so that many of her own contemporaries has charged on her. Further in this chapter she talks about the situation of nation after partition. In 1986 she was nominated to the Rajya Sabha, the upper house of Indian Parliament. And there she presents what actually freedom struggles bring to the country. She describes her views on true freedom with various references. She has quoted Swami Vivekanand's story that once he went to South India and he saw that when a show of lower cast person fell on some so called higher cast person by passing through, the lower cast fellow subjected to rigorous punishment. And in utter agony Vivekanand had said: "This Kerala is India's lunatic asylum." When Pritam was in Parliament at 1986 she has said that "We are turning every province and state of India into a madhouse." She has seen the bloodshed of partition which enforced her to give such statement.

At the same time she has stated and showed a way out too by referring a mythological story of Churning of The Ocean. At that time deities have received fourteen jewels but after partition she felt that the people of India need the fifteenth jewel which should be the jewel of the strength of conduct and character. Before the freedom, people were seeking it desperately but the freedom brings the partition of India and Pakistan. So, that before freedom there was a struggle to get it and after getting freedom there was another struggle of partition. Pritam wants to convey that if a person or a society is seeking for freedom than one should evolve and uplift themselves in all manners. Without valuing the value of freedom it can only bring havoc.

In this chapter she has included few nice examples and references regarding freedom, which she conveys in her interaction with journalist of various states. When she was nominated to the Rajya Sabha, she has visited to various states like Gujarat, Madhya Pradesh, Assam and other. At that time she has interacted with various people of those areas and later on she has compiled a book which carries those aspects, she entitled that book as 'Man Manthan ki Gatha' (A Story of the Churning of the mind). She has added few incidents from that book too in this chapter.

During her visit to these various places she has come to know a story related to the Pandvas (The Pandavas refers to the five brothers namely, Yudhishtira, Bhima, Arjuna, Nakula and Sahadeva, who are the main characters in the epic Mahabharata). That she appropriately relates with Indian Freedom movement, and the situation held in India after getting freedom.

The story was like Pandvas were roaming in the jungle thirsty and craving for water. Nakul found a stream, before he quenched his thirst the soul of the water asked him a few questions and said he should not drink water without answering the questions otherwise he will fall unconscious. Nakul was desperate to drink water he has listened those questions but he did not answer those. In the same manner Bhima, Arjuna and Sahadeva came turn by turn, looked at the water, and drank it quickly. At the end Yudhishtira came, he listened to those questions answered it as per the truth of his life. At the end the soul of the water was contented; he sought a blessing from it and regained the consciousness of his brothers.

THE STRUGGLE OF INDIAN FREEDOM

Through this story Pritam actually refers the struggle of Indian Freedom movement. Where the soul of the Independence has asked seven questions:

1. Who is the repository of the word Independence?, 2. Who is the right holder of this Independence?, 3. Is power Selfdetermination?, 4. Is there a spiritual bond between power and Independence?, 5. Can Independence be given and taken as a donation?, 6. Can Independence be grabbed or looted?, 7. Can Independence be gained without the strength of character?.

It is very understandable that Pritam wants to imply that the people of India did not answer any of these questions. In the story of Pandvas represents five elements, which are five elements of our body. Yudhishtira represents human's inner mind, in every human there is always an inner sense or intuition. In the mythical story only Yudhishtira can reply those questions which has asked by the soul of water because he uses to listen the voice of present situation and answered each questions with his conscious, experiences and actions. So in the same way to solve some puzzle of life one needs to grasp such skills.

At the time of the independence people wanted to devour everything at one go. The whole purpose of the people was to survive without looking what is right or wrong. And the result is that they have survived but they live in the state of unconsciousness. After getting Independence there was a huge havoc in both the countries. Women's were getting raped. People have become homeless, and riots were going on. And to depict this situation Pritam has written a poem and few lines of the poem is:

We don't know when somebody raises a stone in his hand The first wound is inflicted not on a human being but on humanity The first flow of blood on the soil is not that of a human being but Of humanity The first body that falls on the road is not that of a human being but that of humanity.

