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## Discovering the Voice of Women through Archetypes in Baba Bullay Shah's Verses

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### ABSTRACT

Baba Bullay Shah known as “the Rumi of Punjabi Sufi poetry” is a strong voice of defiance against the caste and class system of his times. He used the voice of women to denote his divine love in the traditions of Ibne Arabi but he strongly condemns the patriarchal repressive traditions through his poetry. He raises his objection through the archetypical characters against the mal-treatment of the women. The women have the quality of the divine love and devotion towards their loved ones but the society does not acknowledge their elevated status. This research tries to find out the ways through which he determines the roles of women in his poetry, using the archetypes from the local folk lore for his mystical love. This will also discover how Baba Bullay Shah objects to the treatment of women in its class and caste system divisions. This discovery is done through Berry's (2009) matrix of deconstruction in the post structuralist manner, while using the model of “Tauheed” and categories of “Tareeqat”, from Ibne Arrabi's Cosmology Model, for to reach the divine love.

**Keywords:** archetypes, Ibne Arabi and Peter Berry's Model, female voice

### Introduction

Baba Bullay Shah, is also known as the Rumi of Punjab, who preached indiscriminate love for all, (Rafat, 1982) According to Osborne, (1976) he was born in 1680 A.D and died in 1785 A. D. There have been many myths fused in reality about his life, early childhood and the three phases of his spiritual and poetic growth. He was from a turbulent and chaotic political milieu where The Sikhs were establishing their rule on the ruins of the Mughal Empire. Nizami (1961) explains that there was despondency in the decaying social and religious structures of the then society and voices against all evils as caste system, patriarchy, class system and racial divides had been echoing around. Among these was the audacious most voice of defiance, and that was the voice of Baba Bullay Shah. Thapar (1996) remarks that the women and weaker were the marginalized portions of the society, suppressed in the feudal and patriarchal system. Bullah raises his voice against discriminatory treatment for the marginalized, in unequivocal terms, by adopting a woman's voice. In Punjab, for the first time kaafis were used by the Sufi saint baba Farid who adopted the female voice to woo for Divine love. Patterson (2008) propounds that the phenomenon of “bridal mysticism” is not uncommon in the world's other mystical traditions. His version of the adaption

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of female voice differs from that of the traditional original one. It's he who becomes a woman and considered God to be his groom and beloved.

If we trace the history of sufi poetry, we will find Rabi'a al-Adawiyya (717-801 A.D), from Baghdad, singing songs of love, peace and tolerance and became the first Sufi poet in the Islamic world. Rizvi (1983) understands that when she talks about the feeling of love faced by a woman she is sincerely and honestly depicting her feelings, while pursuing tasawwaf (Pantheism). She laid the foundations of sufferings and pain of separation, in love for the Divine. Centuries later we hear from the Sufi poets of the south Asia adopting the female voice to describe the pangs of love like the pangs of agony and suffering faced by women. Women mystics, set the norm and language for Divine love for the Sufis who followed in the line. Further, Hawley (1986) discovers that this love which uses the bridal symbol in Bhakti poets, is also seen in 'Gopis' and 'Devis', revolving around Krishna (1938), to appease Him. The poet is like a woman who is totally submitted to the will of her husband. Hindu mystical tradition, in the subcontinent, already had these archetypical forms of beloved and loved ones which trickled down in the Sufi poetry. This feminine voice is, as Hedman (2013) believes is resurrected by the Hindu mythological goddesses, Parvatee, Seta, Radha and Kaali, who are role models for the attributes that they represent. We see the rebirth of all those models in Heer, Sassi, Sahibaan and Sohni. All these mystical voices are reproduced by the Sufi poets of the time by using the female and male characters from local folk lore.

Schimmel (2003) observes that Ibne Arabi uses metaphors of a woman's love for a man when he elaborates divine love. Schimmel (2003) calls this as the 'Primordial Beloved'. Such metaphorical allegories had reversed the roles as Sufis used a feminine voice to express Divine love. Chittick (2007) noted that the concept of female human lover looking forward for unison with the Divinity is an omnipotent theme in Indo-Persian, Urdu and South Asian vernacular Sufi poetry.

