

# Textual Analysis of the Structure of *Heer Ranjha*: Application of Propp's Model of Characters and Functions

Mudasar Jehan  
Robina Kamran  
Nasim Akhtar Raja

## Abstract

*This study aims to analyze Punjabi Folk Tale Heer Ranjha keeping in view Propp's perspective of thirty-one (31) functions and seven (7) characters. Usborne (1919) translates into English the Punjabi folk tales Heer Ranjha which was actually written by Punjabi Poet "Waris Shah" a Punjabi Sufi Saint and writer. The reason of the selection of this folktale is that it is a legendary tale in the literary history of Punjabi language. Being legendary, it has complex structure and characters. This is the reason researcher selects this poem to apply Propp's model on it. This is qualitative, descriptive and analytic research in nature. Textual analysis of the English Text shows that all the characters and functions of Propp synchronize in this folk tale. This is the significance of the study also because there are less number of folk tales which packed all the characters and function in a single tale. This study agrees with Proppien perspective of Fabula and suzhet also.*

**Keywords:** Fabula, Folk Tale, Heer Ranjha, Narratology, Suzhet

## 1. Narratology and Development of the Term

The way to examine, analyze and evaluate the text of Narrative or story is called Narratology, which was developed out of Russian Formalism and Western Structuralism, (Cobley, 2005). Plot, story and indeed Narrative itself are the most fundamental elements of Narrative writing or Narratology. The idea that plot and story have separate functions was first of all introduced by a Russian Formalists Shklovski (1893). He effectively presented obtainable distinction linking Fabula "the raw material of a story", and suzhet, "the way a story is organized" later on the terms sometimes translated as "story" and "plot". It would be pertinent to say that "story" consist of: all the events that take place in the story (king died and queen also died) on the other hand "plot" consists of the underneath causalities that actually binds the events together (king died and in grief queen also died). So, plot of the tale demands some of the events be narrated and some other need not to be narrated. At the above all "Narrative" deals

with how all these events and causality are sequenced and which devices are used and what sort of narration vice being used (Cobley, 2005).

Its origin goes back to its ultimate ancestor 'Aristotle' whose 'Poetics' offers an authoritarian guide. Although Western letters from time to time keep on adding observations on different forms of narrative however, it would be most relatable to mention that Propp (1895), the Russian scholar dig foundation for Narratology. In 1920s, his work altered, or created the history of literary theory. Especially, the model, he presented for folktales made him a prominent figure in the field of Structuralism. Propp's work itself originated from Ferdinand De Saussure's concept of structuralism in language signs system, which he presented in his book *Cours de linguistique générale*. Ferdinand de Saussure used language analogies to substantiate his concept of language a system signs, i.e. "sign, signified and signifier" but Propp applied Saussure's concept of 'structure' on human science or especially on narrative.

The concept of Structuralism was applied on different fields but it was the work of literary structuralists which flourished more than in any other discipline in field of literary theory (Onega-2005). In simple words we can say that Structuralist, like Saussure drew analogies among sign system of language, following him Narrative Structuralist worked on broader scope. Theoretically, Narrative structuralists, like Vladimir Propp, Tzvetan Todorov, Roland Barthes, Algirdas Julian Greimas and Anthropologist Levis-Strauss clinched to the lot of forms of narrative forms, some of them are: epic poetry, oral poetry, ballads, novel, the romance, plays, puppet shoes, opera, paintings, comic strips, radio, serials, films, television series, computer, news, and video games, virtual-reality scenarios, above the all the representation of human discourse.

Later on, Western Structuralists keep on adding something new in Propp's functions but the work of Propp is inevitable. Propp (1928) undertake analyses of narrative that focuses on "story" approach. Propp (1928) formulated a model which fixed all Narratives. To reach at this point, he analyzed almost hundred Russian folk tales. He wrote a book by the name of "Morphology of Folktales" (1968). He examined the underline basic structures of all under observation tales and found commonalities, particularly the basic functions and characters in each of the story. After

complete scrutiny he found that there are some basic commonalities, he said there are thirty-one (31) functions and seven (7) characters. It is not necessary that all of the characters and functions may be actualized in all the stories at a time. All the tales revolves around these functions and characters with little variation. Even same character or function may be carried out by a single character. The procedure adopted to analyze or write text of any Narrative by the structural anthropologist Claude Lévi-Strauss (1958) based on binary opposition, it was the byproduct of Propp and Saussure. His procedure normally is taken or considered to be equal or synonym to Propp's (1928). Like Propp his work too considered a great contribution in the field of Narratology.