She wants to convey that above all religion and patriotic feeling there must be the essence of humanity. A person can love his religion, nation and family but if a person forgets that ultimately he/she is a human being then there won't be any meanings for his/her love for religion or nation. She talked about communalism in the poetry. She said by attaching communalism with Hindu, Muslim or Sikh nothing will come out. People have completely misunderstood and misused the word communalism. At the time of partition communalism was changing it shoulder one by one, sometimes on Hindu, Muslim or on Sikh. She explains that the meaning of democracy is a unity of soulful, conscientious and thoughtful people. Those people try to develop their nation with some logic and thoughtful action not with the stone in hands. Pritam believes that no matter what so ever the field is, whether it is politics, religion, society or literature. There are only two types of people one who loves the words and value it and there is another type of people who trade of these words. In this autobiography she discusses about the religion. She has narrated the poem "Whom do I wish the New Year?" in which she depicts her pain for two partitioned nations. She has wondered that in the situation of sheer blood sheds how a new year has arrived. A new year is always associated with new hope and happiness while here in the poem she has described a new year after partition which is dreadful. All the blood sheds which happened at the time of partition, was completely based on religion.

Pritam believes that the place of religion is used to be in people's heart, mind and in courtyard. But some people throw it out from their heart and mind and bring it from the courtyard of the house to the marketplace. People have not understood the true meaning of the religion. If they have understood the true religion of the nation then there won't be any issues regarding, majorities and the minorities. In reference to the humanity of people, she has referred to one Dagistani abuse that 'May you forget the name of your beloved!'. If a person will forget the name of his/her beloved then what will remain in his/her life. In the same manner Pritam implies that the humanity is the true beloved of human being, if he forgets that than nothing essential can remain in his life. Especially at the time of partition it seems that the human has forgotten his humanity.

Pritam emphasizes on an individual thinking ability, she says that the concept of freedom starts with freedom full and individual thinking. In reference of writing she says that there is altogether a different power behind an individual writing. She elaborates this thing with one fine example that, the act pen has multiple manifestations: like if it emanates for juvenile pleasure, then it turns into stagnant water. If it emanates only from the purpose of making money, then it is tantamount to fake goods. If it emanates merely from the lust of achieving fame, it is a blot on creativity. If it emanates from an ailing mind, it turns into polluted surroundings. And if it emanates to please the powers that be, it turns in to fake coin. As this chapter progresses further, she has shifted her focus from freedom to her individual being and on her individual journey.

One can simply observe that she often takes references from the Indian scriptures. To unfold her inner state she has again taken a reference of the scripture of Tantra. She has expressed that how one poet takes a birth. As she has explained that, Brahma's unstated state has been termed as 'Aadi Prakash'- infinite light. That transformation of Brahma from formless to form is through the infinite light and this process is the very process of the birth of a poet. Brahma emerged from unstated state to a stated state and that power of imagination leads to the creation of this world. The transformation of Brahma is actually a symbolic representation of the process of creation. She includes a poem in the form of nazm to reveal this creation process in a better way.

I was a formless I This was I's determination- which took to the form of water This was the determination of you – which manifested like fire And the light of fire started floating on water This is the event of the prehistoric times...

PROCESS OF CREATIVITY

Through this poem Pritam wants to connect herself with the process of creativity, in which she has transformed from formless. There are two different genders existing together which are addressed as 'You' and 'I'. Those 'You' and 'I' represents the elements of fire and water. It seems that there are binary opposites which play with each other and creating a way for creativity. Poem further talks about the 'I', that the soil of 'I' was having craved and it got the ocean of 'You'. Poetess says that there was fragrance of the flesh of his and her. The existence of these two people is considered as the real and true creation. The whole world has emerged later on. The image of two existences which are from opposite gender is more relatable to the concept of 'Ardh-nareshwar', half-man and half-woman. She connects this concept of half-man and half-woman with the being of poet. She believes that the first poet on the earth was not only a man or woman but that poet must be Ardh-nareshwar.

According to her the Indian Vedic books and Upanishads came into existence about two thousand years before Christ. She has referred to many references from Upanishads and with special reference of Rig Veda Pritam talks about Self

Knowledge. There was a Rushi named Madalas in Markandya Puran, he was a great scholar of self – knowledge. There were wives of Rushi's namely Gargi, Ansuya, Sulabha who carry forwards this knowledge to their children and it travels through generations. But by the time the concept of Ardh- nareshawar and Shiva-shakti got lost. On the place of Shakti the fear has come and on the name of Dharma so many religion came. The Vedic concepts were vanished gradually. From the ancient to modern time the importance of the self knowledge is always essential. May be in ancient time it was quite uncomplicated to attain the self knowledge, but in modern times due to development of various psychological and existential concepts it has become difficult.

