

**THE QISSA KAV OF HIR WARIS AS A CHALLENGE  
TO PATRIARCHY: A CRITICAL  
INTERPRETATION**

***A Thesis***

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## CHAPTER 6

### CONCLUSION

Perhaps the most popular of pre-modern Punjabi literary texts, Waris's Hir takes a pivotal position in the Punjabi cultural milieu. Being the topic of more critical comment than perhaps all the other Punjabi *Qissa* put together, the poem has always been subjected to varied ethical and traditional values—and contains a critical approach of modern India and Pakistan. At the same time, the widespread critical contention about the poem provides her place of the greatest Punjabi literary masterpiece.

Waris Shah's talent to reflect the folk and expressions of his contemporary era from his narrative technique of *Qissa* is the basic concern of maintaining a glorious picture in the minds and hearts of the people of Punjab. In providing the picture of locale and other cultural factors of the region, he also gives knowledge about the issues of social interactions, communication, caste, gender and interlinking between the people.

Hir is an oppressed and passionate female character. Her character emphasizes on her rebellious nature that protests against the patriarchal society. Through Shah's initial description of Hir, he is making his first attempt to allow the character of Hir to effort to break down gender binaries and what is meant to be feminine. Various scholars have shared different views regarding Hir. Indeed, the poem as a whole displays an ironic stance toward formal religion, eschewing the secondary religious narratives that characterize other early Punjabi *Qissas* and taking every opportunity to subvert the discourses of religion by juxtaposing high religious imagery with hypocrisy and sensuality. The confidence of Hir and the way that she harshly fights with the characters that obstruct her ways or challenge her status reveals her unique and challenging attitude towards society. Hir very bravely does revolt in the story, for her love and against the social structure in which she lives. Hir confirms her to be different by accepting Ranjha as her lover and getting ready to marry her. She, despite of knowing her family status and also of knowing that of Ranjha's, accept everything.

It has also been noticed that initially Hir seems to be happy for her social status and personal comforts but after interacting with Ranjha, she changes her

vision of life and decides to leave all the comforts for Ranjha. Despite being beautiful and aggressive, Hir constantly fights for her identity and continues struggling at every situation. She is forcefully married to Saida due to which she loses Ranjha and cries for her lover. It can be seen that Hir is constantly obstructive throughout the story, through which the author signifies the effect of social restrictions on society.

Ranjha is also portrayed in a different manner in comparison to other male characters. Waris Shah through his artistic skill provides information about male superiority and power. He has painted the picture of man as the ruler of the society. Ranjha also argues with his brothers and sisters-in –law and leaves home on being challenged for marriage with bride of Syals. Ranjha is also one of the males who are very conscious for their status and power in the society.

In the narrative *Hir Waris*, Ranjha is admonished throughout the story, through which author tries to object what he wishes the reader to grasp patriarchy about? Ranjha generally belongs to the category of powerful males and particularly to the clan of Ranjhas. His name also clarifies his religion, through which Waris Shah emphasizes the place of class and status. Ranjha's character also reveals various other characteristics of the society. His class and masculine power also reflects the value of land and property. Ranjha due to lack of acres suffer from various hardships. The main was that, he without land was not allowed to marry Hir by the family. He is disowned by his own family in the starting of the narrative, and this renounce continuously troubles him through the story. The family of Syals rejects to accept him as their son- in- law and he bears many challenges one after another. In the whole narrative, Ranjha can be seen fighting with the situations at every instance. He suffers socially, personally, religiously and also politically. He is insulted by the *Mullah* for his awkward and irreligious personality. Ranjha's compassionate, gentle, and attractive appearance wins attention of the people around him as well as of the readers.

The social restrictions and issue of gender that Waris Shah focuses in his story depicts the patriarchal society and an anti-feminist point of view, through the behaviour of all the male characters. It has been noticed in the present research that males are hardly expressed inaccurate in the story, but the female

characters including Hir are typically humiliated. Woman rights and intellect are repeatedly interrogated. Somewhere Ranjha is also found as contradicting and talking loosely with female characters. In the case of Sahiti, one can theorize the norms that Shah is installing. The connections and level of bonding between characters provide the real image of the patriarchal organization Shah is dealing with.

It is conspicuous that Waris Shah in his work has proned an unquestionable caliber that is more zealous to inquest the stamp and stance of male and female in the society. This quality can be allocated to none other than the greatly considerable writer Waris Shah, himself. He is savoured by numerous readers all over the world who cross the bridge of his *Qissa*. Waris Shah's stardom in the country can be easily guesstimated from the classic of his intellectual. His world of *Qissa Kav* can be said that it incompatibly belongs 'only to him'. It is the Punjabi folklore that proved to be the subject matter of his work. Waris Shah's federation of all power and virtue with male gentry reflects his sense of superiority and dominance. His works with the instances of domination, superiority and strength gives a way to feminism to be initiated. He is more inclined to fictionalize woman's private as well as public experiences, fears, anxieties, aspirations and frustrations. He has written with such an enthusiasm that it naturally takes a feminist touch. Main themes of Waris Shah's *Qissa* includes suppression, subordination of women, racial discrimination, victimization, patriarchy, love opposition and the most highlighted, "Honour Killing".

Waris Shah concentrates upon human emotions and analyzes the struggle of his people surrounded by the clouds of patriarchy. He probes into their mind so as to understand their conflicts and tensions. The text of Waris Shah answers the question □ Why to Revolt? As *Sufi* poet of medieval Punjab, he feels indebted to the field of *Qissa* and asserts the importance of independence, liberty and will power. In addition to illustrating the landscape and environment of the region, Shah showcases a narrative that discusses gender, social relations, caste, and kinship. Through poetic verses, dialogues, metaphors, and exchanges between characters, Hir depicts an image of what gender norms look like according to Waris Shah.

The plot focuses on the love story of two primary characters, Hir and Ranjha, and through the treatment of both by society and characters in the story enable us to ascertain the gender norms which are being reinforced by the narrative. The marginalization and chastisement of Hir Ranjha in the course of the story demonstrates the social constructs that are being established. Waris Shah creates these complex characters, which stand out in comparison to others in the story, and Shah chooses to establish gender norms through chastising them when they deviate away from the norms he elects to establish.

Waris Shah has structured his story on the basis of feudal set up and radical Punjabi circumstances of his times. His whole story reflects the environment of his era and revolves around it. Other writers have described the story on the basis of supernatural and divine powers but Waris Shah being different from other traditional poets transforms the plot into a social panorama. He not only introduce the readers with the characters playing the role of lovers, but also he personalizes the characters as they occur in rel life of the readers. One of the characters including these is Ranjha who after being cheated by the family ( during partition of land) ; faces financial problems; revolt against the social set up (moral, religious and political etc); accepting the job of a servant without caring about his caste; becomes *Yogi* for the sake of his love. He prevents and ignores the religious bounds by reciting prayers. Waris Shah creates such plot in which the lovers are not ready to accept any of the social boundary. In this way Waris Shah has constructed a story merely different from those composed by Damodar Das and Muqbal.

