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# A Meta-functional Analysis of  Baba Bulleh Shah's *Kaafi*:
## *Ranjha Ranjha Kardi Hun Mein Apey Ranjha Hoi*

### ABSTRACT

*This study undertakes a thematic analysis of Bulleh Shah's seminal kaafi which is a  genre of poetry. Kaafi is a poem on devine attribution and sometimes mystic beliefs. This name kaafi is borrowed from the Persian word called Kafaya meaning rhyme. This kaafi, Ranjha Ranjha kardi hun main apey Ranjha hoi will be studied through the three meta-functionsie ideational, interpersonal and textual developed within the theoretical parameters of Systemic Functional Grammar.*

*This study reveals that each clause of the kaafiis enriched with one of the meta-functions offering multiple meanings for interpretation. The selected kaafi expresses spiritual connections through emerging themes such as poetic voice, self reliance, universality, transformation and displacement.*

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*Hence the study supplements the meta functional analysis with a scientific account of textual and clausal analyses.*

**Keywords:** *Meta Functions, Systemic Functional Grammar, Ideational, Interpersonal and Textual Functions, Kaafi, Baba Bulleh Shah, Loi, Chaddar, Language Functions, Multiple meanings.*

## Introduction

To date only a few researchers (e.g. Bilal 2012 and Olusanya 2013)have conducted studies on meta-functions of language with reference to literary and media texts. According to Fontaine (2013),explicates that a poetic narrative focuses on defining human experiences and revolves around certain social relations   essential for a shared sense of human activity. And unless the mythographer has imitated studio technicians, producing a decontextualized voice that is in some ways the auditory equivalent of a carefully edited and printed text on a clean white page, the information on the tape is not limited to what that voice sounded like at the moment it left the lips. In this way it enables a reader to excavate not only the realities of his/her mundane existence but also those phenomena which reside at the level of super-consciousness (according to Yogi 2009), super consciousness means a state of heightened awareness. The multi-dimensional aspects of meanings in the Sufi narratives of Bulleh Shah are also characterized by the impulse he achieved through divine intervention to discover the meanings of life. In this paper an attempt has been made to explore Bulleh Shah's *kaafi Ranjha Ranjha kardi hun mein apey ranjha hoi* in order to understand both the social

relations and spiritual experiences involved through the metafunctions.

Bulleh Shah is one of the most time  honored *sufi* poets of the eighteenth century (1680-1758). According to Sheik (2004) Bulleh Shah devoted his entire life to producing *sufi* poetry which has often been a subject of investigation e.g. authors like Nasir (1916) Thomas (2008), Waldo (2008), and Ivan, (2009) has challenged Bulleh Shah's religious identity with reference through historic records. On the other hand, many researchers such as Chopra (1999), Peterson (2013), and Bhatti (2015) believe that supposedly simple words like *dheedo* (reflection), *loi* (cape), *chaddar* (sheet), *dagh* (stain), *Heer* and *Ranjha* (the protagonists) and *kuriyae* (girl) connect the reader with mundane as well as spiritual experience, i.e they are metaphorical and intended to convey double meanings.

Bulleh Shah was preceded by prominent poets such as Baba Ghulam Farid 12-13th century A.D, Guru Nanak 15th  - 16th century, Sultan Bahoo 16th century, and Shah Inayat 16th -17th centuries A.D. under the guidance of  his mentor and teacher Shah Inayat Hussein, Bulleh Shah produced *sufi* narratives to connect people to divinity. The narratives of Bulleh Shah address all people irrespective of their religious affiliations, racial or ethnic backgrounds. His narratives when read or sung not only envelope their readers in ecstasy but also give directions to the righteous path on which lie their worldly and spiritual success.

## Purpose of the Study

The purpose of this study is to discover the extent to which Michael Alexander Kirkwood Halliday's (1985) meta-

functions can be used to analyse linguistic elements i.e. (nominal and verbal groups) present in Bulleh Shah's *kaafi, Ranjha Ranjha*. This article also includes Dennis Teadlock's (1983) account on the authenticity of oral literature from his book *The Spoken Word and the work of interpretation.* Dennis Teadlock talks about oral literature as a repository of forms and images. The researchers in this context aim to link for example, *sufi* narratives and in the present context it is the genre of *kaafi* which may be seen as a complex ceremony from the oral to written medium. The *kaafi* may be seen as a miniature form of the entire *sufi* experience. According to Dennis Teadlock the narrators or poets in a poetic experience can either be poets or they may sometimes behave as narrators to punctuate their visible texts according to the rise ,falls and contours of their oratical texts.

Oral delivery and syntax move together in a synchronic manner, while the audible texts will be studied in a correct manner to carry out this particular metafunctional analysis of the *kaafi*. A *kaafi* is that form of oral literature which according to Teadlock means a hypothetical reconstruction of delivery regarding a dedicated *sufi* text. Major shifts the wording of syntax can contribute to the metafunctional structure while dealing with a genre like a *kaafi*.