The categorization introduced by Greimas (1917) also carries much weightage in this streamline. He most importantly, emphasizes on the function nature of characters by Propp's i.e. "dramatis personae" by using word actants "Actantial Roles" and defined relation among them. He endowed a power of structuralism to the study of Narratology by presenting characterization of any narrative on the idea of three axes borrowed from Propp. Other than this, in addition, Greimas explores the methods and ways to describe the structure of Narratives and introduces the interaction between positive and negative, a vital ingredient of all narratives. Another literary scholar and critic Barthes (1915) too in his "Introduction to the Structural Analysis of Narratives" proposes three levels division of narrative. He arranged them as, 1-functions (as does Propp), 2-actions and 3-narration. However, the level of narration in Barthes's (1915) essay marked a significant departure from the model presented by the Fathers of Narratology. He deals with content and Fabula, or the re-arrangement of Fabula above all he included the role of narrator and his point of view, which results into "Death of the Author" and "Reader Response Theory". In the streamline, Barthes's essay (1915) "Introduction to the Structural Analysis of Narrative, he introduced the idea of "Master Code" and later on Tzvetan Todorov (1969) in his "Grammaire of *Décameron*" where first time he coined the term "Narratology", this represents the birth of Narratology.

It would be pertinent to say that Narratology represents a turning point in literary theory and humanities during twentieth-century. It includes Russian Formalism, Prague School Structuralism, the Copenhagen School,

New Criticism, French Structuralism, the Toronto School, and Post-structuralism. These Russian Schools adopted a neutral and impartial approach to explicate and scrutinize “textuality” rather than an old concept of “prescriptive” approach.

MeikeBall (1964) a narrative critic, uses a term “Return to Narratology” is an indication that in spite of diversity of readers Narratological event are arranged in the way that with limited number of practices it provide diversity in all narrative genres.

## 2. Available Models in Narratology

**Table 1: Available Model on Narratology**

Name of Narratives	Narrative Model and Descriptions
<b>Aristotle (350BC)</b>	This Model based on beginning middle and end. Basic constituent are: Action (which contain plot), thought, character, language (the type of diction used,) pattern and Enactment (spectacle) of the play.
<b>Vladimir Propp’s (1928)</b>	He focuses on story or langue approach instead of discourse or parole approach. He presented master codes i.e. a Model, based on 31 functions which are carried out through characters who are 7 in number. He identified that all folktales consist of these functions and characters, whether they all are actualized in a single story or not.
<b>Levi-Strauss (1958)</b>	Like Propp and Saussure, he too purposed the basic same structure of all narratives. His basic idea was based on “Binary Opposition” .  He applied his work of different forms of Narrative, like: travel literature biographies and autobiographies, fiction and most preferably theatre and film (media). He said Narrative can be explicated on the basis of pairs, according to how they oppose each other.

<b>Claude Bremond(1966)</b>	He re-examined, Todorov proposition and refines his narrative sequence and added relationship or motivation and principle of narrative possibilities.
<b>Barthes (1966)</b>	He gave a code typology to understand any text: according to him a text consists of five codes.1- Proairetic code or the code of action (it is called the voice of empirics), 2-the code of Hermeneutic (it is called the voice of truth), 3-the code of Connotative (it is called the voice of the person), 4-the code of Cultural or referential (it is called the voice of science (it is also called the shared knowledge of culture), 5- the code of Symbolism (it is also called the voice of the symbol).
<b>Todorov (1968)</b>	In his book “Boccaccio’s Grammar of Décaméron” he coined the word Narratology first time. The Todorov theory too advocates that all narratives follow same structure where situation in the Narrative begin with the state of equilibrium and story flows smooth, later on, as some progress comes along to disrupt the equilibrium then recognition is occurred that where disruption is occurred, later on an attempt is made to solve and get the equilibrium back and finally resolution occurs and equilibrium is restored.
<b>Algirdas Julien Greimas (1971)</b>	He proposed an idea of actantial model, which is based on Propp's model of functions. Actantial analysis consists of assigning each element of the action being described in Propp. Based on three axes and 6-actants. These divisions areas follow:  1-The first one is called, desire axes: it based on the subject and the object. 2- The second is called, power axes: it is based on the helper and the opponent. 3- The third is called, transmission axes: it is based on the sender and the receiver.

### **3. Vladimir Propp (1928)**

Propp (1928) is a Russian folktale writer he examined almost hundred Russian Folktales, fairy tales, in his book *Morphology of Fairy Tales*. Unfortunately, his work remained un-noticed till it translated into English in 1950s. He identified some fixed structures for all types of story writings in literature, in films theatre or television etc. He claimed that apparently all stories differ from each other but all stories follow similar fixed structures and have fixed characters (*Morphology of Folk Tales*, 1968). His theory is the forms of structuralism in lieu that structure of all the stories is in the form of fixed structures. It indicates that Propp's functions and structures can be applied on any story written anywhere in the world. However, Molt (2012) reports the criticism on the Propp's model by Levi-Strauss who doubts about the validity of folklores due to the fact that they have been transmitted orally. So, the model neglects tone, mode and other linguistic characteristics.

