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RESEARCH PAPER

Investigating instituted *trace* in Baba Bulleh Shah's k$_{a}$fi: *Meri Buccal dai vic chor* through Personifications

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PAPER INFO	ABSTRACT
	This paper premises personification, discovered in Baba Bulleh Shah's (1680-1757) k peri کافی (a genre of Punjabi poetry): [A thief resides in your mantle/wrap] *Meri Buccal dai vic chor* میری بَکلدےوچ .Experimenting with an element of Derrida's (1930-2004) framework of deconstruction i.e., instituted *trace* through personifications to interpret this *kafi* کافی is the primary objective of this paper. Secondly, his paper showcases *trace* manifested in the above *kafi* کافی creating an indigenous interpretation model. Braune & Clarke (2006)'s Thematic Analysis is use to interpret this *kafi* through invio and descriptive codes. The methodology comprises coding personifications and *trace* the meanings that a word leaves, thus representing an absence of a presence. This paper contributes depicting an identity crisis in Bulleh Shah's narratives_ otherwise masked by a [wrap] *buccal* بُکَل of stereotypes.

Introduction

Baba Bulleh Shah's, *kafis,* and Derrida's theory of deconstruction comprise the background. Derrida during the 1970s, coined deconstruction for interpreting texts, by finding interpretable elements running counter to the intended meanings of a text. Deconstruction casts doubts on the possibility of finding meanings by locating unnamable meanings in texts. Taking this approach contextually, a *kāfi,* has been chosen not only for the discovery of essential meanings but, with an impasse at which there are no grounds for choosing between two radically incompatible interpretations. Puri & Shangari (2001, p.22) recounts Baba Bulleh Shah as a time-honored Punjabi *Sufi* poet of the 17th -18th century. His *kafis* کافی, reflect the Real's love and His Divine intervention. *Kāfi* کافی, as a genre is derived from *kafa* فه, i.e., a group in Arabic, and since the sixteenth century, it was a popular genre of Punjabi *Sufi* narratives.

Trace and Baba Bulleh Shah

Trace: An integral part of Derrida's (1976, p. 22) critically acclaimed theory is the structural unity of a text via a path. This paper analyzes the way *trace* overlaps with the idea of absence and presence in the context of Bulleh Shah's *kafis*. *Trace* for Derrida (1976, p. 33), is a needful term known as "patterning" of an 'absence of a presence' indicating an existing absent/ present relationship or a lack of source. This absence of a presence according to Spivak (1976, p.44) is the preface for a thought process present in the human faculty giving rise to experience.

Such a critique is present in all texts, through 'presences', and 'absences' by logo-centric philosophy. According to Webster (1968 p.12), the logo-centric philosophy privileges speech over writing as communication, since speech is closer to an originating transcendental and awe- aspiring source.

Trace lines up inner contradictions of a text as bare and builds a different meaning from that. For Hendrics, (2016 p.77), Derrida (1976) calls everything 'a text'. Almond (2017, p.33) divulges the relationship between text and the Real with the presence of different forms or shapes of the Real with His manifestation to represent the *trace*. As a secondary aim, this research discovers manifestations of the Real as His instituted *trace*.

One of Derrida's most significant concepts *erasure* embedded in *trace*, implies absence vs. presence. This term signifies 'under erasure' undergoing a series of steps: writing a word, crossing it out, and then putting the word with its particular deletions to know about its existence or *trace*. Similarly, Shah personifying his darker self through absence and presence is seen in *Meri bukkal dey wic chor* میری بکُل دےوچ چور. This *kafi*کفی is explored after looking at some prevailing personifications signifying 'anotherness'. *Trace* is a dichotomy of absences and presences and the chosen *kafi* provides *trace* by revealing personifications (see table two). This paper attempts to unravel Baba Bulleh Shah's meaning-making process through codes showing personifications. These personifications show signifiers (words as material representations of linguistic signs) are not related to the signified i.e., a thing or concept denoted by a sign. According to Saussure (1911, p. 33), it is the concept associated with a signifier, that together constitutes the presence of a sign. According to Eco (1976, p.45) "if signs can be used, to tell the truth, they can also be used to tell a lie". The *trace* is connected with signifying meanings moving along a continuum of signifiers as depicted in the *kafi: meri buccal dey wic chor* میری بکُل دَے وچ چَور .