According to Halliday, the role of a practical poet is to extend his very own poetics into the reigons of linguistics and to experiment effectively with tools like the meta-functions. In the realm of *kaafi* chosen as a poetic genre the present researcher is able to understand and integrate a term" A performable text" used quite essentially coined by Teadlock (1983) . The secondary function of such linguistic analyses would meant represent new dimensions and subtel effects created by the language metafunctions. In addition

the researcher has used ideas presented by ,Dennis Tedlock who has demonstrated some basic methods for transcribing, translating, and interpreting oral performances or similar such techniques which carry a wide range of implications for areas in speech acts. How ever this present research does not involve transcribing and translating but at present the researcher will use and consider the interpretative techniques by Teadlock. Teadlock as he, himself mentions in his oral interpretations has at his best been able to reveal the categories and concepts of poetic and hermeneutic interpretations used for some Western literary traditions. He narrates that these techniques cannot exactly be carried out in its entirety for the sake of interpretive art of oral narratives of other languages however they may be applied after extensive re-evaluation.

The researcher through this research article aims to investigate both the nominal and verbal groups in the *kaafi*. Throughthe metafunctions of persons and their modifications for the nominal group, the naming elements are used however the verbal group will include tense and modality explained through the textual functions which are immanent in this *kaafi Ranjha Ranjha Kardi...* By understanding the nominal and verbal groups meta-functionally, the researchers are able to discover underlying themes that create an essence for the *kaafi,* for example, the poetic voice and the reader's voice. This research article is going to unfold the duality of clauses through meta-functional meanings and this article will also reveal ways to investigate ideational, textual and interpersonal functions which will be used as a linguistic tool box to break down the complex structures present in this chosen *kaafi* into simpler forms. One of the differences in Halliday's and Dennis's way

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of dealing with meta-functions is that in the present context of the research, Teadlock (2013) uses the word mythographer who breaks down meanings through metafunctions and Halliday uses the term narrator who deals with matafunctions without the distinction between mystic or other types of analyses. The challenge for the present researcher is to mould this analysis in the context of interpreting *sufi* narrative i.e the genre of *kaafi*.

## Significance of the Study

This study aims to contribute towards revealing the meta-functions of the *kaafi* under discussion. Previously, meta-functional analyses have been carried out on different poetic narratives and literary texts written in the English language. This study is first of its kind to deal with clausal analyses in the domain of Punjabi language via meta-functional exegesis of *sufi* poetry in Punjabi. This study will help the readers to understand how well the earthly and unassuming vocabulary of this chosen *kaafi* distinguishes between godly and earthly love.

Duality of clauses, examined by Teadlock (1983) means the presence of two opposing ideas in the same clause. For this purpose, Teadlock gives examples like the conflict between the benevolent(kind) and the malevolent(hostile). As Teadlock implies the benevolent and malevolent antonymy, it simply means the co-existence of two moral opposites at work. The moral opposites might, for example, exist in a "worldview" which has one God, or perhaps more than one gods, or none. Teadlock also relates to the fusions of centers or the fusions of intimacies during which one act or phenomena meets or fuses with another similar or opposite act or phenomena. The same phenomena of duality

is expressed by Halliday by the name of ideational function. In the context of Bulleh Shah's *kaafis* the moral and dualistic philosophies of Bulleh Shah can be compared with Teadlock's interpretations about oral literature. However holistically, Halliday's metafunctions will be used as an analytical tool. In the present *kaafi* the use of common/words like *loi (cape), chaddar* (sheet), *dagh* (stain), and participants like *Heer*, *Ranjha*, *kuriyae* (girl) and *unho* (them) etc. eventually relates meanings with spiritual and earthly love.

## Research Questions

1. What are the linguistic elements in the selected *kaafi* which represents the meta-functions?
2. To what extent can meta-functions break down the structures of the *kaafi* into simpler forms?
3. How does the present meta-functional analysis of the *kaafi* reveal multiple layers of meanings?

## Methods and Materials

The sample for this research has been chosen from among one of the famous *kaafis* which Bulleh Shah wrote in 1710. The method currently used for this research is firstly the thematic analysis followed by a detailed metafunctional analysis of the given text. The data comprising clauses of the *kaafi* are analyzed by the aforementioned method for metafunctions. Thematic analysis, according to Braun and Clarke(2006),is widely used as a qualitative research technique in which excerpts of texts from poetry or novel are coded or broken down into further manageable categories at different

levels: sentence, phrase, word, theme and so on. Similarly an initial thematic analysis is done in this article, under the broader parameters of qualitative research methods which aim to indicate epistemological themes and pattern.

## Theoretical Frameworks

Halliday's meta-functional theory has been used as a theoretical framework for this research. Webster (1999), Benson (1985), Johnathan and James (1968),have applied meta-functional methods for interpreting literary texts including mystic ideas in order to convey systemic functional grammar rules.

According to Webster (2012), the first meta-function .i.e. Ideational construes experiences and meanings about the outer and inner worlds, it is also known as the field. The second meta-function is labeled as the interpersonal function or tenor which involves social relations, i.e. meanings concerned with communal relations, while the third meta-function called textual or mode weaves together the first two meta-functions in order to shape up an accumulative text.

The above mentioned mechanism, has been used originally by Matthiessesn and Bateman(1991) which is mapped out onto the structure of the clause for the chosen *kaafi*. Each meta-function will be discussed in detail with examples from the *kaafi* to explicate a multi layered clausal analysis.

Secondly this research revolves around the methodology of Dennis Teadlock which considers the thought processes and violations regarding integrity of the written and spoken

codes. Since *kaafi* is widely used in the oral form Teadlock (1993)'s variation has been applied.