The researcher has concentrated on the patriarchal traces of *Qissa, Hir Waris*. The proposed thesis has taken into consideration the love story of Hir and Ranjha by analyzing the text, *The Love of Hir and Ranjha*, translated by Sant Singh Sekhon. The love legend comprises of multiple issues; therefore the feminist and patriarchal conflicts are explored on the basis of cultural and caste influences in the present thesis. Woman in its socio-cultural context is given the secondary status and aparted from the affairs of the world outside and allocate family occupation. This is highly patriarchal when woman is subjected to humiliation, mortification, inhumanity, obey and ravishment. In *Hir Waris*, Jhang Syal, the highly patriarchal location of Pakistan was full of domineering attitude due to the flimflam of dominators which resulted in women leading

sequestered lives full of deprivation and misery for better part of seventeenth century.

Feminist critiques were appealed by the situation of society for the patriarchal upliftment was showering a great influence on the literary practice and was producing the sex demarcation in the society. The earlier culture and also the present culture, both tried and are trying to make women discern that their role in society is to be a good daughter, good wife and good mother. Woman by birth is not considered an asset of her family, she would be married and serve another family. Regarding this, Hir can be presented as a character under the influence of Patriarchy. She faces the secondary position in her family. Everything else of Hir considered being on secondary focus rather than the honour and the good name of her family. She was enforced to sustain and protect the renown of her tribe.

Waris Shah, a *Sufi* poet has written a love legend *Hir* that is documented as a folk tragic love tale; its enriched references and stereotypical representation of female by the male dominated society provides a high-yielding floor for feminist critiques and also it pinpoints the fact that how she is tormented under the tag of glory and prominence in a patriarchal society.

Feminism was initiated as a political movement that aims to understand the peripheral role of woman and her subordination within a social structure dominated by the male supremacy. It disapproves the biological or natural difference of sexes and considers the social and cultural constructs are watering the sexual discriminations as masculine and feminine, by alienating women as inferior and secondary subject of the society. Simone de Beauvoir in her feminist account *The Second Sex* elaborates this phenomenon as 'one is not born woman, but rather becomes a woman. No biological, psychological or economic fate determines the figure that the human female presents in society. It is civilization as a whole that produces this creature, intermediate between male and eunuch which is described as feminine.'

Feminism is not a static phenomenon, through the biological study of sexes as natural reality, it bent over to the social and cultural ideology of gender discrimination that gave rise to unscramble the feminine from the

nexus of objectification, humiliation and degradation. History splits feminism in diversified waves that are further being categorized through development in different intellectual approaches, into diverse forms and directions. The critical expansion of feminism classifies it into liberal, psychoanalytic, post-structuralist, post colonial and Marxist schools of thoughts. This classification does not end up the variations in the development and expansion of feminism. It further extend its theoretical perspective by citing the variety of interests of the feminists. Some of them evaluate the character of female in male authored texts and some aim at the study of woman as authors.

The initial phase of female critique in literary text is known as 'Images of Women Criticism'. 'Images of Women' School of thought aims at evaluating the misogyny of women in Literature. Betty Freidan, as one of its exponents, scrutinizes the portrayal of women as 'beautiful, healthy and respectful when she is a mother and a housewife. Kate Millet investigated the role of female at the level of biological experience, she views sexual dominion as obtaining the most pervasive ideology of culture and provides most fundamental concept of power, thus passivity, ignorance, docility, virtue and ineffectuality is being associated with the female and male cherish the intelligence, force, aggression and efficacy. In the context of feminist approach to literature the textual analysis of the pioneers categorize female in positive or negative character. Mary Ellmann analyzed femininity on the basis of sexual analogy. In Literature, she evaluates the female confinement, spirituality, piety, materialism on the one side and irrationality, formlessness, instability, the Witch and the Shrew on the other side. Simone de Beauvoir disintegrates the positive image of female character from the negative representation; 'the saintly mother has correlative for the cruel mother, the angelic young girl has the perverse virgin; thus it will be said sometimes that mother equals life, sometimes that mother equals death, that every virgin is pure spirit or flesh dedicated to the satin. Images of woman's school of thought relates the positive or negative representation of female character with the male character. In words of Simone de Beauvoir the female character is differentiated with reference to man and not vice-versa. She is incidental, the inessential as opposed to the essential he is the Subject, he is the Absolute but she is the other. Beauvoir observes female character in relation to male as noble and dignified if she is obedient and self devoted. Woman is not to be scorned, she is deep richness, a warm spring; but she should give up all

personal transcendence and confine herself to furthering that of her male. Feminists observe Literature as an exposition of male power where woman serves the man; she is passive in her role and the only pursuit, the only goal a woman is permitted is the pursuit of a man. She is the sexual object sought by all men. She need never give positive evidence of her moral character because virtue is assumed from her loveliness and her passivity.

The textual study of female character delineates that the ideal femininity is associated with passivity, obedience, submission and subordination to the male power and the one who does not meet these standards of compliance is not accepted by its sexually dominant counterpart. This analogical representation of femininity in literature remains the major concern of the Feminist critics who disintegrates the reality of female character from the set standards of idealized feminism. Feminism is the quest of female position in the society. It interrogates the role and status of woman within society. Feminist critics elevate the passive character of woman as inauthentic whereas the authentic and ideal character is self determined and self assertive.

The idea of authentic and inauthentic being is borrowed from Heidegger's existentialist phenomenon. According to him inauthentic being is an object, the other and authentic self is the critical conscience, therefore the authenticity of female character is associated with self assertive roles to challenge the conventional image of woman determined by the male dominating society.

The pages of feminism have been turned in the present thesis. It has been studied that how females were encouraged to make their own identity in the society prevailing patriarchy. All the feminist issues have been delineated through the character of Hir as a submissive to patriarchy. The female character is differentiated with reference to man and not with reference to her; she is incidental, the inessential as opposed to the essential, he is the subject, he is the absolute, she is the other. The textual study of Feminism in relation to *Hir Waris*, exposes the fact of male power where woman serves the man. She is the sexual object pursued by every man. The study of gender includes but is not limited to what are often considered the distinctively feminist issues: the situation of women and the analysis of male domination. Because feminist theories recover and explore the aspects of societies that have been suppressed, unarticulated and denied with male-dominant viewpoints. Such was the society

of Hir, where she was dominated as she has indulged herself in love and has demanded to marry with a person of her own choice.