This *kafi* titled [A thief resides in my mantel] *meri buccal dey vich chor* میری بکُل چ چو , written by Bulleh Shah reflects the shortcomings of human beings belonging to different ethnicities. Uniquely this *kafi* includes excerpts from another *kafi* [Chanting the name of God their ages descend] *Rab rab kardey buddhey ho gai* کردے بُڈّھے ہو گئے. Shah presents the concept of *buccal*بکل [mantel] strategically hiding the other side of a person. Bulleh Shah has a unique feature of self-blame to make the readers and believers; realize their shortcomings collectively. By collectively I mean

that the text of *Meri buccal dei vich chor* addresses multiple audiences. The poem introduces the role of a [saint] *qalandar* and his/her focus towards the inner self. The *kafi* progresses further showing an uncanny state of the saint who [he rubs his two palms together and pleads and cries] ہَتَھ مَلن تَے مِنتاں کر*hath malan tey mintan kardey*. The [saint] *qalandar* reacts towards his other self (absence) which in reality indicates the omnipresence of an unknown thief residing in the folds of his mantle. In the *kafi*, Shah continues to suffer from a dilemma between absences and presences of a ◦ [thief] *chor* hiding in the folds of [mantle] /*buccal* بُکل and accompanying the physical reality of his self like a person confronting this world. The repetition of the word [prolonged sighs of the bird] *kook* کُوک throughout the *kafi*, personified as the saint's sighs. The [saint, depicted in the female gender] *qalandar* سرر appears like a troubled bird saying: [Who will listen to my sighs] کِس نُوں کُوک سُناواں نی *kis nū kook sunawan*. According to Duggal (2005, p.12) [thief] *chor* refers to the Real or Beloved who has the capability of stealing the hearts of His believers. The *kafi* کافی shows Bulleh Shah talking about the burial of Muslims and the incineration of the Hindus. [The Muslims abhor incineration] *Muslaman saran toan dardey* مسلا , [The Hindus abhor the burial] *Hindu dardey goar toan* . Both the death rituals are unavoidable realities. The idea of the wrap presented in the *kafi* under discussion is like Derrida's pleats for which Almond (2017, p.133) who cites Derrida (1967/76) uses the word (folds) *pli*. The idea of *pli*, indicates alternation between absences and presences of the Real (God); or texts. The text and the Real are synonymous and texts, like folds, are unrepeatable contributing towards the attributes of the Real. Derrida (1967) talks about paper folds offering an alternate gap between relation and retention. When one side is visible, the other side must be hidden. For Derrida (1967/1976, p.148) "Without retention in the minimal unit of temporal experience, without a *trace* retaining the other as other in the same, no difference would do its work and no meaning would appear."

Personification and *Trace*

Personifications replace non-human with human identity. This paper signifies its use in *kāfis*. For Melion & Ramaker (2016, p.5), an alternative account of personification, demonstrates how this multifaceted device was utilized by the late medieval and early modern authors and artists.

Personification operates in multiple registers—sensory, spiritual, visible, invisible, concrete, and abstract—and, deals with facts, opinions, and beliefs. The invisible, process of thinking, feeling, and experiencing is bodied through personifications revealing how these *modi operandi* (a particular way) were constituted. According to Melion & Ramaker (2016, p. 8), cultural studies, elucidate artistic expressions from the point of view of body, performance, and reasoning.