An autobiography is always incomplete if an autobiographer does not talk about the self - knowledge. She believes that the journey of her life and her thinking can be encapsulated only in the one word, which 'I' is. Every human being passes through the journey of 'I', but this journey differs from person to person. Pritam's journey remains partly struggle full and partly peaceful. She has suffered from the darkness of depression too in which an ordinary person can lost his way. But Pritam has overcome almost most of her difficulties which she has faced in her life. She is describing her life journey through few couplets of the poem:

This is the journey from 'I' to 'I' The journey from slavery to love The journey from roots to conscience The journey from word to meaning The journey from There by the journey from finite to infinite the limited to limitless

METAPHORS OF PRITAM'S LIFE

The poem carries on the metaphors of Pritam's life, like the word slavery represents nation's slavery for British Governance. It depicts the state of pre and post independence. After few year of partition the life of Pritam started filling with love with the entry of Sahir and Imroz. Her childhood was rooted among religious Punjabi literature. By birth she was Sikh and her father was preserver of Sikh religious scriptures, but by the time she evolved from religious to humanism and to consciousness.

As she was writer and poetess so she says her writing process has developed from words to meaning. The true development of a writer can be considered through his/her inner transformation during the writing process. If one observes Pritam's writings in form of novel, short-stories and poetry then one can surly say that she has slowly and gradually she grows beautifully, in the matter of literature as well as for life. Further poem talks about transformation of her being from limited to limitless and from finite to infinite. All the previous autobiographical writing of Pritam talks about few events with mention of date and places while this particular autobiography talks about the things with a different prospective. Things were finite and limited when was very young, there are plenty of incidents in general and personal, like she was frightened and disturbed by the partition of India and her unaccepted love for Sahir Ludhianvi. But after passing through all these ups and downs of life her thinking and being was inclining towards the spiritual development. In this autobiography 'Shadows of the Words' she has described every major and minor events of her life in the form of shadow which a fine example of transformation of finite thing to infinite things.

As this autobiography develops her talks more about how her journey of 'I' has started and ended. In Indian culture and society the religious identity is the very first identity of any person. When she was in search of 'I' she realised that she is not Brahmin, Kshtriya, Vaishya or Shudra. She also doesn't belong to various Hindu religions like, Hindu Sikh or Muslim. By birth she was Sikh but after realising the falsehood of so call religion and cast. So she identifies herself with the caste Charak. In ancient Sanskrit texts the Charak means wondering scholars. The one whose urge to pursue study in life never finished is called Charak. When one's entire life is devoted to dissemination of knowledge and wisdom then he/she is called Charak. Meanwhile Pritam's life journey, specifically when she was in search of her identity she realises that her personality is like a Charak, whose purpose of life is to spared the knowledge and experiences which she has earned through her life. The Indian tradition believes to pass on the knowledge from one generation to next generation. Her whole effort was for that. She has distributed those things with thousand of hands which she has gain through her two hands.

At last she elaborates two elements, Love and Religion. She believes that the events of love and religion happen internally, from a deep within. In love people use to have faith in another person and in religion it is in the respectable divine energy. The element of faith is very crucial for both the things. But in our country under the name of faith in religion people has become fearful. True religion makes a man free from fear, but on the name of religion human being has been asked to relinquish the power of logic. In every religion people are being tempted on the name of heaven, and their souls are being misled by implanting the fear of hell.

For depiction of perfect example of love and religion she exemplified the life of Rabia. Rabia was a Sufi mystic. She was known for her pure unconditional love for god. There is one famous poem by her who gives the true definition of love and religion.

If I adore You out of fear of Hell, burn me in Hell! If I adore you out of desire for Paradise Lock me out of Paradise. But if I adore you for Yourself alone, Do not deny to me Your eternal beauty.