Bullay Shah had to live in separation from his pir-o-murshid for 12 years and during that he spent this excruciating time with the most condemned and marginalized portions of the society from the lowest caste while dancing and singing with bards (Rizvi, 1983). He had to smother his ego so he lived with families of bards and be part of their dancing and singing from street to street. He came to know how women were treated and how they remained subservient to the wills of men. He never forgets the woes of women of that society even when he is in deep love with his beloved researched that throughout his work he talks about the marginalized and down trodden women and eunuch of the society and their grief. The Sufi literature produced during the times had the gender ambivalence and Baba Bullay Shah's poetry takes up certain roles in conveying mystical love.

### **Research Questions**

- How do Baba Bullay Shah's kaafis use Archetypes to display the roles and status of women?
- What role Sufism plays in determining the archetypical role of women in Bullay shah's poetry?

## Significance

This paper aims to see the role Baba Bullay Shah assigns to the female voice through his mystical love to the Divine. To condemn the class divisions and cruel victimization of women, he raises their level and status from lowest to the spiritually coveted levels by assigning them archetypes. He chooses women's voice with the purpose of raising their status and to give them a revered voice so they could be heard.

## Literature Review

For my research I have used Ibne Arabi's theory of finding unity with the One through symbols or archetypes, using model by Muhyi'ud-Din Ibn 'Arabi (1165-1240) to find oneness with the divinity. He has formed steps to reach oneness while using symbols to display the love of women for their beloved. In all his steps which are called 'tareeqat', he used the devotion and love of women to reach Divinity. It is the identicalness of women with love that he used them as symbols, (Chebel, 2010). The archetypal roles of women lay rules for the sufi love reaching the step, 'kamil', means perfection and the next step, the one, and the 'wahid'. This opened up a concept of universal love which is extended to all and for all. (Schimmel, 2003). Sufis and the people of heart believe in the forgiveness of God rather than his wrath. It is more like a mother's love for her obstinate children whom she pampers and loves to spoil. Ibne 'Arabi's central teaching is love which opens arms to embrace all as he believes God is everywhere and for every one remains the same. This concept of '*wahdat al-wujud*' — 'Unity of being' is Pantheism. God manifests in creation in the universe. So, there is nothing to hate and nothing is out of this embrace of love. Persian expression *hama - oost* — 'All is He' — summarizes the concept of love, indiscriminately.

Schimmel (1975) notes, this form of love is a high form of spirituality which is at the crux of all religions. Ibne 'Arabi's acceptance for diversity creates 'touheed', Oneness.

Pearson (1985) relates that Ibne Arabi sees the world of souls and not of gender. He found out that the gender barriers are fluid in this love and the important aspect of the love is soul which has to be refined to meet the God who is the Ultimate and created the world by breathing his breath in Humans. In his theory women are an important factor as they are archetypes of piety. They are subdued and are full of love and devotion. So, he uses them as archetypes to describe his love to God. Sufi love is actually a circular movement in which from where ever a lover starts to revolve, he is surrounded by His love. Hence in the model of archetypes, we see circles overlapping a huge circle which is the center of the devotion. Schimmel (1975) interestingly notes that feminism is the agenda of the Sufi poetry as they highlight a woman's role as moderator between the outer and internal worlds. She mediates between God and man, between society and the Sufi. So, she should be sublime in character and value to match the kind of love she represents. Baba Bullay Shah uses the voice of women in order to give that status to her, which he starkly noted while staying with the lowest part of the society being, marginalized and the most down trodden part of the society, torn in class, caste and gender divisions. (Usborne, 1976).

I wanted to research about the roles the archetypes play in defining status and role of women in the society? For this I also reviewed the archetypes and its theory which was first used by Ibne Arabi. He provides a flexible definition for any archetype as a reality which is primordial and is fixed in minds while associating the attributes with a reality.

The basis of Ibne Arabi's Pantheism lies in the Ayat from the Holy Quran, when God says, He wanted to be known so he created humans and breathed his breath in them. This is actually akin to the concept of incarnation of God in humans and Humans are identified as God.