Methodologically, personifications balance semiotic analyses, concentrating meaningful effects, and creating phenomenological analyses, focusing on effects of presence. If we relate these alternate personifications with the concept of *trace* in the given *kafi*, we can make a set of codes (section on methodology) in which the presence

of one personified symbol supports an opposite symbol. For example, in the codes of the *kafi* there are two concepts presented i.e., presence and absence of a friend. i.e., [friend] ساتھی *saathi* and [the friend is not by my side] ساتھی وکھ نئی *sathi vakh nai* with the word [without Bulleh] *bin Shau*. These codes show how the [folds] or *pli* of the paper i.e., presence of one symbol signifies the absence of the other and vice versa. The value of the former, (presence) becomes more noticeable when it is absent.

Material and Methods

Thematic analysis will be used as a methodology by availing the In vivo/ codes in Punjabi for analyses from the chosen *kafi*
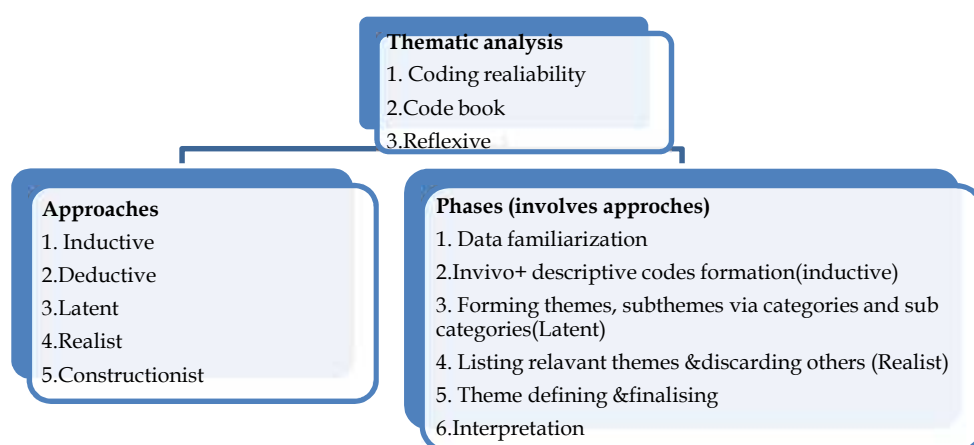

Figure 1 Thematic Analysis

Braun & Clarke (2006, p.79) defined thematic analysis as a method for identifying, analyzing, and reporting patterns in data. Saldana (2009, p. 14), associates thematic analysis with phrases or words identifying implicit and explicit ideas within data. The first type of code is **in vivo** for coding original linguistic texts from the *kafis*. For example, coding selected data set including words, phrases, and even idiomatic expressions from the *kafis*. This implies, that data from the chosen *kafis* is read and re-read to formulate a list of ideas as codes representing exact wordings of a data set. Later, some codes are further selected from a detailed list. This ensures narrowing down codes for relevance to the data corpus. **Descriptive codes** summarize ideas derived from in vivo codes. **Value codes** refine descriptive codes to achieve consolidated phrases. For this research, I will use **in vivo** and **descriptive** codes.

Analytical Procedures

The following steps will lead to tabulation of codes:

- Codifying the *kafi*

- Tabulating: themes, subthemes, categories, and subcategories

- Creating overarching themes

- Finding an across the board pattern

- Interpretation per the notion of *trace*

Reflexive codification (figure 1.1) of the *kāfi* starts by looking closely at the linguistic elements residing in the *kafi* which according to Braune & Clarke (2015, p.11) is coding for analyzing qualitative data to answer research questions about people's experiences and perceptions alongside, representations of a given phenomenon.

The Codes

Following are sets of codes derived from the chosen *kafi* and categorize these codes according to their linguistic features will be eventually combined in the final table to represent a grand narrative leading to thematic analysis.