### **4. Reason of selection of Propp's model for current study**

Reason of the selection of Propp's (1928) model for given study is that it is the most comprehensive in nature, all other models presented by later Narrativists also carry in them Proppien characteristics. Like, Strauss's (1958) model contain in it the characterization just like presented in Propps Model, he too followed Saussurean concept of binary opposition in narratives. Later on, Gremmies (1971) re-arranged Propp's characterization into three main axes. Barthes (1966) presented three fold model, function, action and narration. Functions carry the same traits which were presented by Propp along with his typology of Codes has been designed on the pattern which resemble Propp's model , he only dissimilar from Propp when he talks about role of narrator in the text. Propp (1928) also being followed by Todorov (1966) who presented the idea of equilibrium, he too talks about functions of character, he introduced a word "Master Code" to describe the structures of text as a whole. Claude Bremond (1966) re-visited Todorov (who himself followed Propp) and just added some narrational and relationship possibilities. Being comprehensive in nature, The Propp's Model of Functions and Characters has been given importance and selected in the given study to evaluate functions and characters in a Punjabi folk tale; Heer Ranjha

**Table 3: Seven Characters Thirty-One Functions in Propp's Model**

#	Functions				
1	Absentation  (the tendency of any main character be absent from the proper place).	11	Departure (any of the main characters have to departure from his/her native place for any reason).	21	Pursuit (hero or heroine is usually followed by villain to find out their secrets).
2	Interdiction (of any character's banning entry where he or she wants to live).	12	First function of the donor (donor or helper helps the needy person).	22	Rescue (the ability to help needy persons at the time of pain, exile or calamity).
3	Violation of interdiction  (of any character's reaction or rejection to accept banning from home).	13	Hero's reaction (hero is usually teased, he bears but finally he reacts and tale takes a new turn).	23	Unrecognized arrival (any character returns to the native or desired place in disguise).
4	Reconnaissance  (any of the character, mostly hero heroine is investigated keeping in view fraud in general perception).	14	Receipt of a magical agent (any saint, heavenly body etc helps the pricked hero or heroine at the time of dire need).	24	Unfounded claims (a false blame is usually marked to hero or heroine which they actually do not know).
5	Delivery (Both main characters come to know each other's secrets).	15	Guidance (main characters is guided in true letters and spirit	25	Difficult task (any character who is of delicate build up is given difficult task to

			to regain his/ her status back).		fulfill his/ her wish).
6	Trickery (A villain try to deceive main characters by spreading rumor or false news).	16	Struggle (main character is shown in continuous struggle which ends in success or happiness).	26	Solution (Tale usually ends with a moral lesson or solution in favour of righteous person).
7	Complicity (in simplicity, hero or heroine tells secrets to villains which results into hero/heroine's downfall).	17	Branding (to see the same idea in different perspective).		Recognition (falsified blames are recognized at the end to make situation clear to the concerned person).
8	Villainy (a character usually villain finds secrets and make them public).	18	Victory (anyone who works gain victory, sometimes villain got on being treacherous and later hero on being true to situation).	28	Exposure (secrets are brought in public by treacherous person with proves for the shame of the hero/heroine family).
9	Mediation (a person who broke ties in strong and lovely relations by false news).	19	Liquidation (due to bad circumstances business faces deficit).	29	Transfiguration (any character usually appear in two or more than two disguise to deceive other people or save them).
10	Beginning counter action	20	Return (Hero/heroine usually return	30	Punishment (any of the characters get punished for



	(a reaction to previous action is performed for revenge or pay homage).		back to their proper place to help the needy ones or the same family who exile them).		false acts or due to excuses put upon them by villain).
				31	Wedding (there is usually reunion successful or unsuccessful scene of marriage in folk tales.

**Table.2- Thirty-One Functions of Propp's model are as follow: (Morphology of Folk Tales, 1968)**

### Seven Characters of Propp's Model

	Characters	Role Played
1	Hero	The hero is the protagonist or pivotal character.  He is usually victim, leaves luxuries, faces troubles, fights and struggles, helped by helper and donor and finally finds her reward as princess.
2	The villain/ the false hero	This character works against the hero/ takes credit for the heroes and gets princess.
3	The dispatcher	It usually sends the hero/heroine on their way.
4	The helper	It helps the hero
5	Princess/price	The hero deserves her throughout the story but could not marry her due to unfair atmosphere usually created by villain
6	Father	He usually gives a task too hero, sometime heroine can give a task too.
7	Donor	He/she provides some magical help or cause reward.

## 5. Folktale

People all around the world like to read and write stories for different purposes. According to Story (2012) a story is an arrangement of series of events as whole results in a well-knitted pattern in a story. Stories are source to express feelings values and also keep people engage to forget worries and start imagining themselves at the place of characters at emotional and intellectual level. Spectators or audience also feel sympathy and empathy for characters. The history of storytelling is very vast. Folktales are those stories which grew out of imagination of common folks or masses. Folktales or folklores are sort of literature which always remained children's favorite. The reason of popularity and likeness springs out of its imaginative fabric of which it is woven i.e. its supernatural elements, sense of justice, happy ending and fundamental wisdom. Luthi (1976) says that so many people use term "folktales" and "fairy tales" interchangeably, though only few of them contain fairies in them. He added, "Fairy tales are unreal but not untrue". The fabric of fairy tales presents the essential development of the general living styles and conditions of man's existence.

