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SOCIETY, RELIGION AND PATRIARCHY: EXPLORING THE MEDIEVAL PUNJAB
THROUGH 'THE ADVENTURES OF HIR AND RANJHA'

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ABSTRACT

Punjabi writing alludes to scholarly works written in the Punjabi dialect especially by groups of people from the chronicled Punjab of India and Pakistan including the Punjabi diaspora. The Punjabi dialect is composed in a few distinct contents, of which the Shahmukhi, the Gurmukhi contents are the most generally utilized. The Janamsakhis, stories on the life and legend of Guru Nanak Dev Ji, are early cases of Punjabi exposition literature. Punjabi verse is made by fusing vocabulary from Sanskrit, Arabic, Persian, and other South Asian dialects as normal for the Gurbani convention. Punjabi Sufi verse created under Shah Hussain, Sultan Bahu, Shah Sharaf, Ali Haider, Saleh Muhammad Safoori and Bulleh Shah. As opposed to Persian writers, who had favoured the ghazal for wonderful articulation. Punjabi Sufi verse likewise affected other Punjabi artistic customs especially the Punjabi Qissa, a sort of sentimental disaster which additionally got motivation from Indian, Persian and Quranic sources. The Qissa of *Hir Ranjha* by Waris Shah is among the most well-known of Punjabi Qisse. Other prominent stories incorporate *Sohni Mahiwal* by Fazal Shah, *Mirza Sahiba* by Hafiz Barkhudar, *Sassi Punnun* by Hashim Shah, and *Qissa Puran Bhagat* by Qadaryar. *The Adventures of Hir and Ranjha*, the everlasting romantic tale, is viewed as a great work of Punjabi writing. It talks about the unbounded love that two souls have for each other, how they resist the taboos of their public, confront the changes of fortune but stay consistent with each other. More than the story, it is the introduction of Waris that has been eventually worshiped as a sentiment in the established writing of India. This paper delves into the conception of society, religion and patriarchy and status of woman as it prevailed in the medieval Punjab through Waris Shah's timeless love saga.

Keywords: Society, Patriarchy, Religion, Woman, God, Sufi.

The grievous romantic tale of *Hir and Ranjha* has been a most loved topic with artists and scholars for hundreds of years. It was an outstanding story that existed some time before Waris Shah wrote it down around 1766.

Waris Shah was born in somewhere eighteenth century and was in all presumably a schoolfellow of the well-known spiritualist artist Bulleh Shah. Profoundly knowledgeable in the Islamic and Indian legend, Waris

Shah's contribution was extensive. His verse is a fortune trove of Punjabi expressions and maxims. He reflects Punjabi life in its complex subtle elements in a way that remaining parts remain unbeatable. He was a quintessential specialist, his way of recounting the story is both melodious and sensational.

Charles Fredrick Usborne was a British chief. His work for the Punjabi dialect is all around perceived by numerous language specialists and researchers. He served in the Indian Civil Service in Punjab from 1898 to 1919. His composition which is the interpretation of Waris Shah's sonnet from Punjabi into English is straightforward, clear and famously decipherable. He is likewise credited with composing a profitable treatise on Bulleh Shah. He utilized the pen name of 'Multani' which implies, tenant of Multan, all through his scholarly vocation.

The time amidst which *Hir and Ranjha* was composed was one of the considerable times of anxiety in India and especially in the Punjab. The descent of the Mughal Empire had reached a final turning point. With the rot of majestic expert, quickened as it was by the attacks of Nadir Shah and Ahmed Shah Abdali and the ascent of the British power in India, political perplexity won in the nation, and lawfulness existed just in name.

Waris Shah has given us a look at contemporary conditions as he saw them. Luckily, the disarray around him didn't hinder his idyllic motivation.

Discussion

Depiction of Society and Religion

It is an oddity that an artist who never got married nor had a woman in his life created a story that turned into a famous romantic tale. This truth of Waris Shah's life may provide us some insight into reality and unfurl the secret of imaginative process. Absence of adoration or unrealised love may assist an artist more with discovering the common place and supernatural mysteries of the marvel. Ever present absence of something fundamental creates anxiety that may put an innovative individual on an un-sanctioned course, prompting a socio-clairvoyant zone infrequently investigated however filled with implications, envisioned and unheard of.

Waris Shah, like Shakespeare, took a shot at given story and sprung a showstopper yet in addition similar to the case with them, he made his story the adventure of his folks that ended up plainly synonymous with the spirit of the value of general public. In managing the specific innovative procedure, he made all comprehension and concentration on the story coiled up with his theoretical aspects.