The idea of archetypes to be used in Sufi poetry is also used by Ibne Arabi. Archetypes are the heroes or the lovers that have been assembled out of a long heroic tradition and are nurtured overtime. In folk lore Ranjha is an Archetype for lovers for all the collective memory. We find him as a metaphor in the poetry of Warris Shah, Baba Fareed and for Bullay, Ranjha is a rebel hero who has a divine right for reunion which he ultimately achieves. In the same manner we have the spiritual consciousness for Heer and Sassi and Sohni. Bullay shah uses these images in his poetry as Chittik (2007) observes and his archetype is a lover so everything that comes to his way of love has to vanish. He is like Ranjha a rebel who has to deal with the multilayered structures of domination of institutions and divisions which are deeply settled in his memory

The female lover is the archetype for Heer, Sohni and Sahibaan, created out of the collective understanding for a lover like them. (Hernandez, 2009). We already know their chosen path which is full of travails. In the ends we know they are spiritually united as in our psyche we have attained it.

Bullay Shah has been voicing the female knowing their degrading status. Doerre (2004) asks all Sufis to portray through the female voice all the horrors of patriarchy. Abbas (2003) claims that Sufis are near to God and are known as selfless lovers so their transgressed voices are heard more loudly.

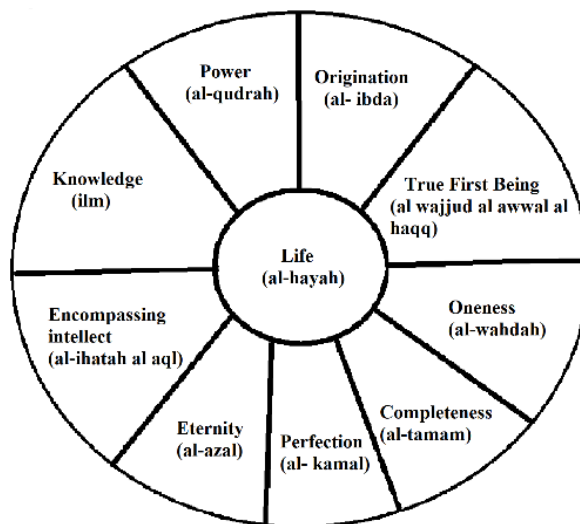
Baba Bullay Shah uses all these symbols that are in the human psyche and exist in our memory, by being a woman himself. Being a rebel and notorious for defiance, he uses the archetypes to associate women with Godly love and tries to promote them in their status, (Chittik, 2007). He does not want an equal share for them in the world but wants his readers and listeners to see the world through them not through the colors of caste and class system. His Sassi, Heer, Sohni are different from the ones we know so we have to struggle to find out what exactly these archetypes stand for. He transgresses in their existing shapes. He forms a defiant stance and does not care what it may cost him. Grover (2015) establishes that this kind of representation is unseen and we are also sure that the transgression is not transgendered. When Bullay Shah adopts a female voice, he is feeling himself humble and subdued and he wants to feel one with a woman in her grief and in pangs of separation. He loses the identity in this process and losing identity is what a rebellious Sufi does. (Ernest, 1997). Hence, he can wear a woman's attire and dance in streets and becomes a sweepress and invites the caste ridden society to visit him and have a feel of what they experience. Osborne (1976) notices that castes and genders are abstractions for him, which take the soul away from the beloved so he changes his gender and voice to undo the harms of patriarchy and caste system.

For this research I am also using a post structuralist’s model of analyzing texts. Berry (2009) in his book, *Beginning Theory: Introduction to Literary and Cultural Theory*, compares the methods used by Structuralists and their limitations. The textual, verbal and linguistic existence of texts is analyzed in his model. I used the matrix to analyze the poetry of Baba Bullay Shah in matrix. This helped to uncover the meaning cryptically hidden in archetypes and symbols using the paradoxes which create binaries.

### Research Methodology

I am carrying out this research in order to examine the role of women that Baba Bullay shah assigns to women. I chose Baba Bullay Shah’s verses from his Kafis, because they are in vernacular Punjabi and I could easily connect the archetypes to them for my analysis.