Being, Fairytale general in nature, the basic concept of fairy tales also applicable on other forms of folktales stories too i.e. on local folktales and other genres too. The current research discusses the Punjabi Folk Tale by Waris Shah Heer Ranjha. It is translated by Usborne (1919). It is romantic tragedy. It woven fabric has resemblance with the concept of Propp's fairy tale. The only difference lies in ending.

## **6. Brief Synopsis of the Punjabi Folktale *Heer Ranjha***

**Translates into English the Punjabi folk tales Heer Ranjha written by Punjabi Poet "Waris Shah" (Usborne, 1919)**

Heer (heroine of the story) is a maiden beautifully loaded with Punjabi beauty. She is the daughter of a wealthy man (Chaudhry Chuchak Sayyal) who is Jutt- a superior cast considered in Punjab. The family belongs to Jhang District of Punjab. On the other side, in a nearby village lived Ranjha, (the hero of the story). His nick name is Teedo being very favorite of his father. He is youngest brother out of four. Being father's favorite son and the youngest of all siblings he leads a life of ease who spending his life by playing musical instrument "the flute" and mesmerizing folks around. Ranjha decides to leave his home (dispatcher) after having a distupte and later quarrel with his brothers' wives and brothers on the matter of land, and

travels to nearby village. That village was of Heer's residence. There he is offered a job of caretaking the buffalos at Heer's father's cattle farm house. There Ranjha used to play on flute, Heer becomes mesmerized by Ranjha's flute. With the passage of time both captivate each other's attention and fall in each other's love and meet clandestinely for many years until they are caught by Heer's jealous uncle (Chacha) Kaido, (the villain). Kaido told about them to Heer's parents. Ranjha's identity was still deceptive. He didn't tell anybody about his lineage or belongings. Heer's parents took him as a poor guy and refused to marry Heer with him. Heer is engaged to marry another man, of his far flung family in another nearby village. Later on, heartbroken and keeping hate of worldly items 'Ranjha' turns into a -Jogi (beggar). In severe pain he decides to pierce his ears and rejects the material world. While on his travels and wonder all around the villages and towns of Punjab, Ranjha eventually reunited with his mentor Heer. There Heer's parents after all come to know about true love of Heer and Ranjha as well as Ranjha's identity. The parents agree to their marriage by getting divorce from the previous husband. Heer gets divorce and come back his village to get marry with Ranjha. On the day of wedding, the jealous uncle of Heer "Kaido" mixes poisons in the food of Heer; Ranjha come to know about poison through a helper, he rushes towards Heer. Heer intakes that bowl of poison because she was told by villain Kaido that Ranjha has been expired in an accident a while ago. When Ranjha reaches to Heer, she already had taken poison but was alive. She dies in his arms. In a while Ranjha too takes the leftover poison and dies at the spot. Both die in each other's arms.

This loving couple buried a town of Punjab called Jhang. Lovers and couples usually visit their mausoleum.

## **7. Aim and Objective of the Study**

This study aims to analyze Punjabi Folk Tale *Heer Ranjha* with Propp's perspective of functions and characters.

## **8. Framework of the Study**

To conduct the study, textual evidences are gathered to analyze the function of Vladimir Propp narrative theory in the Pakistani folktale *The Adventure of Heer and Ranjha*. This research will unveil the implication of Vladimir Propp's model of Narratology on the Text of this folktale. The research will be qualitative in nature. In "Morphology of folktales (1968)" Prop classifies

the thirty one functions. All characters and functions are traced out in the Pakistani folk tale *Heer Ranjha* translated by Usborne (1919).

## 9. Application of Propp's Model

### 9.1 Presence of all Propp's Characters

Presence of all character in Propp's Morphology is summed of in a single table below in the Punjabi Folk Tale *Heer Ranjha*.

**Table 4: Characterization in Heer Ranjha (all characters present in Heer Ranjha)**

	Characters by Propp	Role Played in Heer Ranjha
1	Hero	Ranjha (Teedo Ranjha)
2	The villain/false hero	Kaido
3	The dispatcher	Ranjha
4	The helper	Gurru Balnath
5	Princess/price	Heer Sayyal
6	Father	Chuchak Sayyal
7	Donor	Gurru Balnath

### 9.2 Application of all Propp's Functions (with some textual examples)

Propp (1989) wrote a book "Morphology of folktale" (1968) at the beginning in preface page, he expresses his feelings and tells the reasons of writing that book. He says that, the word Morphology is actually used in Biology to know the morphology of any plant or human bodyline i.e. in basic sciences, this word is used to dig deep and to know the basic structure of any living organism, relationship between different components from each other and some time from other organisms and plants. He claims that nobody ever thought to study about the basic structures of written material or of tales. So, he started thinking about and he focused on the Morphology of the

folktale” (Propp 1989, p.12). He enumerated 31 main functions and 7 characters which he says not all in the same but some of them necessarily are actualized in fairy tales or folktales.