While discussing the elements of love and religion she ponders upon the importance of inner experience. She defines that the human mind is intertwined with conscious and unconscious minds, and in addition there the whole process of civilization. In all these odds the one who can think on his own, the one whose voice is empowered, the one who reaches out to the conscience of the people, the one who reaches out the essence of each and every faith, the who of reaches out the humanity of the human beings.

The way time is divided in two eras, before Christ and after Christ, just like that there are two difference states in creative process. That is creative act before inner experience and creative act after the inner experience. Pritam believes that the writer or any artist should go through the inner experience. Inner experience brings better insight in the creative process. Researcher can observe these elements of inner experience in Pritam's writings. Her autobiographies covers both the sides, In *The Revenue Stamp* she talks about events with the mention of date and place while in 'The Shadows of Words' she is more focused on her feeling, experiences and inner world rather than some events of outer world.

In reference to religion Pritam experienced in her times that, it was usual to sway and mislead the common people on the name of religion but even in the field of literature so many poets, writers, journalists who has become Hindu, Sikh or Muslim writers and journalist. There are some incidents which Pritam opposed in her childhood which is described in her autobiography *The Revenue Stamp*. She believed that if human being could divide water, sky and sun on the name of various religions then they would have surely divided that too. After partition as India has Pritam who bothered about troubles faced by people of both countries, In Pakistan there was such writer too named Mazhar ul Islam was also moved by the situation. Pritam mentioned his words which are in the form prayer:

*Oh God! At a distance from GT Road Mud roads have mud houses
In their courtyards, fill the plates of children
With fresh loaves from tandoor and home-made butter
But keep them away from the crows...*

G T Road is known as Grand Trunk Road. It is one of Asia's longest and oldest road which passes through Kabul, Islamabad, Lahore, Delhi, Kolkata. It covers countries like Afghanistan, Pakistan, and India. After partition G T Road symbolise the only connection between India and Pakistan, after partition people were homeless and helpless. So, here poet talks about crucial situation face by them, that crows which refers to a group of people who use to take advantage of helpless people. The poet wants to convey that such people just not snatching bread of human beings but they are also depriving human beings from their humanity. Poet tries to transfer his feeling of helplessness into prayer, which directly appeals to Pritam. Towards the end of this chapter she presents few poems and a semi-chapter or another part of this chapter titled as 'In the Sunlight of Words – In the Shade of Words'.

The first poem she has added is without any title and the poem starts with a line, 'A line on the forehead and a candle in the church that's what I am!'. This poem reflects the post partition trauma along with some references from Indian scriptures. In the first part of the poem she considers herself as a candle of a church. Here, the church stands for any religious place; basically Pritam wants a symbol of candle which can represent a light and long burning. After the partition she felt like she is a candle and through this metaphor she convey that she carries a pain in her heart just like candle is caring a fire. While caring that pain she use to go to the church and coming out with a burning eyes. Afterwards she tries to transform that burning pain into words, and when those words transgress the paper it touches the body of the earth. That very pain which she was caring within her gets soaked in the blood of the earth. Pritam said that the she was unable to find any saviour in her days, so she use to flickered and twinkled in the form of candle's light while listing the sound of bullets and guns. She wishes to return to such a church, which was yet to built in any country.

According to her, there was not any church in any country which can completely vanish the pain of humanity. So, that the candle is perched like a wrinkle on her forehead, which represents burning and pain. Further she gives metaphor of havan-kund's fire line as it is a line on her forehead. Here the havan-kund refers a symbol of meditation. She wants to imply that every Hindu ritual provides a mental strength and the fire of yajna is more like fire of soul. In Sanskrit the word Pashu (animal) has many connotative meanings, but basically it means it carries a load. And human being also considered as animal of God, which means he carries the God residing deep within him.

By the time the real meaning got lost, and people use to scarify real earthly animal in fire. Just like that, at the time of partition of India and Pakistan the dark

phase became darker. On the name of faith and unity the logical and humanitarian strength of human being got slaughtered. However she wants to convey that even in the dark phase she remains untouched with those dark elements. At the end of the poem she says that the fire of contemplation emerges from the fire of soul that is the true attitude of her being.

