

Abstract

Shah Husayn is a prominent poet of Punjabi language. Like many other Sufi poets, he has used female persona in his poetry which shows a conflicting reflection of himself. His 'Kaafiyān' (Punjabi folksongs) are melodies in their form and each gives the impression of a lover who is dancing through the words for her soul expression. The present study aims at exploring this woman soul of a Sufi poet through his female signifier. Fairlough's three dimensional model has helped in giving linguistic evidences to the research. It has provided a detail account of discourse and lexical choices of the text. For theoretical analysis, Jacques Lacan's "Mirror Stage" has served the purpose. It has given a unique perspective to self-projection in the dilemma of finding the 'real' I.

The sample extract of twenty six Kaafiyān has been drawn from Shah Husayn (within reach) - An English translation by Ghaffar (2005) - where each *Kaafi* has been selected after equal intervals. The analysis has shown that the selected data is rich in terms of literary and theoretical exploration. Husayn has challenged the stereotypical norms as he loved a Hindu boy and reintroduced himself as woman through his poetry, negating religious and gender boarders. This rebelliousness is reflected through his work as he alters the archetypal meanings of some lexical expressions, for instance Husayn has given a supreme connotation to 'submission' of a woman as most potent and prophetic feeling in love. In finding the 'real self' and adopting a 'female persona', the current investigation has tried to explore the 'signified' through various signifiers.

Key words: Sufi poetry, Female soul, Signifier, Self, Shah Husayn, Mirror stage