Waris Shah took the well-known romantic tale and without a doubt based on what Damodar Gulati and Madho Lal Hussain had made it to remain for. However, what sets him apart from his antecedents was his exceptional creative energy that made a wide new setting for his retelling of the story. This setting was the innovative reproduction of complex agrarian culture considering the recorded reality of most recent 5000 years in the 'place that is known for five streams' called Punjab. Put in such a setting the romantic tale expected an extraordinary representative centrality, it turned into an account of brave people in struggle with a settled various levelled society, speaking to verifiable powers of liberation which unendingly continued for its ejection. To get some feeling of how a romantic tale is changed into something far greater it gets the job done to state that Waris Shah's heroes, Hir and Ranjha collided with everyone present in the establishments; social and official, religious and common in their unending experience, uncovering the truth of the conventional and the hallowed.

Youthful Ranjha isn't treated as their equivalent by his senior siblings after the demise of their dad who did not love them less but rather cherished the most youthful more, shattering the myth of family that generally remains for affection and minding. Ranjha is not to be allowed to secure the tribal property. "So, they (Ranjha's siblings) sent for the Qazi and the whole lot of senior citizens. They bribed the Qazi and the great fertile land was provided to them, and the infertile and cold land was given to Ranjha ". State and society straightforwardly oppose the standards of equity and reasonable play that pushes Ranjha to the edge. Leaving his home and property he sets out on a voyage that has no goal. Looking for shield he goes to a mosque to spend his first night like a humble explorer. Waris Shah compares the tasteful abundance of the mosque against the totally heartless ceremonies of its inhabitant, the Mullah, who is completely without sympathy for the general population. The

Mullah seeing Ranjha says, "Who is this heathen with long hair? This is no place for mavericks. Trim your long hair with the goal that you might be adequate in God's sight". Ranjha answers "You have a long facial hair like a respected Sheik, yet you act like a fallen angel. Why you send pure voyagers and poor Fakirs like me away? You sit in the platform with the Quran before you, yet this is your craftiness trap - "

Luddan, the mariner, speaking to the ferocious commercial class, declines to let poverty stricken Ranjha enter his ship who needs to cross the stream in an offer to be far from the destructive perspective of his familial home. "He who is for their shore, let him pay his pence. He who pays his pence, we will take over; despite the fact that he might be a dacoit or a hoodlum. We won't rehash his name; however, we pursue away all hobos and Fakirs like puppies. The individuals who endeavour to enter our pontoon persuasively, we toss them into the waterway".

At the point when guardians of Hir get the hint of socially unclear connection amongst her and Ranjha, they choose to fix her marriage. Here again Qazi is utilized as a ploy. He, with all his powerful arms stockpiled of religious rationale, true and false, intended to serve the personal stakes of privilege, tries to induce Hir to consent to the proposition to be engaged. Religion for him involves entrepreneurial accommodation not an issue of decency and equity. The Qazi exhorts Hir therefore: "Kid, with all the delicacy we give you guide - It isn't getting to be for the little girl of Chuchak to converse with cowherds and poverty-stricken coolies. Turn your turning wheel, and sing the joyful melodies of Chenab". At the point when Hir argues, the Qazi debilitates her, "If we somehow happened to denounce you, you will be done to death without a moment's delay. On the off chance that wrongdoers are executed, God does not retaliate for their passing". At the point when Hir declines to acknowledge Khera as her better half, Qazi again thunders, "Do the offering of your folks and acknowledge the khera as your significant other. It is safe to say that you are ruler of Jamshid or the little girl of Nadhu Shah that we should be reluctant to disclose your reality? I might beat you with the whips of Sharia".

At last Hir abandoning her in-laws, the Kheras, flees with Ranjha. Both are caught near stream Sutlej in the region of a town called Qabula and are displayed in the court of the Raja who alludes the case to the Qazi. At the point when Ranjha claims that Hir is his significant other, the Qazi says, "Fakir, do you have any witnesses? Without observations to the marriage, she can be no spouse". Ranjha argues his case, "Tune in to my words, you who know the law and the standards of the religion. On the day our souls said yes, I was promised to Hir. In the Tablet of Destiny, God has composed the union of our souls. What is the requirement of the natural love when our souls achieved the awesome love?" The Qazi isn't persuaded with his extraordinary rationale and says, "Talk about the reality and finish these misrepresentations. Surrender your shrewd ways or you will taste my whip." So, he hands over Hir to the Kheras.

Waris Shah's superseding concern isn't the happenings, yet, rather the courses in which happenings happen. His reveal, complete and pounding as showed up above rapidly, offers out a sickness that had influenced each one of the establishments of the overall population; normal and religious. They are out and out deteriorating, wanton and in reverse, serving the interests of the current situation. In this way, he is not fascinated, it shows up, to simply describe the story as it was by then doubtlessly caught up. He tells it with a refinement. He himself mentioned it towards the beginning, "Partners devised a request; let us influence the sentimental story out of Hir over once more." What is new about his record is his beaten endeavour to propel an outstanding talk which fundamentally takes a gander at each piece of life in an overall population encountering social and religious inflexible nature. However, looked with political turmoil discharged by real powers and the trespassers like Nadir Shah and Ahmed Shah that made the predetermination of individual and total unverifiable. Waris Shah with an exceptional slant confirmation put the story in some other setting that empowered him to make a principal record and went for revealing the highest point of the line reinforced by reactionary idea of traditionalism.