A majority out of his 150 Kafis, as Nizami (1961) found out have this female voice to show his love to God. While throughout we feel the basic influence on Baba Bullay Shah is of Ibn `Arabî (1165-1240). Chittrick (2010) who is the interpreter of Ibne Arabi’s Philosophy and theory of Wahdatul Wajud in English, has also interpreted Ibne Al Arabi’s path to obtain perfection, ‘Kamil’, by being one with the beloved, who shuns his gender, caste and creed for it. These steps are drawn in a model created for this research based on the ‘diagram of cosmology’ given in Miguel Asin Palacios’, book on Ibn ‘Arabi, *El Islam Cristianizado* (1931.ed). This is a wheel of life where the “touheed”, is achieved through certain other elements but all have a central point which indicates the oneness of God and life itself. From this life all other paths emerge. The model constructed for this research has the same elements for “Tareeqat” but made in overlapping circles, to show their connectivity with the middle circle which is the “Hayat”, the Life itself. This is identified as “the self”. This self and identity are achieved through completing the processes called “Tareeqat” (path). Each circle is a part of the “Tareeqat” which joins to form the part of pantheistic philosophy of Sufi love.



**Figure 1.** Cosmology model by Ibne Arabi, given in *El Islam Cristianizado* by Palacios (1931)

I have used the symbols as archetypes in Bullay shah’s pantheistic theory. The research uses elements of ‘Touheed’ as placed in the Cosmology model by Ibne Arabi, given in El Islam Cristianizado by Palacios (1931) for analyzing and finding answers for my research questions. I have used Berry (2002, 2<sup>nd</sup> ed) model of deconstructing the symbolic representations of archetypes while analyzing them.

This model has three categories of deconstructing text in “post-structuralist manner”: verbal, linguistic and textual category for to deconstruct the text for archetypes.

In this verbal stage he uses close reading through different steps, to clarify ambiguity; in the linguistic category he deconstructs linguistic clues which create paradoxes through certain binaries; the textual category includes the overall impact of the theme and its influence on the text.

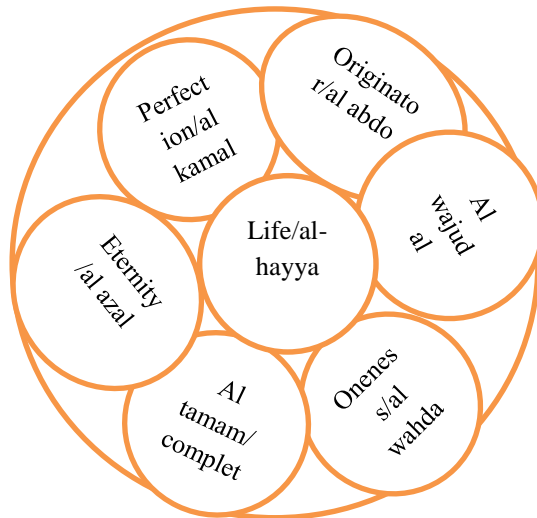
In order to use this method of deconstructing the content, I used the categories of Tareeqat in the framework of deconstructing symbolic representations of archetypes. Furthermore, to find out what the role of the archetype is and how far the archetype is successful in establishing an elevated role of women, I had to add categories from the model given by Asin Palacios (1931).

**Theoretical Underpinning**

I have used three following categories in Berry (2002) model for analysis. In the same matrix I have added the categories from Palacios’ (1931)

Archetype analysis	Linguistic analysis/metaphor/allegory	Paradoxes/parallels/reasons/contradicting to binaries/Textual analysis for the changing of roles
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I have used the attributes given in the circle of the Pantheism, in the matrix to examine how far an archetype used by the poet has been able to achieve that particular attribute and how that character is successful in representing the Sufi’s idea of love. This also explains how the voice is acting to rebel against the status and role of women.



**Figure 2.** The circle of Tareeqat for Touheed following the Cosmology model

These attributes are examined through the archetypes to determine the role of women in the poetry of Baba Bullay Shah. I added these categories according to the archetypes and their symbolic representation.

I selected verses from the kafis from Rafat's (1982) collection of Bulleh Shah's poetry in English translation. I had to search through a thorough examination for to find the original kafis. Rinehart (1996), names two writers who have compiled the poetry through a thorough search. He believes that the authorship of various kaafis is doubtful so he endorsed Rafaats (1982) collection. I have picked the verses which define the archetypes and the mystical element which fit on the Ibne Arabi's model of Sufi pantheism. I translated the verses while keeping them close to the meanings and archetypes.