Table 1
Codes and Personifications

Sr, no	Codes Invivo codes	Meaning Descriptive codes	Personifications
1.	*Kook* کوک	A prolonged sigh of a bird	Personified as women sighing and crying.
2.	*Ni* نی	A pronoun used to summon females	Personified as women
3.	*Aashiq*	Lover	An ardent lover of God
4.	*Buccal* بکّل	Folds of the mantle	Personifies the Otherness in humans.
5.	*Bheid* بھید	Secret	A Divine secret.
6	*Shahoo Bullah* شاہُو بُلھیا	A nickname of Bulleh Shah	Personifies alternativeness address himself.
7	*Saathi* ساتھی	Friend or fellow	A companion non-human &human.
8	*Dooja*	The other one	Bulleh Shah personifies *dooja* with the term *dooja horna koi* : Omnipresence of God.
9	*Akh* أکھ	Eye	Personifies the eye distinguishing between good and evil.
10	*Jaan*	Self/life	A life given by the God almighty
11	*Dukh* دُکھ	Sorrow	Personifies pain associated with the agony of being separated from one's Beloved.
12	*Chor*	Thief	Personified as a thief responsible for snatching one's peace of mind & concord.
13	*Qalandar*	Saint	Personifies enmeshing in the love of God. In Punjab, *Qalandar* is seen wearing colorful cloaks.
14	*Mandir*	Hindu's temple	Personifies a place of solace for the believers to hide sins from others and confide in front of their Creator.

15	*Chaddar*	Cloak	Personified as a wrapping to helps alleviate anxiety and hides the sinner's previous sins.
16	*Dowein* دَوویں	Both the people	Bulleh Shah uses the word *dovein* to include himself in the act of believer's doings and to keep readers in the reader's seat
17	*Musalmaa*	Muslim community	Used for the Muslims as a race.
18	*Goar*	Grave	A grave holistically as a place which is surreal & for Shah it's a place not meant for him. As he says *goar piya koi hor* [someone else resides in the grave and not him]
19	*Khor*	Edible	Eating or being edible with regards to kosher and shot.
20	*Dunniya* دُنیا	Universe	A superficial world that is highly internalized and does not care to connect with the outer world as essentially a link between the creator and His creations.
21	*Hanerah* ہنیراں	Darkness	Personified as inner darkness and solitude
22	*Bazi vehra* بازی ویہڑا	Courtyard	Personified to realize one's personal space.
23	*Andar*	Inside	Personified as (internalization) of a person's thought process. It is more in the sense of within
24	*Kehra* کیہڑا	Who/ which one?	A colloquial expression is used for 'who are you or what are you meant for?
25	*Khalqat*	Creations	Personifies creations at large
26	*Bahar*	Outwardly /outdoors	The outside world
27	*Raamdas*	An important figure in Hindu culture	Personifying saintliness in general
28	*Fateh Muhammad*	He was the Nawab of Carnatic general	Personifying general differences among people as per their standing i.e, *Ramdas* is a saint, yet he is richer than anyone.
29	*Shor*	Noise	Personifies an internal noise of the believer surpassing the outside noise-causing conflict between the environment and the believer's inner self.
30	*Dohan*	Both	This personifies a dualism with regards to Hindus and Muslims.
31	*Koi hor* کوئی ہور	Someone else	Personifies people of Indo Pak subcontinent, expressing their religiosity through knowledge of alternative religions
32	*Kehra* کھیڑا	Who	Personifies randomness i.e., the person addressed is not actively involved.
30	*Gallan*	Random talk	Personifies irrelevant and casual talk
31	*Jeep* جیپ	Tongue	Personifies disparity and heterogeneity in one's language.
32	*Arsh munwwar*	Highest limits of the sky	Personifies limits to reach the Divine.
33	*Bangan*	Shouting and wailing	Personifies the unheard calls and requests of the believers.
34	*Takht Lahore*	A crowned throne	Lahore as a symbol of centrality and communication