Whole study concludes the fact that society has the false belief that women are by nature less intellectually and physically capable than men. It excludes women from many opportunities and the true potential of women goes unfulfilled. The result of which was the relentless struggle of Hir and Ranjha against patriarchs and priests elevated them to the divine category of *Mai* and *Miyan*- a status accorded to the saints as a sign of devotion and respect. The analysis of *Qissa Hir Waris* in the present thesis, as an important part of folklore of Punjab, detonates certain notions about medieval Punjabi society, particularly with regard to the profile of its Muslim segment. *Hir Waris* evokes a unified socio-cultural life pattern that had evolved anciently. It was a well knit Muslim society in which with patriarchy and the social network as two prominent features, an individual could move and act only within the social parameters of the clan or tribe, heedless of social status and profile.

The point that has been emphasized through the study of the present thesis is that a vast canvas of boundaries and hierarchies has been displayed and also their effects on society especially on females have been observed. A critical interpretation has been done on the comparative basis of earlier times and present time which leads to the consequence that women were subjugated to men at the time of Waris Shah's Hir and is being subjugated today. Another significant point that has been carefully studied is a comparative analysis between love and politics. It can be resulted that love of Hir and Ranjha got victimized by the politics of Kaido, Hir's uncle for his own sake of revenge. Politics can also be assumed as a part of patriarchy.

Main purpose of the thesis to analyze the Punjabi *Qissa Kav* and explain it through the context of English Literature has been fulfilled. The Punjabi *Qissa Kav* has been taken as the topic of research, but the research has been done through the channel of English Literature. Hir, the character and the female protagonist of Punjabi *Qissa Kav* is elaborated from the English Literary point of view. The concept of patriarchy has been analyzed and considered from the depth and is continued to the extent that the patriarchal figure has led towards the challenge and rebellion against it.

Conclusion can be drawn on the basis of various stages of Hir's life in the love legend *Hir Waris*. Hir has been described as beautiful as princess. She has been remarked as soft as cotton and as innocent as cow. She has been presented as the perfect symbol of revolution. She has thrown a challenge in front of male oriented society. Her conversation with her mother, father, *Kazi*, Sahiti and with all the members was a conversation having burning flames in it. Hir refused to get marry with Saida but even then she was married with Saida against her will.

Love and politics going hand in hand has been analyzed in the thesis. Politics overpowered the love of Hir and Ranjha. Actually after revolution against patriarchy, Hir conquered over her heat and shine of love. Firstly or initially *Kazi* played politics by solemnizing the marriage of Hir with Saida Khera against her will. Then, her parents wove a political conspiracy. They beguiled her by giving her poison and spared their honour with "Honour Killing".

As Chuchak being an honourable person of the society, implemented the plan suggested by Kaido. It is just for the sake of his own benefit of prestige in the society. Hir has been associated with today's female. Hir's society has been compared with today's. Such a patriarchy also prevails today in this world. It can be said that Hir at her time was a victim of male dominated society. Today also women are revolting for their rights and liberty but as did with Hir, present world is also conscious for its honour and in case of love affairs, honour killing is being done by the parents. As Hir was beguiled with a conspiracy woven by Kaido and Hir's parents by which she was sentenced to death. In this present era similar episodes are taking place. People are aware of their respect and honour in the society. They can perform anything for their honour.

In India, Punjab is supposed to be the developed, progressive and urbanized world. In contradiction, the reality is that Punjabi culture supports and propagates ancient patriarchal values where women are vouchsafed a subordinating position in all matters and their roots of existence have been pruned and slowly they are being cut by the knife of patriarchy. Despite, Waris Shah being a famous *Sufi* poet of Punjab, who's *Qissa* has been favoured and

appreciated for many times. There are many in Indian sub-continent who have heard of him and also his Hir but nobody has ever thought that, was Hir a true challenge to patriarchy? Among other female protagonists, she was only the character who raised a voice for her own preference and freedom. She was a part of feminism. It seems that the message which various feminist authors have conveyed in the society through the feminist theory, Hir has acted upon that and implemented the facts upon her own life. This is entirely due to the eerie similitude that the patriarchal culture has with Indian social set up and culture, makes Waris Shah's text not only interesting but also a worthy and venerable subject for a critical interpretative research. Waris Shah's work set in the early seventeenth century show Punjabi people with cultural values that are so much like Indian values, right from the secondary position of women, their subdued sensuality, love being a veto and revolt against injustice.

Another challenge was implemented when she met with Ranjha with the help of Sahiti. The biggest challenge was when Hir and Sahiti eloped with their lovers and reunited. It gives a clear description of the society where only Hir was a female who dared much to confront the society surrounded with patriarchal, domineering, submissive and oppressive elements. This is the proper description of the social movement in which all the persons wrecked with each other due to multidimensional differences.

In Punjab, troubles were prevailing all over during the medieval times. All its root cause was the social issues and the love stories those were in vogue at that time. I have given my emphasis throughout this thesis on the continuation of the *Qissa* tradition and on its enduring effects on the society. In the time period between seventeenth century and early nineteenth century the patriarchal tower was elevating day by day. Women were being devoid of participating in any social and personal activity. She was not provided with the rights of taking decisions and stuff. In medieval Punjab, *Sufi* poets used texts to propagate a culture that was patriarchal and also can be described as anti-feminists. These discriminatory values were lapped up by eager male dominated state which in its endeavour of domination came up with appropriate laws from time to time to enforce patriarchal standards on women. In consequence, women remained within a limit. Their life was limited to some extent. They stayed within the fence of their home, fed their children, manage the household and plan their family.

Waris Shah's work shows that males of the contemporary era have been conversed to treat their women like objects, toys like dolls and guardianships. They made custody over the females. There was an emotional custody, the physical custody, financial custody and the lifelong custody. The last mentioned lifelong custody reveals the fact that men like god can anytime harm and pass away the female. In the olden days, there was a complete disregard for the emotions of women. Women were trained to be good homemakers and mothers rather than being career women.

Waris Shah's work bears a special reference to female characters seeking out fortune-tellers to learn more about their future. Many feminist writers came into evolution during eighteenth century. It was to shape the thinking and personality of the people. Women were intolerant of abusive and callous men and feels that wives are well rid of such husbands who just add to their woes. Women throughout the early nineteenth century were taught to look the other way when their husbands strayed. Texts based on feminism with effective theories were publicized. Out of them some were most prominent like *A Room of One's Own* by Virginia Woolf, *The second Sex* by Simon de Beauvoir, *Sexual Politics* by Kate Millet, *The Feminine Mystique* by Betty Friedan and *A Literature of their Own* by Elaine Showalter. All of these texts provided a framework of varied thoughts which were very artistically transmitted to the society. It was a movement for equal political and legal rights for women. Another text related with the rights of women is *The Subjection of Women* by John Stuart Mill. In this text the author has argued in favour of legal and social equality between men and women. Mill concentrated on the inequality of women from the past and raises a voice to mend it. He also argued about the voting right of women. He presented an ideology that with men, women should also be able to vote and stand on their own feet, morally and intellectually.