## Ideational Function or Field

The ideational functionalists language users make meaning out of reality. Halliday (1925) further divides the ideational function into logical and experiential parts. The experiential part according to Halliday (1925), is represented by the presence of an actor, who in the given context of the *kaafi* is represented by the protagonist named *Ranjha*. In this research article a link has been created between the chosen *kaafi* and the ideational meta function in such a way that the grammatical resources at the initial clausal level interpret the inner and outer experiences of the poet expressed through "words" as domains of functions and meanings of our worlds through the systems of transitivity.

According to Sinclair (1985), "logical part of the ideational function refers to the grammatical resources present in the fabric of language for building grammatical units into complex structures". For instance, in the present context of this *kaafi,* by combining two or more clauses in a clause complex *sadhu main udheedo ranjha*, *sadhoo,* i.e*. sadhu* meaning "call" sets predication at the initial level. Here the researcher links the grammatical aspect of ideational function within the framework of the given *kaafi.* In this way the logical part of the ideational function also looks after the process of creating meanings between clause and clause complexes. In the given *kaafi* the ideational function of language through the "process" part of meaning making process means as Hamzic (2012) puts it, a unique semantic verb, i.e. a verb which is related to doing, happening, feeling, sensing, behaving and existinge.g in the *kaafi* these are : *sadhoo* (bring)*, diljoi* (empathy), *wassey* (exists), *pehan* (wear).

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 According to Halliday (1976), "The semantic verb may express an event, i.e. relational, physical, mental or emotional states when sorted into the semantic system of the clause." This idea is quite similar to the context of oral literature of *Zuni* language , a little different yet thematically similar idea presented by Teadlock (1983) i.e the occurrence of  stress and pitch patterns to control the pace and quality of narratives in the *Zuni* language.

The experiential section in the ideational meta-function organizes the language user's or reader's experiences and understandings about the world and it also deals with the concept of transitivity as in the verb *kardi* ('she does') used in the *kaafi*. Halliday (1991), explains the experiential meta-function as a transitivity function developed via the concept of transitive and intransitive verbs, i.e. whether a verb takes an object or not. In Halladian meta-function, transitivity is a major component of experiential part in a clause which deals with the transmission of ideas representing experiences. According to Fowler (1986),transitivity depends upon participants. Meta-functionally  speaking the participants in subject or object positions of a clause represent different labels such as actors, sensors, processors and carriers. The experiential meta-function includes sub-functions like manner and circumstance which includes cause and location, while the presence of locative case indicates location, e.g. prepositions including in, on, upon.

## The Interpersonal Function or Tenor

The second meta-function is labelled as the interpersonal function and it is also known as tenor. "The interpersonal function is the participatory function for language". (Halliday 2007). Halliday further explains meanings in language from the point of view of social interaction. This meta-function

allows the expressions of interpersonal setups between text producers, i.e. writers and text consumers or readers. In this article the interpersonal meta-function is revealed step wise by breaking down the given *kaafi* into clause levels. The clauses are analyzed from the perspectives of two elements, i.e. mood and residue. The mood aspect throughout this *kaafi* is predominantly interpersonal and conversational as Baba Bulleh Shah expresses love towards his mentor Shah Inayat Hussein using the persona of *Ranjha* and reveals this emotion of love to the reader through this *kaafi* who acts as an observer. The element of mood is further categorized into subject and finite verb, while the remaining part of that sentence is called the residue. The sentence pattern followed for expressing declarative sentences through interpersonal meta-functions is subject + finite verb word order. Those sentences of the *kaafi* in which structures, for example, finite verb + subject word order are present, the interrogative mood prevails.

While dealing with finite verbs ,subjects or tense choices, the interpersonal meta-function of language helps to express speech functions such as persuading, demanding, recommending, confirming, persisting, and denying. These verbal functions of mood and clause are expressed through the words like *hoi* (to become), *naakho* (do not say), *karay &* *kar* (to do), *wasey* (to reside), *lagaya* (to bond). According to Teadlock (1983) different texts serve to be evident of contemporary performances to elucidate patterns exhibited by different texts. Teadlock (1983) says that old texts can be written recently in order to advance the analysis of oral narratives.

The interpersonal function on the whole indicates the presence of a vocative case.  According to Holton (1997), the

vocative case means inclusion of a noun that identifies a person or an object being addressed. The verbs present in this *kaafi* support the nouns of the *kaaf i*i.e these verbs reflect the vocative case. Bulleh Shah has addressed the reader by using a plural pronoun *aakho* and later towards the end he uses the vocative case for himself, i.e. "*le chal Bulleya*" ('take me to my own being'). A vocative expression according to David (1997) is an expression of direct address where the identity of the party spoken to is set forth expressively within a sentence.

## The Textual Function or Mode

The third meta-function of language is textual or mode. Exploring thematic structures through the textual functions involve clausal analyses. The textual function has two sub-parts called theme and rheme.The theme part sets up a local context for each clause and the rheme, initiates when the subject has been set up by the theme. In *kaafi: Ranjha Ranjha* the primary theme is the poetic voice and the rest is called rheme also known as residue in Hallidian terms. From the very first line the theme is related to the given information about the poet where he has portrayed himself as a feminine pronoun in order to establish his subjugation through his poetic persona. Rheme or residue is related to new information present in a clause which, in this context, is as important as theme. Martin (1992), elaborates that "Theme is equated with what the speaker or author is all about while rheme is that structure which is either listener- or reader-oriented."