### Data Analysis

The verses in which the archetypes are used are as follows:

**Table 1.** Selected verses from the Kaafis and their translations

Kaafi/ Punjabi	Kaafi/Translation
KarKattan wal dayhaan kuray Tu sada na paikay rehnaaiy	Pay heed to your spinning You will not live forever in your parent's home
Bhaant wich orpeenaaiy	The departure time will come
Was pussain saas nannaan kuray	You will face the hardships given by your in laws
Ander khawab vchorahoya, Khabar na payndi teri Soni ban wich luti saiyaan, Soor palang ney gheyri	In a dream we got separated Looking for you, my eyes are weary. Sohni is plundered in a desert, Waylaid by a bunch of way words.
Lokaan de bhaanay Ranjha chaak maheen da Ranjha ta lokaan vich kaheenda	For people you are Ranjha the herdsman
Saadda ta deen eemaan ve vehrhe aa varh mere	But Ranjha speaks from within the people
Mai tere qurban ve vehrhea a varh mere	Such is my faith and way of life, enter into my courtyard
	I am sacrificed to you, enter into my courtyard
Raanjha raanjha kardee main aapay raanjha hoee ..... mainoo heer na saddeeo koi	Repeating the name of Ranjha,I have become Ranjha myself. No one should now call me Heer



Bulleh ki jana maikaun	Bullah I know not who I am
Way bulla aa main marna nahe ,Gorpaya koi hor	Bullah I am eternal, it is someone else who is buried
Mairee Bukkal day wich chor nee	There is a thief in the folds of my chadar
...main chore tri aan sachey sahib di sarkaron /	I am a sweeprress of the holy one Let the qazi and hakim know I am free from all forced labour
Kazi janey hakim janey	
Pharag khati begaron	

These were the collected verses out of the kaafis. These have been sorted out under the categories given in the matrix and the Circle of Pantheism.

**Table 2.** Matrix, including both categories from the “Touheed” model and “Post structuralist Deconstruction” model

Archetype analysis	Linguistic analysis/metaphor/allegory	Paradoxes/parallels/relations/contradicting to binaries/ Textual analysis for the changing of roles	IbneArabi’s steps/Taraeeqat Oneness/ Wahda al wajud
Raajha: He is the archetype of male lover, and is God and represents the love for all. He is giving and forgiving. He is brave and not afraid of defiance. He openly admits his love for His beloved and can leave the world for her love	Ranjha is a metaphor used for perseverance and tolerance against caste system and the bigotry of the society. He has to shun his life as a lord at the hands of his sisters- in -law and when he finds Heer he is forced to gain back his caste which he had shun. He turns a yogi which again symbolizes his helplessness at the	Ranjha is the part of the binary, Heer. Here he complements Heer. The things Heer lacks Ranjha has them. He is the opposite of Heer also. As he is very soft and moves towards being a Jogi and shuns life after Heer is married. He does not surrender but he cannot tolerate his separation from the beloved. The contradiction is that Bullah shah is a male while he calls himself as Heer and	Raajha is personified as God. Rabia Basri used the bridal symbol for the first time in Sufi love which is Majazi/ symbolic. So, she is the bride and bride groom is God. This archetype of Ranjha who is actually the God of love and peace is God Himself and Heer is Bullay Shah, who wants the reunion with God by marrying Him. He is everywhere and near to our jugular vein so he is the nearest most

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strong and deep  
caste divisions. He  
plays soft tunes but  
softness is not a  
quality of a  
traditional man, in  
a patriarchal male  
dominated society.

asks for the love of  
Ranjha

hence the precious  
most. All is one and one  
is All. Nothing is out of  
him. Bullay Shah calls  
for the love of Ranjha  
and becomes Heer. He  
crosses this boundary of  
gender created by the  
society to which he has  
no care for. He loses his  
gender to God and  
merges with Him where  
he himself is part of the  
Divinity. When one  
meets the beloved one  
gets completed so Heer  
is only completed when  
she meets Ranjha who  
is the God. Bullay shah  
uses this symbol to  
identify with Him as his  
power is all over the  
world as He had  
breathed life in His  
creation. Ibne Arabi  
says Man oost, meaning  
I am HIM. So, this  
concept of wahdaniat as  
set by Ibe Arabi lays the  
first step towards the  
oneness of God. Here  
gender does not matter.  
Heer represents passion  
and love for the  
beloved. Bullah by  
becoming Heer and  
adopting a female voice  
increases the value of  
the love as women and  
Heer are a symbol of  
subservience to the  
beloved and pays no  
regards to the traditions  
and culture which she  
disowns by uniting with  
God/Ranjha