As folk tales and fairy tales are used interchangeable, keeping in view prop’s model being applied on Punjabi Folktale Heer Ranjha which is Punjabi Folk Tale and Propp’s all characters and all functions also being traced out. Textual Analysis is given below.

There are many occasions when this function is found, Ranjha is found absent from his home by his father when had quarrel with his brothers and sister in laws.

**Table 5: Application of Thirty-One Functions of Propp’s Model**

	Functions	Applications
1	Absentation	At the beginning of the tale, Hero Ranjha is fond absent from home. He is a person who keeps himself busy in boyhood activities and does not take interest in household activities, which become the reason of his interdiction from home by his family members.
2.	Interdiction	Ranjha was banned to be looked after without work and his food was banned by his brother and sister in laws. Later on, he was banned by Heer’s farther to work on his form house when Heer and Ranjha caught red handed while making love scene.
3.	Violation of interdiction	Ranjha was banned to come to Heer’s village but he come back to her village by adopting a role of jogi (beggar). Where he begs and keeps staring at Heer’s door to have glimpse of her face.
4.	Reconnaissance	Heer and Ranjha’s whole love tale revolves around reconnaissance in different way. Kado (Chacha) keep in a situation of reconnaissance all the time. Most of the time he is found

		chasing the loving couple. The couple being investigated many times and faced trial.
5.	Delivery	<p>The Villain receives Information about his Victim and victim/s also comes to know about Villain. Kaido, the villain of the story, comes to know the intimacy between Heer and Ranjha. Later on, Heer also comes to know about the character of villain and she tells Ranjha be aware of him.</p> <p>“Heer: Ranjha! Be aware of my Uncle Kaido, in character he is like a snake and his purpose is to mischief” (page 61.Usborne).</p>
6.	Trickery	<p>Propp made another entry in his functions as, trickery. It unmasks the villainous character of Kaidu who deceive in the guise of beggar in order to hurt the protagonist (Ranjha) of the story. He keeps on chasing them and recording details of loving couple. He plays trickery upon couple and play with their fate. “Kaido: in the disguise of Faqir chases the loving couple while they were eating food, made by Heer. Kaido appears in front of them as beggar, asks for charity and alms for the sake of God. On seeing him, Ranjha took pity on him, recognizes him as a true beggar and gives him half of his food which Heer cooked for him. Kaido takes that food and retires from the place giving them blessings (page 64, Usborne).</p>
7.	Complicity	<p>Propp added function “complicity” i.e. hero is trapped in the net of valiant himself in his simplicity. The Victim surrenders to dishonest villain and thereby unwillingly helps his enemy. Deedho Ranjha, who is innocent protagonist, gives away the same bread to Kaido, when he comes to him in the disguise of Jogi-beggar. The same action</p>

		causes his tragedy. Kaido in the council of village relates the story of their union and show them the piece of that bread which Ranjha shares with Kaido (in disguise of poor beggar). "Kaido in the council of village says. Behold people; here it is the pieces of that bread I bring as a sample which Heer cooked for Ranjha. You people will not believe in me when I am letting you know, but if you believe me she is hussy girl (Page 65.Usborne). It shows the submission of Victim to his enemy and how enemy trickily uses it to destroy the victim. Propp's this function fully being actualized here.
8.	Villainy	As per Propp's function, villain is the main character which falsifies the hero. In the given tale of Heer Ranjha, a villain "Kaido" appears. He is uncle of Heroine. He watches or caught Heer and Ranjha while making love, tell to Heer's parents and present the case in village council. Kaido the villain falsifies the true love of Heer and Ranjha in the council of the village. Kaido overtly utters the case in front of Jirga-council and make the loving couple unsettle and unhappy. "Look respected people; here are those pieces of bread and pastries which Heer cooked and gave to Teedo Ranjha. You people will not believe when I am telling you, not will believe his father-Chuchak Sayyal (Heer's father). If you believe me, she is immortal hussy girl. She is shame of the family. Kindly, believe in me and let Chuchak believe in this reality" (Page 65, Usborne).
9.	Mediation	Kaido (Chacha) through interference in the love story of Heer and Ranjha breaks ties by telling fake stories to Heer's parents.
10.	Beginning counter action	Kaido, the villain was mocked by Heer on being handicapped and in peruse of secrets. Kaido took revenge and after finding secrets