Overall this poem talks about religious, partition, sensibility and humanity. She has taken references from Hindu and Christian religions, but she wants to convey that if the human being behaves insensibly then it brings the painful scenario for the whole humanity. Poem reflects that she believed that people got divided on the name of faith and unity. On the name of freedom people has compromised with their logical and conscious being. Pritam certainly having sympathy for

those victimised people of that time but she stands far away when anything asks for a scarification of logic, consciousness and sensibility. She can scarify for humanity but she won't scarify on the name of religion and faith.

The second poem she has mentioned is 'God of Forest'. The poem again talks about partition but with a metaphor of forest. In the very first stanza she has said that, there is a sandal tree and behind the Ashok Vatika and there another Bodhi tree. Between these two trees a ghostly tree has mushroomed. This ghostly tree refers to the partition situation, sandalwood tree is a symbol of richness of India and the Bodhi tree under which Buddha has attain the enlightenment symbolise the nature of love and compassion. but this partition of India after independence brought so many unpleasant things.

This ghostly tree became a reason of wild fire. Again in the second stanza poetess has address the God of Forest and said that this wild fire encounters the travellers and becomes an elusive deer, due to the tree travellers get lost in the forest.

In the same way the partition of India has misguided many innocent people. In the third stanza she prayed to the God of Forest that one should tell this tale of Ghostly tree to Vishwakarma, he is considered as divine architect, he has created fabulous weapons for gods. So, here she is urging the God of forest to call Vishwakarma and cut that ghostly tree with his weapons. Through the poem she wants to convey that partition has created havoc in the both countries, in that time the humanity of human was in the crisis. People were facing emotional, financial, physical and religious struggle. Poetess wants to invoke such a God who can vanish all of the trouble and struggle on the time of partition as well as for coming generations.

The third poem she has added in this chapter is titled as 'Prayer'. This poem again talks about partition but with different reference and metaphor. Here she tells that the season of sadness will go long, because winds of firearms are blowing. When blood is divided in partition on the name of religion, the womb of motherland cries out. Partition brings fearful leaving. People use to cook fear instated of rice, there were not knowing whether they would be able to eat that food which they are preparing.

In the first stanza of the poem Pritam talks about the sadness and fearful atmosphere after partition and afterwards she address the people of both the countries and request them to pray. She counsels the people to seek blessing to God that on the paper of motherland the date of peace may inscribed. The ray of sun befriends the forehead of human being, and the light of the moon stands a witness to the dark path. Overall in the poem she wishes for love, peace, sanity and security. Other poem talks about the cruel phase of partition while in this poem she seek for blessings which can bring peace at everyone's motherland. If any person prays with his whole heart and holy intension then God must grant his pray. So that she has urged to all people to pray for peace.

At the end of this chapter there a short sub-chapter titled as 'In the Sunlight of Words- In *'The Shadows of Words'*'. Through the whole chapter Pritam talked about the authoritarian shadows which were there in her life in various forms but here at last she talks about 'The shadows of words'. As per her writing style she has referred many things from Indian mythology and scriptures, like The Mahabharata, The Rigved, The Kadambari, The Chanakya niti and many more. By presenting and referring those scripture Pritam wants to convey that, in ancient time India was a land where words use to rise like a sun, grow like a huge tree and people use to bask in the light and warmth of those words and even sought shelter in their shade. As time passes those shadows of meaningful scriptures got vanish. There was a time in India where unity in diversity was the characteristic of the nation but after partition it brings rivalry. So, at the end Pritam felt the warmth in her words is lost somewhere as well as the shadows of her words too.

The twelfth chapter in this autobiography is 'Shadows of Contemplation'. In the beginning she has declared that she has written 'Hujre ki Mitti' (Soil of Mediation) which describes the journey of her inner mind is also a part of her autobiographical writing. She has never tried to mediate in a typical way but she has experienced it in terms of the journey of her inner mind. There are few shadows of contemplations which she has discussed in this chapter, which is already there in her book 'Hujre ki Mitti'. It's necessary to observe those shadows of contemplation because it leads her in her inner journey.

She has presented a variety of consciousness through which she has passed.

The types of consciousness which she has discussed are physical-psyche consciousness, Yin-Yang Consciousness, Psychic-spiritual consciousness, collective consciousness, consciousness of Debt and Creative consciousness.