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<p>Sohni: she is an archetype for female lover. She is obedient and she forgets the world for her beloved. The image of a female lover is of purity and pure love for her beloved. She faces hardships for her beloved yet does not surrender her love. She is an extension of the archetype image of Seeta and parvatee. They have to be loyal to their husbands even at the cost of their lives.</p>	<p>She is a metaphor for the struggles of life for a woman and how in the end she fails to gain the place she deserves in the society or even in her own home.</p>	<p>Al tamaam/ completion Sohni and Heer represent the completion of the soul's process of unifying the Divine. She has to face the traditions, the opposition, the class and caste molds to be unified with God. Bullay shah pokes his females to be upright and set back on the path of being united with the beloved. For him dogs are better as they do not sleep; they do not miss to be with master; they live in misery yet they lick and bark in happiness at the nearness of their master. So, he asks Sohn and Heer to face the hardships as they are the path of pain which cleanses the soul to be completed in one. This whole process of pain which is inflicted on the soul is to cleanse it from the pollution of the worldly affairs and relations. He asks Sohn that she lost her city, her worldly dreams and she is now pure she has to give sacrifice of her body to be united and completed while merging with the One.</p>	
<p>Kat/ Charkha It is representation of hardships and all the tough realities which</p>	<p>This is a metaphorical representation of hardships women have to undergo.</p>	<p>Bullah has a lot of paradoxes in his poetry. He uses female voice and asks the female friends and younger</p>	<p>Al-Azal/The Eternal: In sufi terms Ibne Araabi believes that to roll over in thorns will not give you pain but</p>

<p>only a woman faces while she is spinning wool and cotton to sew cloth. In the local culture this was in the psyche of the agrarian peasant's society. Women had to spin to make wool. It is also part of the woman's woes as she is the one who spends time to spin</p>	<p>She is always spinning and weaving agony and pain. This is a cyclic movement of pain. In Ibne Arabi's symbolism this charkha is replaced by the heavy grinding stones of the Mill. Women revolve these heavy round stone wheels to grind wheat for their children and home. This metaphor significance hard work and harsh life of women. If their work stops food stops and all finishes.</p>	<p>ones to keep spinning as the pain never finishes. He sympathizes with the hard work women take up without being admired. He is doing two tasks: One is to elaborate how hard the lives of women are and second by keeping a female voice he shows solidarity with women and their plight. He becomes a work stricken woman who should spin wool and keep on working. If she does not do it the whole system of the life gets upset. Shah Hussin also used the symbol of chakha and feels one with the pain and agony of Prophet's daughter and her Children. This act of spinning brings him close to them.</p>	<p>will give you taste of life lived by the beloved which is painful. This charkha symbolizes wheel of life spun by God since eternity. Hence it has to be spun by the one in love. By spinning the charkha, a cotton thread which is called 'Suf' is spun. This also symbolizes with the life of eternal bliss. God spins life in His creatures so it's a cyclic movement. It produces wool and keeps on expanding the world from its boundaries. Hence to spin wheel is being in Love with eternity as it represents the non-ending production of wool, relation and pain.</p>
<p>Chooraitree: this is the most marginalized and humiliated portion of society as women who is a sweepress and is shudra, the lowest in the caste system. Chooree is the archetype of a woman who is known by the broom she uses to clean the house. He elevates this woman by</p>	<p>This is a metaphor for the worst placed women whose job was to clean the toilets of the rich. The garbage of the rich is lifted by the women who are poor and it's the women who keep on cleaning the hatred by their love and sense of responsibility</p>	<p>Chraiyyree is again used both as a task in paradox to baba Bullay Shah's status of a sayyad. So, by using this word which symbolizes first a woman and then from a lowest caste, he rejects the roles given to women and the status given to them. He rather sweeps his beloved's house than be a sayyad man. He is trying to state that the women do cleaning and making other's clean</p>	<p>Al-Kamal/Perfection: As IbneArabi states that unless we reject ourselves, our egos will never be able to recognize the Self. Hence, when we reach this self- negation, we will achieve perfection. The path to perfection starts from negation of the self as ego. In malamatiya tareeqat /steps to God, they undergo severe physical tortures just to muffle the human desires and the worst to</p>

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becoming a choree.

through their love. It's we who are unclean.