The textual meta-function helps the reader to understand how ideology can be embedded in a text, sometimes below the level of conscious notice. For example, in the chosen

*kaafi* ideology pertains to creation of an analogy made between Shah Inayat Hussein and *Ranjha* who is Baba Bulleh Shah's mentor. This textual meta-function is used for the purpose of persuasion. The textual meta-function is further used in texts for negotiations of conflicts and disagreements. The textual function, of this *kaafi,* has the following properties:

- It creates a discourse and dialogue among different participants, e.g. lover *(Heer),* beloved (*Ranjha*), mentor(God), and disciple *(Bulleya)*.
- Textually, the clause functions as a message. For example, "*Chitti chaddar laasutt kuriyaey pehan faqir di loi. Chitti chaddar dagh lage siloidaghna koi*. (The white sheets will show the stains but the red cape will hide your sins and stains.). There are vivid messages through simple vocabulary about the reality of virtue and sin presented within the structure of the *kaafi*.
- The textual functions serve as linguistic expressions for ideational and interpersonal functions.

Each of the above mentioned meta-functions have principal systems or functions in the network of clauses. These principal systems or meta-functional layering is shown by a model developed by Matthiessen and Bateman (1991). This model (already shown in the research methodology) has been applied to this research article directly for the clausal analysis of the chosen *kaafi*.

## Rationale for Choosing the Text

*Ranjha Ranjha Kardi hun mei apey Ranjha hoi* is a famous *kaafi* of Baba Bulleh Shah written during the year 1710. The first line of this famous *kaafi* has become a proverbial in Punjabi

language with the variation between *hun mein* ('now' and 'I') and *way mein* (hey! It's I ).Punjabi speakers in general are able to relate to this *kaafi* because of its popularity. As an example this *kaafi* provides a broad spectrum of deep and surface meanings within each clause. Choosing this *kaafi* for meta-functional analysis can be justified on the grounds which provides a blue print for the application of the three meta-functions of language. This *kaafi* reflects the personal experiences of the poet as the poet Baba Bulleh Shah wishes to be personified as his mentor or beloved referred to as *Ranjha*. The interpersonal function is not only reflected through the communication between the protagonists (*Ranjha and Heer*),but also through the metaphoric presence of a dialogue between God and his disciple or Mentor and his disciple. *Ranjha* and *Heer,* who are popular characters originally created by Warris Shah,( a predecessor of Baba Bulleh Shah). These two characters are popular metaphors of love in Punjabi folk poetry just like Romeo and Juliet by Shakespear. In the context of this poem the characters are referred to as the mentor (*Ranjha*) and as the disciple (*Heer)*, respectively.

The poet Baba Bulleh Shah, uses female pronouns and implores the company of his mentor. He wishes to surrender himself in the hands of divine authority i.e God. While making choices the poet derives information about the participants of a speech utterance which are units of speech and are bounded by silence, which are supporting the speech act with a set of personal and other pronouns: m*ai, mainu, sadey, unho,* etc.('me', 'mine', 'ours', 'theirs'). It may be noted that a personal pronoun is the one which refers to a particular person, group, or thing. Like all other pronouns, personal pronouns can take the place of nouns and noun phrases.

There are six verses or lines used in this *kaafi* for which personal pronouns have been used in order to signify meanings. The presence of these personal pronouns help to

develop an overall impact of this poem on the readers. Six different references of the pronoun I and mine *(mai and mera)* and its variant forms has created the inner voice in the *kaafi* subsequent to the poet discovering his identity in the middle of the poem. The poet also involves some other participants in the poem, i.e. the people around him. He says *Heer na aakho koi,* i.e. "O people! Do not call me Heer". The distribution of personal and other pronouns in the *kaafi* maintain the interpersonal tone of the poem.

Another major participant in the poem is *kuriyae,* (girl) a common noun used for a maiden. Here *kuriyae* is a maiden who is in love, either in the *ishq-e majazi* (infatuation/human love) or in *ishq-e haqiqi* (real/or divine love). Bulleh Shah himself provides his readers with interpersonal experiences offering the best interpretations to understand the gravity of this love. *Kuriyae* acts as a passive recipient, which means that passive subjects are indirectly affected by the action of the main verb. Moreover, clothing items such as *chaddar* followed by a verb *desindi* (shows) represents the relationship of passive recipient and its main verb. *mun-*i.e (heart) has been mentioned and is used as a personification of a place to reside (*Ranjha* resides in my heart).Nouns like *kuriyae,* etc. are used to express the voice of the poet Bulleh Shah. The above mentioned examples infused with symbolic imagery call for a special thematic analysis of the *kaafi* through meta-functional linguistic tools.

## Commonly Emerging Patterns and Themes in the Text

The original Punjabi version of the *kaafi* will be analyzed meta-functionalyin order to identify some consistently emerging themes. All the verses of the *kaafi* are placed in chronological order and all three meta-functions are discovered  in each clause. Each clause will be re-written in

Roman script for clear understanding. It may be noted that the three meta-functions are used as tools to justify commonly emerging themes, e.g. poetic voice, reader's seat, displacement and unity, etc.