Most of the feminist authors convinced females to write and publish their own identity in the society. They were against the conception that only the texts written by male authors are readable and up to the mark. The feminine authors established a language of their own. They communicated in feminine language. All these factors show the high gradation of patriarchy that has prevailed in the colonial Punjab, which to all intents and purposes is an extraordinarily

coloured and cultured country. Similarly belonging to Punjabi *Qissa-Kav* and *Sufi* poetry, Waris Shah's work demonstrates his coloured and cultured tasks.

Waris Shah is a grant of Punjabi literature. Some critics call him the Shakespeare of Punjabi Literature. His magnum opus *Hir* is not only a Punjabi but a world classic. Some intellectuals also place it in the Punjabi *Sufi* poetic tradition. It is an encyclopedic work on the culture life of eighteenth century Punjab. All types of Punjabi characters can be seen through its lens.

Through an interesting creation of poetry, Waris has contemplated a social vice named patriarchy. He has penned down his texts for displaying the effect of patriarchy on the lives of women by authorizing the famous love legend *Hir Waris*. Through a famous love story of Hir Ranjha the concluding remarks have been drawn on the basis of the turmoils which the lovers have suffered through. Considering the title of the thesis, a critical interpretation of the patriarchal challenge has been conducted through the portrayal of Hir, sufferer of patriarchal domination and injustice. The highly patriarchal location Punjab due to the connivance of patriarchal characters resulted in women leading sequestered lives full of destitution and dejection.

Waris Shah's work depicts Punjab from seventeenth century to the present times and it also beautifully captures the subduing of that time. His work makes conversant the readers with the finer implications of Punjabi culture. To an inexperienced Indian, Punjab is supposed to be the expanded, blossomed and urbanized northwest world. But the real scenario is that Punjabi culture underpins and broadcast ancient patriarchal values where women are granted a minor position in all matters and their sexuality is subjugated with the active support of religious politics and policies by misusing it.

Despite Waris being a well known writer in Punjabi culture, whose work of *Qissa Kav* has been liked and appreciated for the last five decades, there are very few in the world who have not heard of him. It is because in his work Punjabi culture and the related issues have been sketched graciously that the native readers can fathom, imagine and diagnose with it. This is due to the astounding affinity that the patriarchal Punjabi society with moral set up and culture have made Waris Shah's work not only an interesting text to read for

Indians but also a sterling thread for the better knitting of the present critical research . His work reflects the social values of the people belonging to the medieval Punjab and exposes from the secondary position of women, their repressed sexuality, love marriage being a taboo word and the stress on programming women to adapt their roles as housewives and mothers.

Researcher's interpretation of *Qissa, Hir Waris* as an important segment of Punjabi folklore analyse various beliefs about medieval Punjabi society particularly to pay attention to the challenging situations of patriarchy. It has been done through the reflection of *Hir Waris* narrative. The profile of Hir is portrayed as a constraint to the dominated society where males are a fundamental unit of the whole social structure. In this social structure, with patriarchy as an influential phenomenon, an individual could switch to any social parameters within the reign of clan or tribe.

Hierarchy can also be called as the second name of patriarchy. Hierarchical assumptions didn't let the natives to proceed instead they were totally indulged in leg pulling and intriguing each other. The point I have emphasized through the study is that dominant segments of rural Punjab were leading their lives as with what was going on. Nobody even a single male or female did courage to make noise against it. The present thesis concludes the fact that Hir, a female of the hierarchical society raised voice against the wrong done to the women. Although she had revolted for her own sake of love but it provided positive waves to the environment. These waves carried out Hir's protest for the rights of females and implemented by not submitting her in front of Saida Khera . She contradicted with *Kazi* , mother and her father. In fact, she is a blow to each and every kind of patriarchy including social, physical, psychological and financial.

Waris Shah versified the legend of *Hir* when political rage was visible and various kinds of boundaries of state, religion and nationalism were drawn. Waris Shah through his well narrated Hir Waris initiated a fusion which emancipates the Punjabi natives of eighteenth century from communal terminology. Waris Shah penned down that political, religious and social turmoil at the request of his friends. Also at the times of partition, Amrita

Pritam, a renowned poetess of Punjab requested to draft a poem to overcome the bloodshed.

Waris Shah's creativity and remarkable style of poetry has been delineated by the words of Amrita Pritam. The existing popularity of Waris Shah's Hir can be drawn when Amrita Pritam convinces to write for many daughters who like Hir are suffering from the agonies. *Hir Waris* is considered as a prominent component of the historical and cultural commonalities during national separation and demarcation. During the eighteenth century when Punjab was undergoing a prodigious disaster of legislative and theological unfairness, Waris Shah retrospect the adorning line of Punjab and sheltered them from being swallowed and debauched by dogmatic and controlled forces.

It has also been concluded that Waris Shah's predecessor, *Damodar* also composed Hir. *Ahmad Gujjar* also composed the *Qissa* of Hir Ranjha in AD 1693. Despite it is clear that their Hir could not rise to a literary status equal to that of Waris Shah. Waris Shah made Hir a classic of Punjabi literature. It is also concluded that tribal organization in *Hir Waris* with its internal evidence, indicates that *Jats* of that society were proud to be so. This proudy attitude leads them to superiority and class consciousness. The socio-religious patriarchy has been laid out by the figure of *Kazi*. *Kazi* being an ecclesiastic personage has fully participated in the wide domain of patriarchy. He being a patriarchal figure forcefully celebrates the marriage of Hir with Saida Khera. He threatened Hir upto being demised for not paying attention to the laws and religion, so called patriarchy. *Kazi* has been concluded to be the humiliating source who compels Hir to become outraged and rebellious. Other religious figures in the story are five saints without the consent of whom, Ranjha can't proceed an inch. *Hir Waris* with its religious context reveals that the life designs of rural Punjabis was not canonical and tabulated. It was locally oriented. Disciples like Ranjha have made popular, the *Pirs*, saints and gurus of varied associations who had confidential intimation with their pupils.

Religion and meditation was overpowered by patriarchal influences. This was the reason due to which Hir and Ranjha suffered for gaining each other's companionship. The conflict of Hir with *Kazi* and Ranjha with *Maulvi* clarifies this fact. The religious figures according to the divine law should always

support truth but the religious characters described here reacted oppositely. This insinuates rigidity between divinity and nihilism. The medieval Punjab, facing a variety of indigenous and communal confrontations and hardships in everyday life has been presented. It can also be said assuredly that the wordbook handled by Waris Shah is found fully laden with words and phrasal verbs which are taken as candidly referring to the every nook and corner of the civil sight. The social roots of an individual have clearly been defined by the jotting down of Waris Shah and further through the analyses in the present thesis.

The effective use of dictionary by Waris Shah has been appreciated in the conclusion of the present thesis. It is for he has expressed Hir's feeling of longing by wonderful glossary which can be appreciated only in the context of mystical love. Love is described as the flame of fire which is visible in the eyes of Hir. Various cultural glimpses have been reflected in the story and from their description it is concluded that people belonging to that era and in the prevailing are the strict followers of the traditions and rituals. The preparations of Hir's marriage with Saida Khera, the preparatory rituals, traditions and functions after marriage like *Gana* ceremony is also delineated. Cultural dances like Giddha and Bhangra, folk songs related to bride and groom are the components of Punjabi culture.