Through the physical-psyche consciousness she presents that almost every human being do a journey at his physical as well as at psychological level. This journey depends on person's surrounding that, weather the person would more focus on his physics or psyche. When there is only a physical consciousness, human would be just like another animal who only knows how to satisfy its all kinds of hunger. But if one achieves psychic consciousness then human would be more sensible and responsible about his surroundings. For that matter Pritam gave an example of her poetry, that her poetry are there to give message to the people that they should become free from the physical and mental slavery.

Secondly she has talked about Yin-Yang consciousness. It is a representation of energy where there is some female element in male and masculine element in female energy. Pritam tries to represent how she used to visualize this consciousness in her poem titled 'Vyapar' (Trade). She tells that Yin energy's form is invisible and Yang energy is visible. One can also term them as gross and subtle forms and conscious and subconscious too. Rigidity is a consciousness which

goes off to sleep and consciousness is awakened rigidity. Pritam felt the suffering when she realised about the truthfulness of the sleeping consciousness of the society, which she has tried to narrate in that poem.

Further she talks about Psychic-Spiritual consciousness. A human is the recipient of God's finest gift, which is an alchemic element in his mental consciousness. The base of spiritual consciousness is on the ability of being aware. The awareness can be activated in two ways, one way is to acquire knowledge of every kind, to observe, conserve it, and transform it for his scholarly gain. Through this one can become a leader in one's area of expertise. Another way to use awareness is to use it for his inner contemplation. If one uses his awareness for his inner transformation then one can reach to the state of sage. She has addressed all poets and said that poets can achieve the psychic-spiritual consciousness if they would get over their worldly matters.

She has talked about Collective consciousness. She referred to Sufi saint Bulle Shah, he has said "In God's name, I have opened forty knots." Pritam refers this as a process where one comprehends the unity of cosmos, the knots of all the castes and births have to be untangled. When the knots of each individual's collective consciousness of unity germinates from collective consciousness, and its destined destination is that each atom in the universe gets related to that unit. Further she discussed about Consciousness of debt, she believed that there are three types of debt on every human being. Those are the debt of deities, debt of sages and paternal debt. There is a story behind the debt of deities that God sent all the deities on earth, those deities use to roam around on earth but could not find a suitable place to live. So, God has suggested them to live in various body parts of human.

The god of fire remains in human's speech, Jupiter lives in each and every pore of his body, and the god of Rain found his domain in his heart. Similarly, the energy of a sage is not merely a name, but it is a source from where human derives the power to think, which is instrumental in evolving human being's mental power.

Pritam contemplates that through her nazms she has adopted the form of revolution and by doing that she was clearing the debt of deities. She has washed her hands in stream of consciousness which clears her debts of sages. By offering the gift of fire to the lamp of tradition she has cleared her paternal debt. Then she discussed about Creative Consciousness. She said that every artist is blessed with creative consciousness but one should know how to utilize it. At the time of creation, which endorses the collective consciousness, becomes a very faithful representation. For the faithful, this is the time when the history of community and region too is filtered through many sieves.

Towards the end of this chapter she has talked about Consciousness of Mira.

In that she has talked about the seven fold truth of consciousness offered by Shri Aurobindo, seven destinations of stream of consciousness defined by Sufi thinker, seven possibilities lying within human's unconscious discussed by Shri Rajneesh. Pritam defines that the consciousness of Meera is different from others forms. Meera has conceived every single atom of the universe as hers. When she has become one with the universe, she starts dancing. The way Meera has chosen was a way of love and gratitude and Pritam felt that she supposed to belong to the same way. As she discussed that she has panned her Para-physical experiences in her book named 'Lal Dhage ka Rista' (Bond of a Red Thread). So, here she has only presented that experience through a soulful nazam, titled as 'I – am a witness of that moment' in this nazam she has tried to give extract of her Para-physical experiences in a poetic way.

At the end of this chapter she has talked about Soil of Hujre. Hujra word is derived from Arabic it means a room of prayer. She has presented a nazam to elaborate her feeling. In that nazam she has narrated that one day God has come to her tree and sought a blessing, she has turned each drop of blood into word. She has urged God to come again and let the last word of her soul drop in his lap. In this nazam she has used the word 'God' not in a conventional way but it refers to a cosmic consciousness. She confessed that because of an absolute grace, each drop of blood kept getting transmitted into each word and that makes her life worth. She realized somewhere in her life that she is a soil of Hujre. She has surrendered the seeds of consciousness to darkness, which darkness has to become the subconscious mind of somebody. Again some consciousness has to take birth from that sub-consciousness. The last thirteenth chapter titled as 'Shadows of Energy Particles'.