curb is the ego. Shah Hussain, and Baba Farid followed this path to receive kamal. Buddha also had nirvana after a rigorous system of cleansing the soul. Bullay Shah and Baba Farid sweep like a sweepr as it is important to spiritually cleanse one's self by sweeping the inner self off the firth and slime. Bullah Shah used female voice to use this tareeqat as females have already subdued roles and they sweep the floors without losing egos as they have subdued egos

Bukal: it's a mental image of honor and respect which is a woman's ornament in the South Asian societies. A brother or father can sacrifice themselves for the honor of the lady of the house but the lady has to wear the honor and respect of the males all the time and if it is lost or torn, honor is lost

Shawl/ Chadar is a metaphor for a pious lady and only chaste women are in chadar and no other men see them. They represent the honor of the women. The thief is the secret love and can be the rebellion against the society. It is interpreted as both. If it's a thief lover then she is hiding her love from the people and cannot afford to tell them that she is in love with an outsider whom her family does not approve of. This is also

Bullay Shah again uses Paradox to show how a chadar which is supposed to protect the sanctity and honour of a woman is a cause of hiding some secret in it. The secret is a thief who has come as a lover of the woman. This woman hides her beloved in her chadar which is used as a protection shield against any outsider for a woman. With chadar many female high qualities are attached. But same chaddar becomes a source of infiltration for the woman. The women raise their voice against the restrictive traditions

Originator /al-Ibda Ibne Arabi proposes that the originator does not recognize or care for the genders and cladding. But to transcend above the norms and the physical existence will only be possible if the soul becomes important. Shah Husain would sometimes be the target of the clergy when he would go naked in streets and danced in public to recite his verses. Here Bullay shah is repeating that the existence covers and clads us and our bodies the body has attacked you then you will change. Color

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<p>interpreted as a clarion call for change. The female voice which feels the need to challenge the norms of the society for her.</p>	<p>and tight limitations of patriarchy so there is this thief in their chadars which is provoking them to remove these shackles</p>	<p>yourself in the colors of the Divine. The only way we feel one with the divine is to go to the originator's simplicity and uncover ourselves from the sheathes which we adopt when we are born. This covering up is also called hypocrisy as when we cover ourselves with a cloth, we are doing it to show our level of piety to others but God detects the thief in our hearts. He knows and judges our acts by our sincerity not by the way we are dressed. Dress is actually symbol of caste and creed which sufi tareeqat objects to and does not accept. The originator does not need these coverings that the society provides us.</p>
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## Discussion

The data in the matrix show that the majority of the times Baba Bullay Shah is adopting the voice of the female and uses imagery which Ibne Arabi has set towards the road to reach real identity and that are, divinity beloved. Through the archetypes formed out of the vocabulary of the Sufi poets we understand how all the three are closely connected. The female protagonists help to explore the mystical allegory. In the Sufi tradition of switching the gender voices the poets have greater swiftness and wider embrace of love. As motherhood and tenderness is associated with women so the South Asians use the metaphor of women for them. In the Persian-Arabic traditions of sufi love as modeled by Ibne Arabi, Burchardt (1959) notes that symbols and allegories have (Zahir) vivid and (Batin) hidden explanations. Schimmel (1975) believes that these mystical symbols are self-discovering. Schimmel (1975) believes Arabi uses symbols that represent ideas which take you to God. In the South Asian society these symbols are the archetypes for model characters which become symbols in his poetry. The symbols are not the same as Arabi used but are imbedded in the South Asian pro religious society. This self is a realization of the Wahid who is omnipotent. Tindall (1967) finds similarities between Baba Bullay Shah's symbols and that of

Ibne Arabi. He believes in the same line of “tareeqat”, called steps, to reach Divinity. The sufi adopts the female voice because females in our society are linked with love passion and compassion and according to the patriarchal brought up of men, they cannot show their pain or surrender to pain as men can. (Grover, 2015). This will depict them as weak and poor at the hands of sufferings. This hurts the ego of the male part of the soul. But Bullay Shah Becomes a woman first to be one with them in their otherness and also to show defiance to the current structure that we still have. Paradoxically he accepts that women are marginalized and only they can easily reach God due to this connection of pain with God. It is a contradiction to the current role of men.