The Muslim ritual of solemnizing wedding known as *Nikah* describes the frequency of variation between law and love. The literature under discussion provides clue about the social practices and peculiarly related with the socio-religious practices. Not only Hir, Ranjha was also much obsessed with his love for Hir that he malfunctioned the path of sainthood by initially accepting the laws and codes, later shattering those for his own motive. Ranjha adopted the ways of *Yogi* by acquiring the attire of *Yogi*'s and also practicing the customs. He misused the preaching's and the instruments of *Yog* for getting the pleasure of love which is totally contrastive to the life of a *Yogi*. *Yog* itself makes an individual a saint parting it from worldly affairs. Instead Ranjha can also be concluded as a revolting personage to god and community for his love.

The concluding remarks of the thesis also give a sense of subalternity be promulgated in the entire story line. The differences are seen between the

family of Syal and the Ranjha's of Takht Hazara. Ranjha has been examined under the wallop of subalternity. This is one of the reasons why Syals were not willing to marry their daughter Hir, to Ranjha. Ranjha being appointed as herdsman of Syals is also an indication to subalternity. The Ranjha's of Takht Hazara were poorer than the Syals of Jhang. The politics of subalternity has fully been analyzed through the sufferings of Hir and Ranjha. The issue of social position and status is also a key point in the present research. It concludes the fact that Ranjha was condemned by the whole village because of his lower ranking in the society. Initially Ranjha suffers on the hand of his brothers and sisters- in-law. Then he suffered for his low ranking in front of Syals. Hir also survived with the pain of patriarchal subalternity when she confronts *Kazi*. He advised Hir to stay at the spinning wheel in her house and to marry the person of her parents' choice. To save her from all calamities, he advises her to remain indoors, between the wall in front of her and the door behind her.

The conflict between elders and daughter leads Hir to the act of blow to patriarchy. She proves herself to be a challenge to patriarchy because she was treated as a subordinate being and was forcefully married to the person with whom she was not willing to marry. Hir's conflict reveals that Waris Shah as a progressive literary artist enriched the political uprising by over toning the *Sufi*-oriented concept of love and a toughness between Islamic theologians and the *Sufis*. He sanctions us to prove that patriarchy filtered down the women to lower social orders and to the uprising of the domination. Skilled at constructing special and alluring view of patriarchal and religious institutions, Waris Shah oriented his text around the violent design of patriarchy and the story of a rebel daughter who battles patriarchy for her canonization.

Hir has initiated a patriarchal struggle right from choosing Dhido Ranjha as her life partner. It was a struggle against the antiquated patriarchal community. It is also concluded that the issue of separate identities, caste system and other gender formulations grounded in the society are the root cause of the bearing of patriarchy.

During the wedding rituals of Hir, she is not ready to give her consent. *Kazi*, a socially religious but actually irreligious character of Jhang Syal played

a diplomatic role in the entire story. At one side he addresses people to live under the blessings of god. On the other hand, he solemnizes the wedding of Hir with Saida Khera without against her wish. A religious preacher who always shouts about justice and laws is here who is a well participator in the stream of patriarchy. On his side, it could be named as ‘Religious Patriarchy’. *Kazi* being a male preacher fully contributes in prevailing patriarchal ups and downs in Hir’s life and in other girls’ life also.

Financial condition of the society is also considered and also Waris Shah indicated towards this trend. In the villages Muslims took loans from Zamindars and their rate of interest increases day by day like a mountain. *Qissa* of Hir affords to expose the revolutionary voice of a woman. The treatment with the females of that society is like an object or creature which has to be kept in at home like pet animals. The comparative study of the female of two regions provide an outline of the analysis. If Waris regularly comments on the character of the female then obviously it portrays the female of the contemporary society.

In the patriarchal society women have been kept in the fence of the house and she was made to feel secure and comfortable within the four corners of the house. Another ritual of veil was also in fashion during that era. But Waris Shah puts a question mark on this patriarchal tradition. Many idioms and proverbs have been used to express honour-killing in the society. A best example can be drawn by taking the character of Hir who was murdered by the parents.

Waris Shah’s *Sufi* poetry with fictional efficiency has kept stride with the build out in Punjabi culture. He has also paved the way for other Punjabi female writers. Many of the contemporary writers of Waris Shah followed his stomps by writing about the condition of Punjabi society in the colonial era, the situation and position of women in that era and their relationships with other society. They all entered in the domain in the same century and possess their own marked writing styles quite varied from Waris Shah. Somewhere, there is an affinity because of mutual cultural ethics. The adumbration of patriarchy and feminism in the writings of these authors would make a provocative topic for research close at hand.

The exemplary entourage of patriarchal norms and silenced females sketched by religious associations in medieval Punjabi culture has also been found valuable for coming towards conclusion. Consequential remarks have also drawn on the basis of the comparative study between the frequencies of patriarchy during the medieval times and in the present era. Another comparison is analyzed on the behalf of the impact of patriarchy in that era and its impact in the present times. It proves that patriarchy is regional in nature but transmits a diacritic outlook to the whole paradox of the Punjabi culture.

As the name of the text gives an introduction to the love story of two characters. But it's not necessary that it only quotes the love figures and their actions, rather it also make the readers well acquainted with rural sights, persons belonging to that locales, their nature and their behave in the society. Places like Takht Hazara, Jhang Syal, Khera and their natives like Hir, Ranjha, Chuchak, Mauju Chaudhari, Kaido, Malilki, Saida Khera and others have been wonderfully portrayed. The text of Hir and Ranjha by Waris Shah, neatly clarifies the fact of being cruel and selfish for ownself. Relationships are being exploited for materialistic favours. It is still continuous in the present century, rather has spreaded like fire.

Despite the usual bounds of Waris's presentation of the legend, the text is ultimately subversive of both literary convention and social ideology. Throughout the poem, Ranjha acts as a figure who discloses the vices of key figures such as the *Kazi*, and many of the poem's important and memorable critiques of formal religion come from his speeches. Indeed, the poem as a whole displays an ironic status for religion, and narrates the characterization of high religious imagery with hypocrisy and sensuality. It is in this context of controlled irony that the poem's suggestive language assumes importance. The story alters the image of Hir as a conventional romantic heroine: although she refuses to engage with the representatives of formal religion and familial control, Hir's emergence as a deeply sensual and revolting character reveals the very genius of Waris Shah as an artistic poet. Waris Shah's genius lies in describing the characters and their actions which seems to be alive in front of the readers.