The shadows of dreams were long as much as her life. She mentions in this chapter and previously also that she was able to listen the voices in her dreams too. She has discussed about her dreams in detail in two books namely, 'Laal Dhage ka Rishta' (Bond of a Red Thread) and 'Agyat ka Nimantaran' (Call of the Unknown). So here in this last chapter she has talked about her particular dreams. In the introduction of this chapter she has clarified that in one of her dreams in the night of thirteenth and fortieths December, 1987, she was in a green valley and a sage was sitting on that top of hill and that sage has given dixa to her. She tries to present that experience of life as 'Shadows of energy particles.' In this chapter she has discussed about those events which she has never published.

First, she has talked about Shrinath. She saw a night that piece of the skies appeared sparsely from the skies. Initially it looked like a cloud to her but after that piece of the skies merged into sky and blended with a voice and she heard – that was the adi yogi Srinath. Here Shrinath represents the blackness and valuable emptiness. At the end everything merges into blackness and there is an eternal peace in that blackness. Further she narrated another dream; she titled that dream as 'Wake up Oh Sleeping Sahiba'. In dream she has seen herself as she is caring a brass pot on her head in jungle. Suddenly a little boy standing on a stone helped her to take off the pot from her head. At that time water spilled over from the pot and drenched her a bit, and that feeling brings peace to her.

CONCLUSION

She was surprised by looking in the pot that, there were some red flowers too. The boy looked at her and he laughed a lot, in dream she realised that he was a baby Krishna. After waking up she was searching him in her room but she was not able to see anything in dark and the room was cool. She was not aware about time also and the title of this incident slipped from her mouth. So after the dream of Shrinath she has the dream of little Krishna too. This shows that she has conceived the Hindu concepts about Shri Krishna very deeply, and she associated herself with those things. Second last dream in this chapter is noted on eighteenth of June, 1995. Titled as 'Fervour of the Fragrance Within'. She quotes the great Sufi mystic Sultan Bahu and said that the sapling within became fragrant when it was about to bloom. The experiences she has gone through in her dream are like fragrance, which cannot be transformed into words. She realised that whatever she was writing since long was different than some inner fragrance and experience. The description of such inner experience was running through her veins but not a single word came closer to her pen. On twenty second June she has noted on her dairy that 'The Night of Super Union'. Reader can get that she has experienced something like salvation, some point of time where mortal get united with immortal.

The last part of this last chapter is 'On the Banks of Two Rivers'. In the first paragraph she confesses that she wants to cross the river of the heart. This reflects her previous life, her urge to pass through all the emotional wave of life. That single line holds the essence of all she has gone through. She said that in her childhood she heard the sound of the bank many time. And at that time she has written "You set me free, I have to reach out to the waves." She often felt that she was floating in the river and finally other bank stretched its hand and held her back from drowning in those waves. This experience she has narrated in her many poems too. After forty years she has stated that "I'm standing on the bank of consciousness" before this state whatever she has faced could be a day dreaming about life. One can see a transformation in her by observing her statements.

She has overcome so many worldly and emotional things, but even after having conscious state she urges to supreme power to dissolve her all question. With all consciousness she has noted this experience on Twenty-fourth May of 1995. She has received many things and signs from unknown but she was not able to find a way. At last her only wish was to go beyond the questions. But she was not sure when that state will come in her life. At last she just prays with sheer agony that she has to go beyond all the questions. In nutshell, in this study Amrita Pritam's novel *Shadow of Words* is examined with reference to "Matter and Manner". It is a critical study of theme and technique employed by Pritam. The phrase "Matter and Manner" is defined as subject and style. The study shows how Amrita's employment of subject and style are interlaced in this work *Shadow of Words*. In this study, Pritam's personal experiences are examined. They are certain captions used in this research as a core arguments. They ran and spread across the research paper. They are vividly investigated namely, they are: Partition of India, partition devastation, Punjabi milieu, ethos at the time of partition, partition and its slaughtered, narration of silence, struggle of Indian freedom, and Pritam's process of creativity. Works Cited

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