Schimmel (2003) believes that the women voices in Bullay shah and the South Asian Sufi poetry are showing a change in the feminism of the local culture. The women create this rebellion through Bullah’s voice. Bullah being a defiant and dissenting voice becomes a medium and platform for the women to showcase their status and their roles in the society. Waqar (2009) researched that the subjugation of women so apparently visible, was only detected by a spirit who was an outcast himself. We found in the analysis that Baba Bullay shah had realized that pain and agony are synonymous to a woman and she had a degraded and suppressed status. Her roles are limited to the archetypes of women as subjugation and devotion without reward. For him a sweepress is more respectable as she sweeps the dirt off from her soul and outwardly from her home. They have one passion to be united with the eternal Bliss that is their beloved and they face all the hardships that come in that way of their love to God. Grover (2015) noted that the women are given an elevated status which is paradoxical to their actual status in the patriarchal and suppressive society. Bullah Intentionally uses these voices to provide awareness to the rigid structures of patriarchy. In the matrix it became clear that the internal and external levels all resounded that the women are treated paradoxically in the society. They are capable of conveying Sufi love to God and still treated as a sweepress. As the suffering of the women is greater so he becomes one to share their sufferings and feel one with them. Sigh and Gaur (2009) found that Bullah identifies himself with a bride who is a feeble woman who wants to break away from the distressing and suffocating patriarchy. The archetypes of Sassi, Heer and Sohni become a symbol against hegemonic rule of men over women. Abbas (2003) noted that the inner or “batin”, struggle of Baba Bullay Shah is like the struggles of a woman in a male patriarchy. So Bullay Shah uses a woman’s character to describe the struggles and agony of an oppressed woman who faces the world. Woman is the Zahir, that is the outer of Bullah and his spiritual struggle is the “batin” the internal. Hence archetypes of women represent the pain and agony of the humiliated soul. He has to undergo pain to cleanse himself of the worldly gains. She keeps on showering her love to her husband without being rewarded and Bullah Shah also never fails to please his beloved, no matter how he is rejected by the beloved. Bullah gives a message to women as well that the time may change and they may see a better time as the beloved will turn towards them only when they fulfill the requirement of being a “Kamil”, ‘the complete’. Bullah Shah uses words like “charkha” and “Chakki” which are familiar terms for the general public and archetypes for a woman.

In one of his Kafis he becomes the ‘Choori’, which is a highly pejorative term for the converts who were from the lowest strata of the society. He calls everyone to his home while he is a “choori”. He is fluent about the social issues and how painful it can be for these people.

Anjum (2011) believes that sufism gives independence to women to move out of the socially classified unequal compartments given to women. They are free to move around where ever they wish with a label of being pious (Waqar, 2009). Data also shows this fluidity in the movement of the women through the matrix of meanings. The meanings were both 'Batin' and 'Zahir' positioning of women. If Heer is the archetype of women in Zahir state then she is the symbol of unconditional love, devotion and subservience. Baba Bullay Shah has given an elevated status to women as we see in the data analysis. He demands the women should be given a respectable status they deserve, when he asks all to visit him while he is a sweeppress.

He uses effects to induce the empathy for them. He had lived for 12 years with the lowest part of the society called 'Kanjari', (Frembgen, 2008) hence, we see how he embraces them; for him, women in all categories are marginalized and he brings forth their issues through putting them at an elevated position in a direct talk with the beloved who is none other than God Himself.

## Conclusion

The objectives of this research were to find out how the archetypes help to discover the role and status of women in Baba Bullay Shah's poetry. My methodology helped me to experience joining of one the models on a matrix of post structuralist deconstruction of text and reach to the results for the research questions and my objectives. Bullay Shah clearly follows Ibne Arabi's path or 'Tareeqat' for to attain Oneness with God. He also uses symbols which are archetypal and are based in the South Asian society. He comes out as a champion of the females by voicing their woes to the masses through both symbolic and literal meanings. He assigns them roles of couriers of sublime love and creates paradoxical situations. Women were at that time highly marginalized and suppressed portions of the society. Bullay Shah uses them for his pantheistic love by adopting the emotions, vocabulary and role of a woman. This could also be incurred that he uses the female voice to ensure that women are near to God due to the oppression they face. He calls the society to have a look at the plight of the women whom we have marginalized and oppressed.

He clearly puts forth defiance in the current situation as he elevates them by using their voice for explaining mystical allusions.

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