35	*Shah Inayat* شاہ عِنایَت	Bulleh Shah's mentor	Bulleh Shah personifies Shah Inayat as a ladder to reach the Divine.
36	*Kundiyan* کُنڈیاں	Latches and bolts	When the believer is about to unravel, he/ she surpasses so many trials and tribulations thus the personification of bolts and latches has been used.
37	*Dor*	A long string tied to the kite	Personifies a close bond between the believer and his Creator, while the strong string indicates the Creator and the kite is the believer himself who is being flown by his Creator.
38	*Ved* وید	Abbreviation used instead of the holy book Vedas	Personifies that Holy books whether of Hindus or Muslims must be respected.
39	*Qurana*	The holy book of Muslims	Personifies integrity and the way Muslims show consensus on their holy book.
40	*Sajday*	Prostration	Personifies subjugation to the Real
41	*Mathey* مَتھے	Forehead	Personifies organ of pray
42	*Rab*	God	God is a universal figure for all.
43	*Teirath* تیرَتھ	A place in the Middle East	Personifies how Holy destinations gives a sense of belonging and take you beyond the realm of geographical boundaries, making it possible for the believer to stay at his home place
44	*Makkay* مَکے	A place for Muslims to perform their pilgrimage	Personifying pilgrimage

Table 2

Overarching themes developed from a micro (codal) level towards macro levels (themes, subthemes, overarching themes)

Sr	Groups of codes	Categories	Subcategories	Themes	Sub Themes	Overarching theme
1	*Aashiq* , [lover],*Shahho Bullhiya*شاہوبُلھیا [nick name of Bulleh Shah] *saathi* ساتھی [companions] *chor* [theif] , *qalandar* [saint], *Muslimaan* [the Muslims] , *RaamDas* [a Hindu leader] , *Fateh Muhammad* [a prominent Muslim leader Shah Inayat عِنایت .[Bulleh Shah's mentor], *ni*نی[a pronoun used for a woman.]	Bulleh Shah and other characters	Nominalism of Bulleh Shah	Nouns used to represent Bulleh Shah	Bulleh Shahs' identities	Identities
2	*Kook*کوُک[a birds sigh], *rowan* [to cry] , *Dhain dhain* دھائیں	Elements depicting internal crisis	Representing predicament through symbolism	Elements to alleviate predicament	Predicament management	Predicament

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	دبائیں[wailing loudly] *buccal[mantel]* بُکَل, *dukh* ڈُکھ[sorrows], *khor* [eating or being edible] ,*haneira* ھنیراں [darkness], *kundiyan*کُنڈیَل[latches and locks] , *dor* [string]					
3	*Akh*اَکھ, *Jaan* جان, *jeep*جیپ , *matthay*متھّے	Organs of Meditation	Human's involvement in pray	Organs involved in approaching God	Faculties in active prayer	Human faculties for finding the Real
4	*Ved*وید*, Quran*	Holy scriptures	Holy Quran and the Vedas, differences & similarities in spiritual patterns	Scriptures and their abbreviated forms	Bulleh Shah's belief in the universality of scriptures	Muslim & Hindu scriptures
5	*Dooja[other]* , *dowein[both]*دوویں, *kehra*کیہڑا, *dohan* , *koi hor*کوئی ہور, *rasda* [thriving] *wasda* [striving]	Pronoun structures	Pronouns and relative clauses depicting binaries & dualism	Grouping of pronouns to investigate binaries	Bulleh Shah's use of binaries	Binaries & pronouns
6	*Mandir goar duniya* دُنیا*andar* , *bahar arshmunawar*	Places related to spirituality	Spaces & places	Places for one's final call	Finality & spatiality of the beings	Ultimate abode of humans

Interpretation

This section analyses the overarching themes, from the derived steps shown in the tables above.

Identities
Intent of the Theme

As far as the intent of this theme in the *kafi*کافی is concerned, the first group of codes comprises the personality of Bulleh Shah, (see table two). Derrida (1976, p.45), regarding exteriority and interiority of writing, emphasized how, writing is linked to incision, engraving, drawing, of the letter, to a signifier referring in general to a signifier signified by it. The concept of *graphie* (sign) implies an *instituted trace* i.e., linked with the possibilities common to signification.