In *The Love Story of Hir and Ranjha*, every woman is mentioned as subjugate to society and their life is full of isolation. Hir fails to isolate herself from her lover and on the other hand, Sahiti fails to forget her Baloch lover, Murad. She feels upgraded when she thinks of him. It has also been found that Hir is the only female character who opposes the patriarchal society and fights for her own identity. She gives a blow to the patriarchal institutions and characters.

The present thesis analyses Hir of Waris as a blow to patriarchy. The wrong deeds from which Hir's parents were irritated and were worried about the demise of their high status in the society were executed by Hir with such a bravery and confidence. She neither was a part of that patriarchal society nor let herself abused sexually by Saida Khera and not be violated by other society members. Hir has been given a prestigious position in the Islamic literary phenomenon. Waris Shah in his narrative deals with the seventeenth century society through which he has portrayed socio-cultural, socio-patriarchal and dominating proceedings of the male society of that time. On the basis of the rules and regulations of feminism, Hir rejects the conventions of society, those in which a daughter accepts her parent's choice of husband. By rejecting Kheras, she has contravened both traditions, also a high-stature and wealthy future. It can be concluded that Hir has interchanged a life of spiritual procurement with that of worldly comforts.

*Hir Waris* elucidates different notions of harmony in relation to the evolution of Punjabi literature geographical attention. The narrative also arises the question of male and female differences on the basis of caste, gender and religion in a fascinating manner. The problem takes place when Hir's parents stops her from meeting her lover Ranjha. But Hir's desire to meet her lover and to marry him leads her family members to the path of dishonour. Finally the consciousness of honour results in the death of Hir when she is poisoned by her own family to save their honour and status in the tribe. This climax alone provides the chances for *Hir Waris* to have acted as an ethical narrative that labels the past patriarchal measures of Punjabi society, and also some experts have described the important aspects of the story in their own critical manner.

Most of the critics have given their view about the absence of equality in the rights of male and females during the era of Waris Shah. This is only the reason why Waris has taken woman like Hir as oppressed and dominated. Also they make record of social ethics that becomes the reason for various social evils like female foeticides, marginalization of women, uncaring for female education, and the complete ignorance to any of the acts of taking decision. The pen portrait of female figures in the text *Hir Waris* becomes the root cause of arousal of various issues in the story. Eighteenth century has been described as the main era of *Qissa*, in which various other authors including Muqbal and Waris Shah individually. According to Muqbal's version, Hir seems to be the central character making a relation between personal and social power and between religion and politics. Waris Shah, in a different manner builds the character of Hir marking her as the girl who dares to speak against the odds and norms of social and literary convention. Artistically, Muqbal's narrative ultimately weakens Hir's appreciation. Oppositely, Waris Shah's version is properly rebellious for social ideology.

The earlier texts of *Hir and Ranjha* are diverse in their subject matter and the portrayals of all the characters especially Hir, her mother, father, Ranjha and many other. Interpretations from the late nineteenth and early twentieth centuries are importantly compatible in picturizing Hir as a courageous woman who violates the social restrictions that obstructs the way of her love with Ranjha. This fact can be clearly proved after going through the conversations of Hir with different characters and exchange of words with Ranjha, the *Kazi*, her father, mother and brother individually. These interchanges of thought apparently highlight the conceptions of Hir regarding religion and society. The story gives a point according to which females of the eighteenth century were considered as the duty performers who should behave as per will of their male member of the family either socially or personally. The *Qissa* technique provides an elaborative analysis of this situation of women and give remarks about the stimulus to the opportunities which women confronts in their daily life.

Various contradictions have been focused in the story. It is observed that all these contradictions occur due to the variation of thought. Thought process varies from person to person. Ranjha's brothers and his sisters-in-law thought that Ranjha is a sluggish being who is not able to do any work including

farming. On the hand Ranjha thinks himself to be much powerful and enthusiastic that he will marry Hir of Syals. Syals think about themselves to be more luxurious and well to do family in the tribe. Only this concept of being superior, obstructed in the marriage of two young lovers. Society takes care of the issues of caste, culture and religion. This sort of caretaking put someone's life into troubles.

In Punjabi culture, traditions, rituals and norms endows a position of first concern. The civilizing innovations have advanced the tribal inclinations. Waris Shah's work shows how the profile of a rebel daughter overpowered the constraints of the family. This indicated a change between the relationship of parents and children. Hir, Ranjha and Sahiti, all of them have crushed the fences and set themselves free to enjoy their life with liberty. A wide-ranging study of all these situations and social scenarios in the writing of Punjabi *Sufi* poetry is also a plot that credit the observations in the whole thesis and has assisted to reach at the powerful and resultant conclusions. Waris Shah's narration of poetry comes from heart and further touches the heart of the reader. He kept the ball rolling of his poetry engrossing the audience with his matchless style.

The Punjabi society in the present times is also concluded as the community with patriarchal instances prevailing in it. Presently, many types of mishappenings are taking place with females including innocent baby girls. Centuries and eras have changed but Punjab is constant at its similar colonial position. Waris Shah stands towering both literally and metaphorically as the phonemic graphs of the Punjabi literary editions shouts out that there is only one Waris Shah.

Most of all, Waris Shah as the first narrator of love legend *Hir Waris* gives consequential comments by proving it as a proper tragedy. He takes *Hir Waris* under the category of tragedy according to the definition of literary term, 'tragedy'. There is the poetic injustice at the end of tragedy and same happens in the love story of Hir and Ranjha. On the other hand Damodar has presented the epilogue of the story by stating that after the decision in the court, Hir and Ranjha disappears to the unreal world of mystery. It was against such a situation that Damodar Das's Hir and Ranjha departs into an unseen sphere

surrounded by magical objects. Muqbal remains reserved about the location of Hir and Ranjha towards the end. Waris Shah's disastrous ending of the story reveals that in the Punjab of eighteenth century there was social and political disturbance in the environment.

Hir and Ranjha are legendary figures and their love story has been retold in poetry in many languages- Persian, Hindi and Urdu along with Punjabi. In literary *Qissa* Hir has become a metaphor. Many eminent poets have gained inspiration from her and adorned their poetry with similes and metaphors taken from her.

Waris Shah is the artist whom nobody can negate. We have no courage to criticize the realm of his letters. Waris Shah and Bulleh Shah were both pupils of Hafiz Ghulam Murtaza of Kasur. When Waris Shah composed Hir, he took it to his teacher. His teacher was initially reluctant to listen to it, but after he did he aid to Waris Shah that he has threaded precious stones in a string of glass. It was a great tribute for Waris Shah. Many Punjabi scholars have contributed to this edition. One of the gems of this volume is the Urdu introduction, Shah Abdul Aziz wrote for this edition of Hir.

All critics are unanimous in their verdict that Waris Shah is the first secular poet of Punjab. *Hir Waris* is soulful passionate expression of the Punjabi psyche, culture and aspirations. It can also be viewed from the historical, sociological, mystical, artistic and poetic viewpoints. One thing about which there is no dispute between Punjabi's across the borders is their love, affection, regard and respect for Waris Shah. One can say that he is the most unique poet ever produced in Punjabi literature. *Hir Waris* is so popularly read and recited all over Punjab that people feel proud in owning Waris Shah as their very own bard whose poetry has already survived two centuries of criticism and scrutiny and will stand the test of time in future too.