***Poetic Voice***

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رانجھا رانجھا کردی ھن میں آپے رانجھا ھوئی

</div>

*Ranjha Ranjha kardi hun mein apey Ranjha hoi*

In the love of *Ranjha* I myself have become *Ranjha.*

This textual analysis will commence by using a-meta functional model originally created by Halliday and later adapted by Matthiessesn and Bateman (1991). It may be noted that the same analysis will be applied at the end of the *kaafi* where the same line has been used as a refrain.

| Ranjha Ranjha | Kardi | hunmein | Apey Ranjha | Hoi | Clause |
|---|---|---|---|---|---|
| Theme | | Rheme | | | Textual |
| Vocative | Mood (finite) | Subject (vocative) | | Finite (verb) | Interpersonal |
| Process | (transitivity) | Manner +Actor (participant) | Process (transitivity) | | Ideational |

**Table.1:** Poetic Persona in the *kaafi*

The above tables starts with the ideational function. This model starts from below and follows a bottoms up approach. The reason for this inverse approach is that the ideational function lies at the core of the clause and develops upwards to unfold interpersonal and textual metafunctions. Within the interpretation of the *kaafi* there searchers discover that the

ideational function as per Matthiessesn and Bateman model is like a tree trunk from which the branches of interpersonal and textual metafunctions grow. The Ideational meta functional analysis, of the above clause shows the presence of an actor as a participant. The process part of this clause starts with an utterance *Ranjha Ranjha* and the verb such as *kardi* (doing) is associated with the actor or subject *mein,* i.e. "I" there is an additional adverb of manner *hun* (now) attached to it whereas, *Mein + Apey* is the subject. Over here there are two participants one is an actor *mein (me)* and the second is a processer the word *Ranjha* (proper noun). According to Halliday it is the logical part of the ideational function which expresses *Ranjha* as a protagonist through the available linguistic resources.

On the other hand, the experiential part organizes our experiences about the presence of Bulleh Shah's inner voice. As a unique technique the poet uses a feminine voice which reveals the presence of an experiential metafunction. The personal experience involves a dialogue between Bulleh Shah and his mentor (the Supreme Being or God) to the extent which satisfies him to maintain a subordinate feminine pronoun. On the whole the experiential function explained earlier of this clause expresses the process of uttering the word *Ranjha Ranjha*.

The interpersonal meta function exists in the subject *(Ranjha)* + finite verb *(kardi)* order hence reflecting a declarative tone. The vocative noun is also presented in the word *Ranjha*. Here the poet declares his love for *Ranjha.*

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The analysis of textual function begins with the theme part. As mentioned in the section on theoretical underpinning the theme expresses ideology behind meanings and above the conscious level. The clause begins with the protagonist of the poem *Ranjha* which is used as a noun for God or Godly love. The rheme part of this verse deals with the spiritual development of which the poet talks about. It is that process through which (in the love of *Ranjha*) the poet says that he, himself becomes *Ranjha*. *Ranjha* is the theme or the given information in textual analyses and the rest, i.e rheme consists of some new information present after the theme.

According to Sheikh(2009),the theme part in Punjabi poetry and Punjabi language is not subject oriented but process oriented, i.e it presents a set of axiomated ideas to deal with resolution. This means that in Punjabi language process leads to thematic content of the *kaafi* not only for the purpose of meta functions but otherwise as well. According to Halliday 1994,The theme in the textual function is followed by a participle in an utterance form. Participle is a word created from a verb. This is similar to the structure found in the above mentioned clausal analysis under the theme of poetic persona. For example *hoi* ( to become)is a past participle which has been followed by *kardi* ( to utter/to do) which is a simple present tense.

The textual meta functional analysis of the above line has emerged as an overlap between interpersonal and ideational meta functions. The textual function is split into theme and rheme. It also determines the mode or style of the message

which is conveyed through the *kaafi*. At the beginning of the verse the declarative tone or part *Ranjha Ranjha + kardi* establishes an action. The *kardi* part represents an action verb and the presence of the poet's voice exhibits textual function of language. Teadlock has  also just like the Halladian metafunctions proposed a scheme for transcription and interpretation of narratives and he shows these by exhibiting some dramatic features. There have been other folk narratives like Afro and Anglo American oral narratives which are part of Teadlok's interpretative methods.

### Reader's Voice

<div dir="rtl">

سدھو مینوں "ڈھیڈو رانجھا" ہیر نہ آکھو کوئ

</div>

*Sadho mainu dheedo ranjha heer na aakho koi.*

Call me "dheedoRanjha"  and Do not call me heer.

| Sadho mainu Dheedo Ranjha | | Heer na aakho koi | | Clause |
|---|---|---|---|---|
| Theme | Rheme | heme | Rheme | Textual |
| Vocative (case) | Mood (imperative) | residue | | Interpersonal |
| | finite | subject | | | |
| Transitive | Actor | Process (Material) | manner | Ideational |

**Table. 2:** Use of Pronoun and Antecedent to Reflect the Reader's Voice

The above example shows an ideational transitivity. The Process type function(within ideational function)of this clause is verbal as well as relational. This means that the author is asking the readers who are refered  as pronoun *koi*

(someone).The process type is also relational in nature since there is a synchrony among the nouns *dheedo, Ranjha, mainu, Heer and koi*. Interpersonally, the mood type is imperative as the author's voice uses *naakho* (don't call).Also the clause begins with a verb followed by a subject (as per sentence conventions of Punjabi language) therefore this verb and subject combination results in an imperative case. In terms of textual function the theme provides some new information within the marked theme part and the remaining information is called rheme. "*Dheedo Ranjha*" here means the reflection or manifestation of *Ranjha*. At this point in the *kaafi* the requirements of meta functions being above, below and around the text are fulfilled and the meaning making process is enhanced.