Another name for the arche-trace i.e., '*trace*' is materialized by never being simply material. Shah uses multiple names for himself as a signified for the signifier using primary name: 'Bulleh'. In this theme (see table two) the philosophical *trace* is an empirical mark of presence for all names indicating its absence as the absence of a presence. For example, when the thief, who is residing in the folds of Bulleh Shah's mantle, escapes the folds, he becomes someone else. The *trace*, 'connects the same possibility i.e., the structure of the relationship with the Other, the movement (out of the mantle), of temporization, and language as writing' (Derrida 1976, p.86).

Content of the Theme

Muzaffar (2017 p.14), expresses the beauty of Bulleh Shah's poetry as Shah takes his readers alongside his experiences and point of view. Through a female voice, he uses *ni* نی pronoun to summon a female. Thus gender reversal technique is used and then in the very next code is of a *chor*   or [thief] as neutral gender. The character of a *chor*   [thief] is repeated throughout. The second line says *kis nu kook sunawan ni* کَس نُوں کُوک سُناوَاں نی [To whom should I convey my sighs]. The speaker who is Shah switches from the archetype of himself and transforms into a vulnerable female who is calling out to her Beloved (the Creator). He then uses the word *aashiq*   [lover] in the second line and says: *Aashiq ton kiyon nasdaaie* عاشِق تَوں کِیوں نسَدا أے [why are you staying so detached/running away from your lover]. Here, Shah requires an explanation from his Creator for not paying attention to His creations.

Bulleh Shah uses two pronouns i.e., *rasda* and *wasda*   /   [May you strive and thrive]. A change of gender is evident through the inflection at the end of the pronouns showing the male gender. Bulleh Shah distinguishes between the word *meri* میری, *chor*   *ashiq*   (see table one) and the other codes that distinguish between the Creator (male pronoun) and his creation (female pronoun). Later, Bulleh Shah simultaneously uses two codes i.e., *Shaho Bulleia* شانُو بلُھیَا and *sathi* ساتھی as both the codes co-occur and are personified as the creation's nicknames. As a technique, Bulleh Shah in his *kafis* کافی indicates that personifications are present as nouns and nominal structures.

Overall Contribution to the *kafi*

The theme titled "characters" indicates Bulleh Shah's personality as personified and reflected in his *kafi*, **کافی** through closely related characters. These characters personify *trace* of Bulleh Shah through diverse codes. Later, in the *kafi* Bulleh Shah talks about a code of *qalandar* [saint/shaveling]   . Further he calls himself a Hindu, as well as a Muslim and, says that in both cases, the death ceremonialism of humans leaves him scared and harassed. Bulleh Shah says that the fight between Ram Das and Fathe Muhammad (see table one) is not going to get over and implies that Hindu and Muslim clerics will continue their conflicts. However, the one who is going to get elated will be a third person. So Shah debunks the inclusion of Mullahs and clerics of different religions.

Predicament

Intent

Derrida's (1976) calls *trace,* as a predicament or bewilderment acting at the next level for finding the *trace* of the Real. Almond (2002 p.515) argues that Derrida has already written about the *tout autre* (other) and how we only glimpse the 'Other' when we are confused. For both deconstructive and *Sufi* alterities, one point remains the same: When we are confused, we see things that we miss when we think we know what we are doing. The intent of this theme revolves around the second set of codes (see table two) representing a perplexed state finding and searching for the Real (see table one).

Content

The content of this theme comprises codes personifying a bird-like [sigh] **کُوک** showing that Bulleh Shah happily molds himself into a female bird to show subjugation towards his Creator. The codes *rowan* [crying] and *dhain dhain* **دَھائیں دَھائیں** [wailing/ chest beating] personifies Shah and the readers as vulnerable beings who wail and cry in efforts to reach the Divine, residing in the *buccal* **بکل** or in the folds. It shows that even nearness prevents Bulleh Shah from getting near to the Real. Here, one cannot ignore the fact that Derrida (1976, p.6) talks about his highly acclaimed folds or *pli.* Derrida (1992 p. 257-58) says that there is no meaning that exists because the blank folds, *se plie* [folds], *dès que le blanc* [of as soon as the white] or *blanc.* As soon as there's a mark, there's a remark, no blank no theology of Text, yet desire for appropriation, structural site of theological trap, is produced, nourished, in very act of separating from the *pli.*" Here one can think about the example of the text and the Real, (synonymous for Derrida) and its relevance to the folds of a woman's (Bulleh Shah's) mantle. Where presence is absence where there is God and not God.