Various critics have displayed their variability in views regarding the social, political, communal, racial and economic facts of the story *Hir Waris* by Waris Shah. It has been critically viewed that Hir Ranjha love plot is the proclamation of Punjabi intellect and civilization. The aeon of Waris Shah has edified the standing of *Qissa*, more than any other poet. He has constructed the

episodes of the story in such a way that it is uplifted to the classic element of the literature. The glory of this love epic has allured every critic to present ample of interpretations and critical approaches. Out of many critics some have examined the text from a Marxist point of view whereas others from Freudian the angle. Other viewpoints of the poem are historical, sociological, mystical, artistic and poetic.

The conclusions of the critics doesn't matter as there is concordance in their prognosis about the fame of Waris Shah as the first profane of Punjab who introduced the readers with the most unique poetry ever presented in literary *Qissa Kav*. Very artistically he has delineated Hir, which has enraptured and surprised the people of medieval times upto the present time. It has been considered as the greatest literary achievement of *Qissa*.

Full of Iambic fervency, *Hir* by Waris Shah is enriched with broad observation, critical stump, fantasy and pictorial imagination. Critical views have analyzed the concept of *Bhagbhari* behind the writing and composition of Hir by Waris Shah. She is befitting as the woman who was a motivating element for Waris Shah to fulfil his passion through the love legend of Hir and Ranjha. Many other achievements of Waris Shah have been analyzed critically through his ability of coining new words, a penchant for colorful detail, similes, metaphors, phrases and aphorisms. The best of Waris Shah is his dealing with the scenes of departing, beauty, graces of natural environment, human feelings and emotional attachments. He also exposed the religious hypocrisies of the *Yogis*, priests, *Kazi* etc. A harsh criticism of caste system has been done by presenting the follies and foibles of social life and is being emphasized.

Peak of adoration and catastrophe has also been taken as a major part of criticism. Hir Ranjha story was successful as for bringing the story into the real phase of life. He has been considered the first poet to have a glance on the distinctive connector of full romantic attitude and disaster. The technique of writing has also been critically viewed. The use of Baint Metre by Waris Shah has inaugurated a new way of dictating a poem. The famous and important sayings, idioms, phrases etc are skillfully knitted into the framework of his verse. The quality of his style leads him to dwell deep into the ability of vast scrutiny of human behaviour and other affairs of life. Many other critics have

gone through the source of Punjabi heritage and have explored the story of Hir and Ranjha by very artistically using the tool of criticism. Most of the literary critics agree with the universal appeal of Waris Shah's *Hir*. It has been acclaimed as the greatest achievement of Punjabi literature. Most of the critical thoughts by various critical analysts add to its immense popularity in the Punjab from at least the early nineteenth century. *Qissa* poets were participating in the critical measurement of Punjabi literary tradition.

Different poets have given their thoughts on Hir's condition. Punjabi literature was produced, circulated and consumed one significant change that has been emerged from within the *Qissa* tradition itself. There are many poets who composed epic-length *Qisse* in the eighteenth, the early nineteenth and late nineteenth century.

There includes Muqbal and Waris Shah, Hamid Shah Abbasi, Hasham Shah and Yog Singh, Fazal Shah and Bhagwan Singh. The analysis throws light on the fact that late-nineteenth and early twentieth century episodic texts clinged around a limited number of themes, including the significance of *Jat* and locality, gender relations and the proper performance of piety. Given that Punjabi print culture was market driven, its coherence around specific themes suggest that they held particular prestige for both poets and their audiences at the time. *Qissa* during the colonial period was performed as a textual and an oral literature. Historical understanding and its importance has been critically examined. *Qissa* performances are somewhat difficult to capture in the historical record. Textual content derives pleasure from specific part of the story, including the artful turn of phrase, witty banter, love play between characters and the portrayal of filial relationships. Critics use to analyze the diversity of *Qisse* contexts and their historical significance. Various critics shared practices of producing, circulating, performing and consuming Punjabi literary texts.

Various historians and socioreligious reformers more generally, captures, consisely both the commonalities of their organizations and the field of Punjabi poetry. They consider Punjab as a breeding place for communalism which grew up there and then spread across India.

*Hir Waris* is a text composed by Waris Shah in a narrative manner. It is a type of composition which can be studied and analysed from many angles. Still today due to the ambiguous nature of its meanings, it is considered to be worthwhile same as in the earlier times. This art of Waris Shah released in the society when ruling system was in full swing. It was the time when there were grand changes taking place in the cultural and religious ethics of the Punjabi society. These changes gave birth to some known writers like Waris Shah who with their effective skills and honesty register the pros and cons of the environment in their writings. Out of these one is *Qissa, Hir Waris* which has been declared as an evaluative and valuable text of the Punjabi society. It has been clarified that it doesn't matter whether *Hir Waris* revolves around the theme of love of two lovers but also there are many other issues related which can be estimated and evaluated. Other issues except love denotes this text to be a social and cultural representation of the contemporary society. The explanation occupies in itself the historical background of the times.

It is a multilayered text whose each layer has hidden various results and morals. The researcher has made efforts to evaluate this text as a social document. It has been considered as the micro study of literary toiling in which the writer has consciously and unconsciously arranged the overall cultural aspects and managed to fit in the text with an elaborative analysis. At many instances in the text, Waris Shah focused on the traditions and wedding rituals. For example when Kheras visit Brahaman to fix the wedding date.

*Hir Waris* is a collaboration of literary significance of Hir by Waris Shah. He has taken into consideration the fact that is it correct to call Hir Waris just a narrative of romance? Or it hides many other issues related to different aspects. Many viewpoints have been pinpointed by different readers and critics. A famous point of view that the verse of Hir and its couplets are sung and heard just for the sake of enjoyment. No conscious effort has been made to ponder over its subject matter. Literary parameters have permitted it to be a romantic glance. Waris Shah has not pondered over it while penning down that besides romantic efforts there should also be a quality of becoming a social literary classic from the sides of social aspects too. It can also be said that *Hir Waris* proves itself to be a literary narrative of eighteenth century and the pastoral livelihood of Punjab delineating its entire charming and nasty facts concurrently.

It is also a fact that before Waris Shah there were many other poets who had composed *Hir*. So, *Hir Waris* cannot be simply a romance because Waris Shah was not the first to compose the story of Hir and Ranjha. It has been critically remarked that actually Waris Shah has just distilled the story rather than discovering it. *Hir Waris* is an epic poem framing the Punjab of the eighteenth century. Briefly it can be said that this epic poem is a tale of universal aspects. A focus on some of the couplets of Hir makes it clear that it is only a narrative of romance.