There are two clauses in the verse/ line under consideration and both contain nouns (nominal groups) in combination with a verb, i.e. finite +subject in the first clause, and subject + finite combination in the second clause. Therefore both the clauses in binary forms show imperative functions. As mentioned earlier the subject is also known as an agent or the doer of the action in metafunctional terms. It means that the agent here is the carrier of interpersonal information, i.e what the author expects from the readers. The author says, "O people call me *Ranjha*", where the word "people" stays as a hidden subject. The presence of pronouns reveals the reader's voice. The interpersonal metafunction of language in the above clause is evident with the presence of grammatical categories like subject and verb.

### *Spiritual Oneness*

رانجھا من وچ من رانجھے وچ غیر خیال نہ کوئی

*Ranjha mun wich mun ranjhey wich ghair khiyal na koi*

Ranjha resides in my heart and my heart resides in Ranjha.

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| Ranjhamun which | Mun Ranjhay which Ghair khiyal na koi | | Clause |
|---|---|---|---|
| Theme | Rheme | | Textual |
| Declarative (Subject + object + preposition) | Mood | | Interpersonal |
| | Declarative (Subject+ object + preposition) | Declarative (Subject + finite ) | |
| Subject+ locative | Actor +object | process | Ideational |

**Table.3:** Use of Rheme and Theme to Mirror Spiritual Oneness.

The above combination for the clause according to Manzar 2017, is not found very often  in other *Punjabi* narratives. A specific pattern is created by using *Ranjha + mun which* and *mun + Ranjhay which* (i.e. *Ranjha* resides in my heart versus my heart resides in *Ranjha)*. This is called juxt a positioning of the object and subject. According to the Oxford Dictionary there is presence of the logical meta functions in the structure of the clause. (a sub part of ideational function) as clauses are combined to form clause complexes. Experiential metafunction (within ideational function) helps to express transitivity as this clause deals with the transmission of ideas through the author's voice.

The Experience of residing in *Ranjha*'s heart coincides with the ideational function in a locative sense, i.e., due to the presence of preposition "in". Actor over here is *mun* or heart which functions as a carrier of *Ranjha*. At the interpersonal level since the mood is declarative, a pattern develops i.e subject +the  finite verb form.

### *Self Reliance*

<div dir="rtl">

میں نہیں او آ پے اپنی آپ کرے دلجوی

</div>

*Mai naahi oh apey apani aap kare diljoi.*

Not I but He consoles himself.

| Mai nahi o apeyapaniaapkareydiljoi | | | | | clause |
|---|---|---|---|---|---|
| Theme | | | Rheme | | textual |
| Subject | Vocative (finite) | Mood(declarative) | | | interpersonal |
| | | Subject+finite | | | |
| Subject | actor | | process | Manner | ideational |

**Table.4:** Self Reflective stance to reveal faith

There is a triple usage of a personal pronoun structure in this single clausal analysis.*(o apey apni aapi.eapey, apni ,ap)* which is quite typical of Punjabi poetry. Ideationally the negation marker like *naahi (not)* is also present in this clause; here the speaker or interpreter of this single thought process/utterance is the author himself. The presence of auxiliaries(helping verbs and the main verbs) constitutes the predicative part of the clause. According to Murray (2009), Finite verbal agreement is with the nominative subject, except in the transitive perfective, where it can be with the direct object and with the subject taking the interrogative construction.

Interpersonally, the participatory function of language is observed through the indicative, and declarative mood. The inherent theme of self reliance can be observed with words like *"oh apey apni aap"*, i.e. he, himself. Textually, the phrase

*mainahi o aapey* off sets the clause and maintains a point of reference for the single clause.

### Universality

<div dir="rtl">

جو کج ساڈے اندر وسے ذات اساں دی سوئے

</div>

*Jo kuj saadey andar wasey zaat asan di soyi*

Whatever exists in me goes un-realized

| Jo kujh saadey andar wasey | Zaatasandisoyi | | clause |
|---|---|---|---|
| Theme | Rheme | | textual |
| Mood declarative | Mood (indicative/declarative) | | interpersonal |
| | Subject | finite | |
| locative | Actor | Manner | ideational |

**Table.5:** Use of Declarative Mood to Express Universality

This clause combination shows two distinguished types of pronouns. One pronoun is *saaddey,* (ours)and the other is *assandi,* (ours).The two combinations here exist inadiglossic manner. Diglossia is a linguistic state which occurs when two varieties of the same language are used under different conditions or circumstances, i.e. formally or informally within a community often by the speakers of the same language. This term usually applies to languages with a distinct 'high' and 'low' (colloquial) varieties of Punjabi. According to Bhattia (1999), *Majhi*is Punjabi's prestige dialect or high variety because it is standard of written Punjabi and *Doabi* is the low or colloquial variety. The ideational meta function exists within the fabric of the text indicating transitivity. Existence of a phenomenon within the self is part of

ideational function and its also represents the theme of universality, i.e. we as humans do not materialize our creative genius. The possessive function is obvious through a pronoun *assan* (ours).This interpersonal function is indicative/declarative type as it indicates a pragmatic declaration of this clause. Ideational function is evident since there is presence of a locative word *andar* (inside).