		of Heer make those secrets public which causes Heer's public and family shame.
11.	Departure	In this legendry tragic Punjabi folktale "Heer Ranjha" hero of the story Deedu Ranjha suddenly departed from his house. "Sudden Departure" is one of the most important and major Function in the typology of Propp's model. Ranjha is the pivotal personality or protagonist of the narrative. He has quarreled with his brothers on the matter of land; he disobeys (Interdiction-another Propp's function) his elder brothers and leaves his village, Takht Hazara. He kept on walking and finally he reaches the bank of river Chenab. "Teedo Ranjha in his dismay and anger tied his clothes hangs with stick and putting his arrogance and family pride away, from his life and soul, leaves the house, with the name of Allah and Khawaja Khizar, the prophet of the waters, crosses the river" (Page 40, Usborne).
12	First function of the donor	Guru Grunth as donor teaches Ranjha teaches him the lesson of Jogs which are lessons to be close to Allah and humanity.
13	Hero's reaction	Ranjha as hero reacts at many times, when his brothers and sister get annoyed on not yielding livelihood for family he is rebuked by them, as a result he reacts and leaves the home. And story begins.
14.	Receipt of a magical agent	Propp introduces a function magical agent which as helper helps the dejected hero and helps him to regain his status back. This quality is also present in the Punjabi Folk tale "Heer Ranjha". When Ranjha was tormented by sufferings caused by Kaido, he reaches a place, Tilla Jugian, on the bank of river Chenab in order to become a Jogi/ Faqir. There he meets Gurru Balnath, famous saint



		<p>of the area, he inculcate in him the lessons of faqiri/ Jog into Ranjha's soul. Jog is an approach of mysticism. It reveals us Propp's idea of magical agent or helper.</p> <p>"Ranjha asks Guru: Accept me as your Chelae (disciple) and be my Pir (religious Teacher)". "In response Guru: prayed for him, and poured on his body pure ashes suggested him to plunge his soul into deep meditation. Guru closed his eyes, and reaches into the Durbar of God and loudly utters his prayers. O Almighty God, My Love, You are Lord of this earth and heaven above and sky. Ranjha-Jutt, has decided something new; he has left his kith and kin for the eyes of love of Heer's eyes, as eyes have slain him with the arrows of deep and pure love. Oh my God, please grant him powers so that he may get his hearts desires. I beg mercy for him for the sake of 5 Peer" (Page 122.Usborne).</p>
15.	Guidance	Hero Ranjha is being helped and guided by Guru Grunth. Guru changes his way of thinking in a positive way and let him know the real meanings of true love.
16.	Struggle	Heer and Ranjha's tales revolves around the struggle to find each other to settle happily, being apart from each other. They were separated on account of social enemy Kaido. At the end they succeed but cannot survive.
17.	Branding	Essential truth or values gets transparent at the end of the tale to the Heer's parents. On getting to know the truth they agreed to settle marriage between Heer and Ranjha.
18.	Victory	Victory occurs for both villain and Hero. First of all villain gets succeed to get victory when he fix Ranjha's exile by telling truths to Heer's parents. Later on Ranjha succeed getting the

		faith of Heer's parents back at the end of the tale.
19	Liquidation	Heer's parents business was catered efficiently on low wages by Ranjha who was compelled to exile by planting an execution on part of Kaido. As a result their form house business faces deficit. He lefts but after a long time he comes back and rejoins the same business in the form of Jogi.
20	Returns	Ranjha returns to Heer's form house in guise and meets her beloved in a dream to get her back again in his life.
21	Pursuit	Heer in pursuit of getting Heer back struggles hard. He goes away, learns lessons of jog, changes his guise and comes back to the same village and begs in front of Heer's house. As a result Heer recognizes him and love affair starts again.
22	Rescue	Ranjha was almost thrown away from his parents home on being less efficient in earning livelihood and later on, he is banned to enter in Heer's house on being found involved in a love affair with Heer. Though broken hearted and homeless he was rescued by Guru Grunth.
23	Un-recognized arrival	There is un-recognizable arrival of Ranjha back in the guise of Jogi who comes back in pursuit of finding Heer back.
24	Unfounded claim	Kaido claimed that Ranjha belongs to a poor family and not able to marry with Heer who belongs to a rich and named family. It was unfounded claim because Ranjha actually belong to a rich lineage.
25	Difficult task	Propp also introduces a function "difficult task". This function also been actualized in

		the tragic Folk tale “Heer Ranjha”. It is said that learning comes through suffering. It is quite obvious that Deedo Ranjha is tested, interrogated and attacked. He is interrogated and tested by Mehar Chuchak and attacked by villain-Kaido. “Maher Chuchak to Ranjha: look after castles and as a reward you can get bread and butter and accommodation in our house” (Page 24.Usborne).
26	Solution	Story ends in a perfect solution. Hero gets his purpose and meets heroin, Heer. Family of Heer also gets ready to make arrangements of the marriage of the protagonists.
27	Recognition	At the end of the story Heer’s father recognizes Ranjha’s true identity and the depth of Ranjha’s love for his daughter.
28	Exposure	Propp introduces the function of exposure, it is also being observed in the under observation folk tale i.e. Heer Ranjha. The Villain of the story brings damage and injury to a member of Heer’s family by bringing disgrace in front of villagers when he exposes about the secret love in front of council-Jirga of the village. The exposure of the secret by Kaido results into the insult of Chaudhry Maher Chechak’s family. To fulfill his villainous desires he ruins the reputation of the family. As a result of this insulting remarks and disgrace, women of the village mocked and say to Heer’s mother, “Malki! Your daughter is the cause of the shame of the village”. It proves how through exposure villain causes harm to the family of Princess. “A village woman to Malki: your daughter so bad girl in character that her character has sunken our heads with shame like ‘bents down the roasted meat’. The drum (news) of her shameful love affair has been beaten