Overall contribution to the *kafi*

Predicament, effectively matches bewilderment i.e., a sub-element of Derrida's deconstruction within Bulleh Shah's domain. This theme reflects: confusion, anxiety, and predicament due to an absence/presence of the Beloved in various forms. The folds of the mantle match quintessentially with *pli* or folds of Derrida. When Bulleh Shah realizes his predicament he understands that absence, as well as the presence of the Real, encompasses the *trace*. This predicament regarding the folds of the mantle as per Bulleh Shah's بُکل becomes eventually associated with the concept of *trace*. The coverage, mantle, or a sheet as a pivotal concept in another of Bulleh Shah's excerpt of a *kafi* says: گھُ *Ghonghat olay na luk sajna* [O Beloved do not hide behind the veil]. Here, Bulleh Shah speaks directly to his Creator and asks Him not to hide behind the veil showing two terms i.e. *ghonghat*گھُونگھٹ [veil]. So overall, the theme of predicament quintessentially contributes to the idea of confusions, predicaments, and bewilderments of the believers.

Human faculties for finding the Real

Intent

The intent of this overarching theme is attached with a symbolic interpretation of organs, engaged in praying. As per Derrida's (1963) *trace* i.e., the metaphysical nature of the Being and all human faculties are related with *trace*. Caputo (1997) in his book *The prayers and tears of Jacque Derrida* discusses the nature of prayers and Bulleh Shah also talks about the significance of organs as *traces* of praying.

Content

The theme of human faculties, under discussion, comprises eight codes that revolve around human faculties. Interestingly, we can say that human faculties in Bulleh Shah's context are personified as symbols of religiosity. Kutash (2019, p.8) quotes Derrida (1998, p. 27) regarding labels through prayers to help us find our bodies. In the marque of circumcision, there is the *trace* of the 'unknown known' of his ancestral archive. Both the nonlinguistic language and circumcision are violent wounds upon him while he, the subject, was not autonomous in choosing or receiving these inscriptions'. Similarly, Bulleh Shah, says that why should our hands, eyes, and foreheads determine time and tide for our prayers or praying rituals.

Overall Contribution towards the *kafi*

This theme comprising codes: *hath* ہَتھ [hand], *akh* اکھ [eye] *munh* [mouth], *jee*جی [heart], *jheeb* جِیب [tongue] and *mathe*مَتھّے [forehead] coordinate with each other to contribute towards a mutual act of prayer. Here, I have observed an act of reversal regarding personification, whereby Shah personifies human faculties of praying as windows depicting the Otherness. This reversal shows the way Bulleh Shah considers the centrality of the heart directing the praying organs.

Muslim and Hindu Scriptures

Intent

Vedas, as well as the Quran, are Holy for Bulleh Shah. He endorses that the content for either one of the scriptures is sacred for either one of the ethnicities. Bulleh Shah endorses that when it comes to goodness, both the scriptures show unanimity. In the milieu of Derrida (1976, p 67), the *trace* of the scriptures is juxtaposed with the presence of one religious scripture and the absence of the other. Bulleh Shah and Derrida maintain quite a sync while they both speak about the universality of the Holy Scriptures. According to Cassatella (2015, p.2), Derrida's political thoughts offer significant resources to re-think the theologico-political relationship in a complex and critical way, beyond the radical separation between religion and politics. The same intent is observed in Bulleh Shah's work where he is defying all religious scriptures and further prescribing ways to the believers to adhere to the Oneness of God.

Content

This theme has only two codes namely *Ved* وید and *Quran*   representing the Muslims and Hindus since both the ethnicities remain closely in touch with their respective scriptures, irrespective of their understanding of the association between the contents with their religion. Both codes personify religiosity. Universally, we say that religion which is quite an abstract phenomenon revolves around codes like scriptures and the rosary, etc. representing objects that help differentiate ethnicities for their daily prayer rituals.