### *Godly Love v.s Earthly Love*

<div dir="rtl">

جس دےنال مین نیو لگایا اوھیو جیسی ھوی

</div>

*Jis dey naal main neonlagaya ohio jaisi hoi*

When I laid my eyes on the beloved, I myself became like him.

| Jisdeynaalmai | | Niyolagaya | Ohio jaisi hoi | clause |
|---|---|---|---|---|
| Theme | | | Rheme | textual |
| Vocative | Residue | | Mood | interpersonal |
| | | | Subject + finite (declarative) | |
| Process type: relational | | | | ideational |

**Table 6:** Harmonising Godly  & Spiritual love

In the above lines the experiential function seems quite obvious since the author talks about his past experiences i.e. how he came to terms with himself as a*being*. The poet talks about a term "*niyo*", i.e the eye as his outer and inner eye.The word *niyo* represents Godly connection.

The inner eye of the poet justifies the presence of an ideational function which in turn reflects a relational process. By using the word *niyo*,i.e., the inner eye the poet justifies the reason for his existence in this world. This also shows his allegiance towards his mentor.

Interpersonally speaking the pronoun "*Jis*" (with whom) reflects the vocative function of the pronoun and in the second half we see a subject and finite relation expressing a declarative mode. Arelational process states the things which exist in relation to other worldly things. Here, the pronoun "*Jis*" (whom) and "*Oho*" (that) creates a bond within the structure of the clause. The earthly love is depicted with the phrase *ohio jaise hoi,* i.e. the poet finds his own reflection in the beloved, i.e. God or Godly love.

This clausal analysis shows the presence of an independent clause with a relative clause. Both the clauses show a clear grammatical inclination. As with other dimensions of the metafunctional theory, Halliday (1996), describes the relation of grammar with lexis(for example in the above clause most of the agents are connected to a verb, e.g. *Mai* (I), *jaisi* (like me) and *hoi*(to be). Halliday describes these semantic verbs as one of a cline and therefore one of delicacy. In 1961, he wrote that, "The grammarian's dream is…to turn the whole of linguistic form into grammar, hoping to show that lexis can be defined as most delicate grammar" which  according to Willcock, (2001) is analysed into process and   participant already discussed in section 1.6.1. Similar pattering technique is evident in the analysis of the above mentioned line, i.e., *niyolagaya,* "laid my eyes".

### *Transformation*

<div dir="rtl">

چٹی چدر لا سٹ کڑئیے پہن فقیردی لوئ

</div>

*Chitti chaddar La sut kuriya Pehan faqeer di loi*

Take off the white sheet o girl and wear the saint's cape.

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| Chittichaddar | La sutkuriya | | Pehan | faqeer di loi | Clause |
|---|---|---|---|---|---|
| Theme +Rheme | | | Theme+ Rheme | | Textual |
| Object | Mood type (imperative) | | Mood type (imperative) | | Interpersonal |
| | Finite+subject(subject is vocative ) | | Finite+subject | | |
| | | Actor | Process+ Manner | | Ideational |

**Table 7:** Vocative Function to Reflect Transformation

The combined effect of this clause is imperative. *Chitti chaddar,* (white sheet)an inanimate object is used textually to accord an entirely new information along the clause called the theme. According to Ralph Waldo Emerson Baba Bulleh Shah uses colourimagery, symbols and signs to represent divine concepts. These images and colours through an actor or agent *kuriyae* demonstrates an obvious speech function something like persuasion for the reader who is acting as a text consumer. The presence of colours and images explicates the experiential functions (which is part of the ideational function of this text and expresses the author's feelings about the persona of *kuriyae* (girl). According to Fowler (1996) transitivity is investigated from above and below. This particular clausal analysis represents the way an ideational function is indicated through colors, images and different metaphors of daily objects. Interpersonally speaking, both the independent clauses show a declarative mood. The vocative(addressing or invoking) noun is "*Kuriya*" as she is being asked(imperative) to take off the "*Chaddar*". Ideationally there is presence of experiential function shown by the actor *kuriyae*, who is going through a transformational experience and the reader views how the

climax of the poem is achieved. Textually there are only two themes and rhemes as two independent clauses are present.

### Sin Vs Virtue

<div dir="rtl">

چٹی چدر داغ لگیسی لوئی داغ نہ کوئی

</div>

*Chitti chaddar dagh lagesi loi dagh na koi*

The white sheet will show stains while the red cape will hide your stains.

| Chitti Chaddar dagh lagesi | | Loyi Daghna koi | | clause |
|---|---|---|---|---|
| theme | rheme | Theme | rehme | textual |
| Mood | | Mood | | interpersonal |
| Subject | finite | Subject | finite | |
| Actor+processor | | Actor + processor | | ideational |

**Table 8:** Representation of Sin and Virtue Through Inanimate Objects

The metafunctional analysis of the above line is carried out in a dual manner as both the clauses are independent. At an ideational level the actor part in both the clauses is played by two very common inanimate actors or objects e.g. *chaddar (*sheet) and *loi* (cape). Ideationally this refers to the poet's experiential account(experiences) about the connotations of the white sheet and red cape respectively. This experiential function orients the readers to create their own analogies of the text. The "going ons" about the functions of the word (as discussed in the theoretical framework) is obvious at clause level for both of the above independent clauses of this verse. Interpersonally the mood is declarative and vocative case is not quite evident. Textually both the clauses send a very strong message by balancing

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out the rheme and theme in a way that in each clause the subject part establishes the textual theme.