The social and scholarly talk which Waris Shah defies in eighteenth century is characterized by certain noticeable highlights; sacredness of class and standing, adoration of patriarchal family and accentuation on advancing an elite Muslim personality in a pluralistic culture. His hero Ranjha unobtrusively yet immovably brings up the class issue through the decisions he makes. He falls off a prosperous land-owning family yet surrenders

his property rights and gladly stands confiscated as a characteristic of tranquil challenge against the framework that denies him of his due offer, uncovering the dishonesty of his siblings, the Qazi and the town older folks who speak to society, religion and the state.

Hir Challenged the Patriarchy of Punjab. Women activists' feedback holds concern about the portrayal of women in writing. It pinpoints that man composed writing is a method for fortifying male centric belief system. Man composed writings extols woman's magnificence however mentally she is considered as zero. She is introduced as unimportant epitome of sex and desire. She isn't viewed as fit for considering balance. Waris Shah's exemplary *Hir Rajnha* is no special case. Hir is introduced as having fairy's excellence, uncommon qualities and absolutely docile to her sweetheart. She is displayed as a model woman to be trailed by other women. In current circumstances, women journalists have attempted to battle male centric belief system by describing and introducing genuine women characters in their fictions.

From hundreds of years the female is battling against male centric enslavement and abuse. Regardless of whether conceived in east or west, she is viewed as other, an undesirable second rate of being. Patriarchs attempt to every snapshot of females. Man anticipates that woman will act as indicated by her desires and to accomplish this objective of oppression of woman, he utilizes each sort of technique and writing is one of the ways to accomplish this to an end. Man composed writing is loaded with female characters who are easy-going to each will of man. Male patriarchs consider female as a question which they can form in whatever shape they need to.

Waris's Hir appreciates the status of an exemplary in Punjabi writing. More than hundred adaptations of *Hir Rajnha* are made, however Waris Shah's synthesis stands separated. He is viewed as the Poet of individuals. "His Hir is a memorable pearl which sparkles and is loaded with its transcendence over the crown of unified Punjab" (Narang 1987; P 165)

The legend of *Hir Ranjha* as created by Waris Shah that gives voice and perceivability to the heroine Hir as well as to her sister-in-law Sehti and in fact blesses Hir with assets normally connected with a saint. The account of *Hir Ranjha* is immovably portrayed by man centric terminations, both in the structure of its scenes and in its talk. It portrays the affection and the catastrophe of girl of the 'Siyals' with regards to a primitive set up, who begins to look all starry eyed at a young fellow however their marriage is restricted by her family.

The man centric talk has reliably enjoyed either as a sentimental glorification of woman or her discretionary judgment and the legend of *Hir Ranjha* is no special case. Like most of the conventional writing by men, this legend likewise introduces what might be named as "anecdotal lady" who is a male item and smothers the authentic i.e. the genuine lady who stays abused under a one-sided esteem structure and devastated by the social portrayals of sexual orientation.

Hir's condition in her in-law's home can be best summed up in the accompanying words; "... life appears not to have reason or significance or heading, she needs personality, endures sentiments of fretfulness and aching." This demonstrates the relentlessness of Hir in adoration. She tries to get away from this detaining familial request. She offers to run off with Ranjha. Ranjha in any case, turns down her proposal, saying that adoration picked up with misleading and elopement has no appeal.

At the point when Ranjha leaves Takht Hazara, he turns into a faqir (loner) and after Hir's marriage, he turns into a jogi (parsimonious). A noteworthy piece of *Hir Ranjha* portrays him as a jogi even though he influences or takes, squabbles, reviles or beats others superfluously. More than once in the story he is alluded to as 'kamla' i.e. crazy, along these lines liberating him from the limitations of mindful conduct. As an opposing peruse, one can understand that the male saint, by Hir's uprightness of the allocated modifiers, is kept out of the space of judgment. Ranjha himself declined to abscond with Hir before her marriage, yet over and over grumbles that he has turned into a jogi for her purpose while she is joyfully hitched. Anticipating his own defects on other i.e. woman, has been a successive routine with regards to men in man centric set up.

Hir's character is idealised as common in this story as well. She stands up to the issues with coarseness and just when things go past from her energy then she endows their answer for God. When Ranjha is faced with

issues, he either moves in the opposite direction of them or sees shelter in the marvels or in five-Pirs. The main time he experiences some hardships as a cowherd at the 'Siyals'. Subsequent to turning into a jogi, he goes to Rangpur where his conduct is amazingly silly and undignified.