Overall contribution towards the *kafi*

This overarching theme is not very dominant in the entire *kafi,* کافی yet it helps in maintaining an effective atmosphere of Divinity and Spirituality throughout the *kafi*. It sends a signal that the believers are bound to follow norms for spiritual guidance. The believers sometimes follow stereotypical conventions or follow their true desires, subjugating their heart and soul to find the Real. According to Derrida (1976), subjugation is the true spirit of prayer.

Binaries within Pronouns

Intent

Binaries are based by Derrida (1976, p.11)'s analysis of pronouns as a transgender phenomenon. Derrida doesn't want any gendered inflections with the pronouns. The first and second codes in this theme: *Dooja* [other one]   and *dowein* [both]ین , come together to show Creator's and creation's bond. *Dooja* is used when Shah says that there is no one parallel to the Real. The theme of pronouns is the one whereby Bulleh Shah and Derrida differ since Shah uses a male pronoun for the Real, and as a female voice for himself.

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Content

The codes *Dooja hor na koi* [there is no one parallel to you] دُوجا ہَور نہ،
کوَئی*kehra*کیہڑا, [which one / who] *dohan* [both of them], [someone] *koi hor*کوئی ہور,
rasda [thriving] *wasda* [striving] show pronouns for the Creator.

Overall contribution towards the *kafi*

Binaries indicate that Bulleh Shah has s a deep understanding of how and
when he feels a need to discriminate between the Creator and himself. At one end of
the spectrum, Bulleh Shah says that there is no one like Him. However, at the other
end, he says the He is not complete without *Shahu Bullah*شَابُو بُلھّا or Bulleh Shah. *Shaho
bullah sathi vakh* nai [Bulleh Shah is not detached from his friend] شابو بلھیا ساتھی وکھ ،
نہیں*Bin shahu day doja kakh nai* ہو دَے ُدوجا ککھ نہیں [There is no otherness of Bulleh
Shah without Bulleh Shah]. This play of absences and presences between the Creator
and His creations shows the *trace* and pronoun structures personifying creation and
the Creator.

An Ultimate abode of Humans

Intent

This overarching theme comprises displacement, domains, and spatiality (see
table 2). Spatiality is a social construct according to (Sheppard 2004). The two codes of
andar [inside]and *bahir* [outside]show binaries. The presence of inside signifies
the absence of outside so *andar* is significant for the conception of *bahir*

Content

The content comprises codes showing places and spaces e.g., *Mandir*
[temple] *goar* [grave] *duniya* [universe]دُنیا*andar* [inside] , *bahar*
[outside] *arshmunawar* [the seventh sky or highest skies] . The code
mandir [temple] explains that as humans we get exhausted due to the frivolities of
life and at the end of the day, we find peace and Oneness of God either in a temple or
a mosque. *Goar* or [grave] as a code supports this theme since Hindus relate a grave
with a dreadful form of death. They get scared because the presence of death, is the
'absence' of life. In the Hindu culture incineration or burning the dead is the fate of a
corpse after death and burial for Muslims. These particular rituals defy the concept of
absence and presence, so near to the idea of *trace*.

Overall contribution to the *kafi*

All codes in this theme personify the preparation of life after death indicating
that the Creator listens to us whenever we call to Him. The final fate or death awaits
the believers, living temporarily in this world.

Conclusion

The thematic content of the *kafi meri buccal day vic chor*, میری بُکل دَے وچ چوَر [A thief resides in the folds of my mantle], involves deconstructing the overarching themes derived from the *kafi*, to supports the idea of *trace* by Derrida (1963, p.21). Bulleh Shah and Derrida (although centuries apart), show similarities in their epistemologies. Derrida and his notion of *trace* talks about the folds or *pli* and Shah talks about the *buccal* بُکل [the folds of the mantle] to find his Creator. This research is significant for providing an indigenous interpretation model to future researchers.

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