Waris Shah by giving the definition of love describes that it is a continuous struggle compared with the cycle of life which goes on changing one stage to another. Waris Shah says that it is different that Ranjha comes in the clutches of death at the end of the story but it is also clear that he has not abandoned the path of love due to any hardship and disappointment. He proclaims his will power by adopting the guise of *Yogi* only to reach his destination of love. There reflects the proper firmness of purpose when Ranjha goes for the profession that demands renunciation of female affection but Ranjha oppositely takes help of that profession just to meet his beloved. Waris Shah, in the manner he has composed his version elaborates that Ranjha always think of spiritual figures when he needs any guidance. Also those divine entities like five saints and *Yogi* encourages Ranjha that he will definitely get success.

The other narrators of this story had treated the narrative with the help of superhuman power. Damodar Das, ends the tragedy by saying that Ranjha with his prayer sets fire in the village after hearing the decision of Raja. Scared of the damage with fire everybody pleases Ranjha and assures of his divine approach. During all this happening, Damodar writes that Hir and Ranjha disappears with the help of heavenly forces.

Damodar assures himself to be the witness of Hir and Ranjha's departure. "Five riders, in black attire, appeared from nowhere. They patted their head and were desirous of kissing their heads. They disappeared not to come back ever" (Ejaz 40). Damodar Das had referred them vanished and Muqbal has written nothing about their end.

Waris Shah and Ahmad Gujjar are opposite in writing the end of the story. Waris depicts that Hir was poisoned by her parents for sparing their honor in the society but Gujjar had concluded the story by showing the death of Hir and Ranjha due to natural cause. Waris Shah neither figured *Kazi* submitting in front of Ranjha nor their disappearance to heaven. He draws attention towards the reality of society as Hir dies with the decision of her tribe. At the end of the story, Waris Shah acclaims that devotional powers can assist at one time but it is clear that five saints or *Yogis* always reflect the hurdles of life, but they cannot transform the reality. It gives consequence that almost the lovers struggle to set the social systems but are not assured to attain positive results.

*Hir Waris* has not accumulated an appropriate quantity of literary vision in this genre. The fact has not been deeply focused often as it should be as a literary classic. On the other hand it is normally mentioned as recognized as a romance only. Described as above that some of the couplets interpret the text to be a romantic narrative than the literary panorama. Particularly those couplets require a literary presentation in which the poet rhymes in his own voice. Those couplets are full of the artistic craving of Waris Shah in which he speaks to the people for whom he was writing. Intelligibly, he was indicating to the people of Punjab living around his times. Being a period of significant historical importance for the region and therefore *Hir Waris* has an extensive literary connotation in the narrative form.

A professor named Surinder Kaur critically aims with the patriarchal ideology in Waris Shah's Hir Ranjha and objects the various facts presenting a romanticized portrait of woman character with the following issues.

- Hir's marriage to Saida against her wishes.
- Ranjha's continuous accusation against Hir of ditching him.

- Patriarchal emphasis on chastity of woman.
- Sahiti's altercation with Ranjha.

Out of many other compositions of Hir Ranjha, *Hir Waris* rejoices the position of a classic in Punjabi literature. It stands apart. This love legend not only makes audible the voice of Hir but also his sister-in-law Sahiti. Hir and Sahiti have been examined as the women characters who are more striking as the female characters having the quality to fascinate. Full of romanticism, the narrative of Hir and Ranjha is totally marked by patriarchal bounds. Daughter's love is sacrificed for the sake of kinship. Along with the patriarchal scheme, religion too is misinterpreted for political benefits. Religion gives a chance to woman to give or not to give her consent to marriage. The social practice has reduced it to a meaningless ritual. Though a loving daughter Hir has no right to take decision of her life.

Therefore, *Hir Waris* has always been regarded as one of the favourite literary texts of Punjabi literary formation. Most of the readers prefer reading the text instead of listening as they want to feel the odds and joys of the characters suffering social upheavals in the narrative. They want to know what happens; they read out of an appreciation for the art of poetic composition or artistic performance. Audience of literature makes their own point of view about the relationship of Hir and Ranjha. The relationship between Hir and Ranjha would be in conflict with an interpretation of religious obligation.

Thus, some of the readers view that Ranjha's life without his beloved was worthless. Ranjha gives an interpretation of his clan different from that put forth by Hir's family. In brief, it can be noticed that the brief conversation between Ranjha and the *Pirs*, illustrates that there is an advantage of saint veneration above other forms of devotion and the allusion to forms of piety that opposed the instructions of religion. *Hir Waris* texts privilege an understanding of religious obligation, practiced

by the dominant forces in society. It also visualizes a force that challenges authority structures and a vision of patriarchy. That force is considered to *Sufi* saints and institutions where Ranjha also seeks shelter in the starting of the narrative and becomes a *Yogi* at the end of the narrative. *Hir Waris* texts thus point to various factors of Punjabi literary formation.

Devoted inspiration is presented in the text to point towards liberal set of beliefs that are much concerned with Punjab's major religious traditions. *Hir Waris* texts portray a social, political and religious world with remarkable illustration. Hir, after all, does not want to be in conflict with anyone. She seems to be enjoying her life of luxury. On the other side, after getting into love relationship with Ranjha, she is not satisfied with the social and religious world of her times. The connection between the fields of devotion and the characters, presented in *Hir Waris* is ill represented by the notion of fusion. Hir's notion is not to be particular to her own society and religion nor does she participates in the religious world of the shrine, appear to be in any way predicated on her religious identity as a Muslim.

The text *Hir Waris* also has a prominent place in filmography. Many films have been directed and released on the love of Hir and Ranjha. The story has gained much fame and popularity that the film makers have chosen it for their plot. Recently, a film has been shoted in Pakistan. The movie of Hir and Ranjha has been produced in the language of Hindi and Punjabi. Therefore, the text is so popular and a magnum opus of Waris Shah.

In this way the researcher has examined patriarchy and also has found the different critical ideas and viewpoints that will be profitable and responsible for the coming generation. The findings provide the information that from those times the Punjabi society has not changed so much. Women are not safe at any place in the present society also. Inspite of so many institutions and feminist theories, the rural and remote areas of Punjab have the same restrictions and limitations. Particularly Pakistan and generally India have not brought expected changes. Position of woman in the institution of marriage in Pakistan today is almost same as that of Hir. Today also *Kazi* solemnizes the marriage against the will of

woman. Teenage girls are forcefully married with a man of fifty or sixty year old.

We want to remove the evils prevailing in those times but these are standing in front of us without any solution. In Yemen, daily life and social customs that are found in culture are intensely patriarchal and households usually consist of an extended family. There, *Kazi* solemnizes the marriage of girls without their consent. This brings awareness and attention in women and generally in males. It also gives a chance for introspection that even after two hundred to three hundred years we are standing at the same place where we were. The troubles endured by Hir in those times are also endured by the women, somewhere in the present society.

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