His dialect goes past the cut off points of not too bad edified conduct. In his discourses, man centric philosophy comes to the cutting of the edge. Brutal and combative, he brags about his forces to cure and his ability to wreck. He even gloats about his run. In the drawn-out quarrel with Sehti, he is damaging, disrespectful, brimming with dangers, cantankerous and rash. He beats Saida even after Saida swears about Hir's purity regardless of three years of their marriage. And this comes up when he is really beguiling them, endeavouring to get his presence cherished through a lie. His conduct is sporadic and brimming with logical inconsistencies and he initially declines to steal away yet later kidnaps Hir from her in-laws. He desires honour that is expected to be given to a saint, however goes about as a bombastic pretender but then he is never subjected to examination.

Hir's value for Ranjha, in any case, is set apart by total accommodation. She keeps up the position of an immaculate aficionado and never addresses Ranjha's direct, whatever might be his imperfections. Rather, she continues agonizing over him.

At the point when Ranjha is honoured with Hir by the Pirs, his affection is set apart by wariness from initial questions about woman's reliability to claims that later turned against Hir which were that of renunciation and deceitfulness. Ranjha discloses to Hir that the expression of women cannot be trusted. Women adulterate reality and feel no disgrace. To comfort her doubtful darling, Hir helps him to remember a few cases of woman's steadiness in the past and promises her total accommodation to him. She says, "in so far as blood keeps running in her veins, she will remain his slave. He can do anything with her and can offer her in advertise. Without him, her life is "futile and impermanent" (Hills 1968; p.19).

The man centric accentuation on woman's virtuousness is maintained even at the cost of likelihood. Hitched for a long time, Hir still stays untouched. On the off chance that she must meet Ranjha, she should be virtuous. And, after it's all said and done, Ranjha is loaded with protestations against her specifically and women. He tells the youthful women of Rangpur, "you are the genuine grandmas of satan" and he even says that woman is the one who is not reliable on the planet.

Physically Hir is incomparable yet there is no acclaim of her mental abilities. In fact, there is no reference to Hir's judicious considering. She is introduced just as a 'Barbie', culminate photo of a perfect marvel as each man tries to have with finish accommodation to his will.

To entirety sum up we can securely say that man centric voice controls the story of *Hir Ranjha* all through, while Waris Shah's lovely perfection unquestionably gains him a place among the best artists of the world, in the scope of the two his origination of thoughts and their demeanour on page yet his absence of liberality in supplementing women or rather his express inclination against them makes his craft exasperating. His broad denigration of women unquestionably makes the festival of this "work of art" flawed more as it takes a woman particularly relentless in adoration for its female hero. It presents "anecdotal woman".

Conclusion

We have seen that the novel not only incorporates the portrayal of the religion and society but also showed the patriarchy that was changed by the heroine of the novel. The tragedy of *Hir and Ranjha* is often compared with that of Shakespearian *Romeo and Juliet* as we can see that both turned out to be tragic at the end and it turns to the death of both the lovers. Shah also portrayed that the romantic tale has a deeper meaning embodied in it which is that of the hunt of the man which is ceaseless towards the Almighty.

We can see that the almighty himself laid the foundation of love. He himself was the lover and loved Prophet Muhammad. God has created him from the dust particles of this earth and has made him the purest by pargetting all his sins that was present in this world. He had made him the head of the angels in the heaven and made him his messenger.

Acquiring adoration can be an extended and difficult process for which everything word by word must be relinquished which is a procedure which includes much self-humiliation. This is the way of truth i.e. 'haqiqat' and it must be trailed by the Sufi, who rests an unending trust in God. Waris Shah portrays this procedure in the striking shades of eighteenth century Punjab. The vocabulary and similes set by him pass on reverential feelings with skilful limitation, however the equation based on the plot of Sufi sentiment contains an arrangement of effortlessly unsurprising traditions and themes. Waris Shah's *Hir Ranjha* demonstrates a lot of innovativeness in its portrayal of human experience and without changing the philosophical structure of the story.

It is said that Waris Shah had a lonely love for a lady called Bhagbhari. This invested him with the sentiments and bits of knowledge to express the Hir-Ranjha legend as an undiscovered romantic tale, with its numerous ambivalent feelings.

Waris Shah was all around grounded in Muslim and Hindu convention. His insight was colossal, from space science, pharmaceutical and social customs to the distinctive types of steed and steers in Punjab. Additionally, Shah's Hir mirrors a kind of 'Punjabiati'. The utilization of the figures of speech of the society from Punjab is shown, the stark authenticity of the account, set apart the Hir of Waris Shah from its prior adaptations.

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