		around the whole valley of Chenab" (Page 66.Usborne).
29	Transfiguration	Villain deployed different techniques to harm and hurt Ranjha. In Morphology of folktales (1968) some of the characters assumes double role. For example: in the first stage character appears as villain but later on deceives in disguise of a pious man. It is quite clear in Heer Ranjha that villain Kaido, the most jealous and envious villain, he ruins the both lovers. In the beginning Kaido says to Heer's mother "Malki" you should marry your daughter as soon as possible. He tells her the verdict of Qazi (cleric of the area) that Qazi also said one should marry a girl when reach to indolence on the other hand break her head into pieces if she becomes disgrace of the family and at the end of the story ,he says to Heer, my dear daughter, please be brave ,we have to bear a bad news am with you. He told her news about Ranjha's death that actually was alive. In this way he plays a double game. "Kaido to Malki: For God sake! You should get your daughter marry as soon as possible. The Qazi also said to get daughters marry soon as one can arrange. On the other hand, break the head bones into pieces, if she brings disgrace to the family and village" (page 66, Usborne). In his last section of the tale, Kaido plays trick with Heer in the role of magical agent where he deceives the innocent Heer by saying. It suggests transfiguration role of the Kaido. Through his treacherous role he deceives as a villain and later in the role of masked healer.
30	Punishment	Ranjha gets punishment in the form of exile and Heer is banned not to leave home. Heer is

		punished in the form of marriage with a person of for flung linkage.
31	Wedding	Hero is retrieved his position back after lot of struggle and both of the families get ready for the marriage ceremony of the loving couple. At the end of the tale, a marriage ceremony is seen as couple remains constant till the end. "Thus at the end marriage ceremony took place between the couple, the two lovers meet again, as both remained solid and firm in love but destiny was to write another story due to treachery of Kaido , the villain, both passes away together in love" (Page 189.Usborne).

## 10. Discussion

Vladimir Propp' (1928) a Russian formalist who is also called the father of Narratology introduced some fixed codes to write fairytales. According to him almost all fairy tales have same structure. He analyses hundred tales and finds out thirty-one (31) functions and Seven (7) main characters. Propp applies his model only on fairy tales but later Narrativists applied these codes on other genres too. Like; Levis-Strauss, he applies his work on different form of narrative, as: travel literature biographies, autobiographies, fiction and most preferably theatre and film (media). Algirdas Julien Greimas (1971) and Todorov (1968) applied on fiction. Barthes (1966) applies on stories and essays. Modern Narrativists are clinched to the lot of narrative forms, some of them are: epic poetry, oral poetry, ballads, novel, the romance, plays, puppet shoes, opera, paintings, comic strips, radio, serials, films, television series, computer, news, and video games, virtual-reality scenarios, above the all the representation of human discourse.

In the present study research researcher has applied Propp's functions and characterization model on a Punjabi tragic folk tale Heer Ranjha. It is found that all the characters are present in the under observation folk tale. Propp mentions seven characters which are as follow in the given story: Hero- Teedo Ranjha, the villain or false hero- Kaido, the dispatcher-Hero himself, helper- Gurru Balnath, Princess or Price/ Heer Syyal, Father-Chuchak

Sayyal, Donner- Gurru Balnath, table4, Page-8. The presences of all the characters in the under study tragic folk tales is an indication that Propp's characterization is not fixed for fairy tales only. We can find them in tragic folktales too.

Later on, it is also observed that Propp's functions also tallies with the fabric of Heer Ranjha.

In the beginning Ranjha is found absent from his house, his family members rebuke him on his absence and laziness, *Absentation* is the first function of Propp's Model. Second function is *interdiction* which is also part of the under study folktale, as Ranjha's family denies to share with him the food they get from land, as he does not take part in harvesting. Ranjha as a reaction of the bane shows violation and leaves the house this is Propp's third function, *Violation of interdiction*. The fourth function of the mode is *Reconnaissance*; Ranjha is investigated and interrogated by Heer's father by time and again and by his uncle, Kaido. The fifth function is *Delivery*, Heer intimates Ranjha that, be aware of my uncle, he is sort of Satan. The sixth function is *Trickery*, Kaido plays a game, and he deceives the loving couple in the disguise of a beggar. The seventh function is *Complicity*; Kaido gets involve into the matter of young loving couple and bring the news to court which causes shame for the family. The eighth function of the functions is *Villainy*, Kaido plays the role of a villain, he tells to people in court that he has brought with him a prove, a bread which Heer cooked for Ranjha. The ninth function is *Meditation* which is also propagated, after getting Heer's marriage, Ranjha lefts the village and spends time in jungle of Talla-Jugien and spends time in Meditation. The tenth function is *beginning of the counter action*, he sets out on a journey in a determination to find Heer in any case, and he gets determined to take revenge from Kaido. Propp's eleventh function is *departure*, it is seen at the beginning that Ranjha sets on a journey and leaves his house this is Propp's characteristic of *Departure*. The twelfth function is *Donor*, Gurru Balnath, is to provide to the hero a relive from tension and pain, and so is done by Gurru Balnath. The thirteenth function is *Receipt of a magical agent*; Gurru Balnath also acts as a magical agent, who seeks God's mercy for Ranjha. The fifteenth function is *guidance*, Gurru Balnath is also plays the role of a guide, he guides Ranjha to spend a life of mysticism. The sixteenth 16<sup>th</sup> function is *Struggle*; Ranjha adopts the role of beggar and