### Displacement

تخت ہزارہ لے چل بلھیا سالین ملے نہ کوئ

*Takht Hazara Le chal bulleya Salein miley na koi*

Take me to takht hazara I haven't been there since long.

| Takht Hazara Lechal bulleya | | Salein miley na koi | Clause |
|---|---|---|---|
| | Mood(imperative) | Mood (declarative) | Interpersonal |
| | | | Ideational |
| Object+Finite+ subject | | Object +finite+ subject | |
| locative | Transitivity + actor | Process (manner) + actor | Textual |

**Table 16:** Revisiting the holy places in the context of the *kaafi* to show Displacement.

As a final note the above line presents a combination of two clauses, where the poet goes back in time and engages himself and the readers in a monologue to visit his beloved place called, *takht hazara*. Interpersonally the mood in these clauses is both imperative and declarative in nature. He uses the imperative manner to urge his visit to the beloved place, while in the second half he assumes a declarative tone. According to the process type at a relational level (ideationally), he relates his transitivity with a visit to the place *takht hazara*. The two functions, i.e. Ideational and interpersonal intertwine with the concept of displacement to create a collaborative effect of textually with displacement at

the heart of clause. These functions blend with displacement to portray the image of *takht hazara* as a beloved place.

## Discussion and Conclusion:

This study investigates, the unique nuances of language contributing to the meaning potentials of the *kaafi, Ranjha Ranjha Kardi hun mein apey Ranjha hoi* through Systemic Functional Grammar. This may not be an ultimate framework used to interpret meanings and take the readers (just like the shrine attendees) to an exotic trance. The most interesting aspect of communication in this *kaafi* is the poet's vision to transcend the limitations of ordinary language. Bulleh Shah makes use of different analogies to analyse  the relationship with his mentor. The three meta functions: Ideational, interpersonal and textual are present significantly throughout the *kaafi*. The poet successfully manages to keep himself in place and praises the attributes of the mentor in this connection.

While investigating the interplay of the meta functions in the *kaafi* it was found that Bulleh Shah unfolds different phases of its meaning; with ideational function placed at the initial position and interpersonal situated at the final level. The distribution of the processes among the participants or actors demonstrates that the character of *Ranjha,* dominates the scenario of the poem. The poet is addressing in a humble tone about his feelings towards the mentor which reflects the experiential function. All the three participants throughout the

*kaafi* differ from one another linguistically. *Kuriyai, Ranjha, Heer* and *Bulleya* have different transitive roles.

Interpersonal and textual reference in addition to the logic in the structure of the *kaafi* proves how clauses relate to each other, and add to the semantic understanding of the poetry. This attempt to carry out a systemic functional analysis shows that this model can help the researchers acquire a comprehensive vision of the literary messages embedded in the narratives of Bulleh Shah. The structural analysis provides contemplation of linguistic structures on which the *kaafi* is developed. This intensifies the overall understanding of the reader and deeper understanding of the linguistic dimensions. The translation of each verse in English provides a broad spectrum of meta functional versatility and in fact leaves ideas for future researchers in the area of comparisons, i.e., of original text (Punjabi) and translated (English) text. The overall targets achieved through this metafunctional analysis are the reader's understanding of textual meta function as a foundation for the development of interpersonal and ideational functions in the *kaafi*. These metafunctions as linguistic tools unfold the multilayered meanings inherent in the *kaafi*.

## Appendices: Sample Text

رانجھا رانجھا کردی ھن میں آپے رانجھا ھوئی

*Ranjha Ranjha kardi hun mai apey ranjha hoi*

In the love of Ranjha I myself have become Ranjha

سدھو مینوں ڈھیڈو رانجھا ھیر نہ آکھو کوئی

*Saddo mainu dheedo Ranjha heer na akho koi*

Call me only Ranjha and do not call me heer

رانجھا من وچ من رانجھے وچ غیر خیال نہ کوئی

*Ranjha mun which mun Ranjhay wich ghair khayal na koi.*

Ranjha resides in my heart and my heart resides in Ranjha

(no one else can enter the realm of my heart.)

میں نہیں او آپے آپنی آپ کرے دل جوئی

*Mai naahi oh apey apani aap kare diljoi*

He himself tends to his heart

(me and Ranjha are one and we are in-separable)

جو کج ساڈے اندر وسے ذات اساں دی سوئے

Whatever resides in me is not appreciated

(later on we realize its significance)

*Jo kujh saadey andar wasey zaat asan di soyi*

جس دے نال میں نیوں لگایا اوھئیو جیسی ہوئی

*Jis dey naal main niyo lagaya oho jaisi hoi.*

Whomsoever I laid my eyes on

(i.e.Ranjha) I myself became like him

چٹی چادر لا سٹ کڑئیے پہن فقیر دی لوئی

*Chitti chaddar la sutt kuriya pehan faqeeran di loyi*

Take off the white cape o girl and wear the saint's dress

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چٹی چادر داغ لگیسی لوئی داغ نہ کوئی

*Chitti chaddar dagh lageysi loyi daag na koi*

The white sheet will show stains while the red cape will hide your stains

تخت ہزارہ لے چل بلھیا سالین ملے نہ کوئی

*Takht hazara le chal bulleya sayaalen mile na dhoyi*

Take me to my beloved place called Takht Hazara (A sacred place which otherwise is not in my *naseeb* (fate)) Takht Hazara is my beloved place and I will not be able to be there for long).

رانجھا رانجھاکردی میں ہن آپے رانجھا ہوئی

*Ranjha Ranjha kardi main hun Apey Ranjha hoyi*

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