wonders around the villages in search of Heer's in-laws house to have a look at Heer's eyes. The seventeenth function is *branding*, Ranjha is branded in an accuse of theft at Heer's house. The eighteenth 18<sup>th</sup> function is *victory*; through struggle and hard work Ranjha assures Heer's parents that he is the true lover of Heer and finally they get agree to arrange a marriage of them. The nineteenth function is *Liquidation*, at the end of the tale there is ruin due to the malicious and treacherous activities of Kaido, both passes away in love. The twentieth function is *Return*, Ranjha leaves Heer's village in dismay when she gets marries with another man, but when Ranjha gets mental help from a helper of donor he returns to the village and starts his struggle again. The twenty-first function is *Pursuit*; Ranjha in pursuit of his love do whatsoever he can do, pierces his ears, and learns jog and returns to get Heer back in his life. The twenty-second function is *Rescue*, Heer was banned inside the house, she was not allowed to go out, and Ranjha rescues her liberty. The twenty-third function is *unrecognized arrival*, Ranjha arrives at Heer's in-Laws house in the disguise of a Jogi, Heer cannot recognize at the first glance. The twenty fourth function is *Unfounded claims*, Ranjha tries to prove herself uncaused but all in vain, he remains in a state of unproven claim for a long time. The twenty-fifth function is *Difficult Task*; Ranjha is given difficult task to find his price or heroine. The twenty-Sixth function is *Solution*, at the end of the story Ranjha regain his position back through hard work and determination, Heer's parents arrange a marriage ceremony. The twenty-seventh function is *Recognition*; Heer recognizes the inner motives of the villain and intimates Ranjha to be aware of him. The twenty-eighth function is *Exposure*, Kaidu's villainous and malicious mind gets expose to Heer's parents at the end of the story. The Twenty-ninth function is *Transfiguration*, at the beginning Kaido appear as villain, later on, like a treacherous he behaves like a true helper. Second last, the thirtieth, function is *Punishment*, Ranjha when caught red handed while making love with Heer is punished and his entry is banned in Heer's house as well as job is taken back. The last, the thirty-first, function of Propp's model is *Wedding*, here is an arrangement of a marriage ceremony twice, once of Heer with false hero and later on with true hero.

## 11. Conclusion

Propp's model is revolutionary in nature and not bound in the frame of time and genre. Usually tales carry some characters and some missing and

another tale follow the pattern. It Researcher found almost all characters and traces all functions in the under observation tragic folk tale “Heer Ranjha”. This study is different and significant in the sense from others in the respect that in the under study Folk Tale researcher finds all characters and all functions. This is one of the mature tales which meets the presence of all characters; usually tales does not pack with all these characteristics. This is a legendary tale and its structure is complex and tangible, its fabric is woven around complex structures which enable to find researcher almost all of the characters and functions of the Propp’s Model.

## **Bibliography**

- Aristotle (1996). *Poetics*. Trans. Malcolm Heath.
- Al-Hazza, T. C. (2006). *Arab children’s literature*. Book Links, 11-17.
- Beseiso, M., Ahmad, A. R., & Ismail, R. (2010). A survey of Arabic language support semantic web. *International Journal of Computer Applications*.
- Cobley, P. (2005). *Narratology*. John Hopkins University Press. Second Edition
- Falconer, S. (2005). *On the Evolving Transformation System Model Representation of Fairy Tales* (Doctoral dissertation). University of New Brunswick.
- Fazal, A. K. (1990). Afghans, their Culture and Religion in Australia, A. Ata (ed.), *Religion and Ethnic Identity: An Australian Study*, vol. 3, Spectrum, Richmond, Victoria.
- Hwjazi, S. M. (2005). Folktales and Totinama. *Monthly Fiction*. No 88.
- Hawke, R., & Adelaide, T. (2011). Crossing Borders in Faith and Culture Writing Marrying Ameera. 3(44).
- Kang, Y. K. (1983). *A Model for Writing Narrative Discourse*.
- Khorasni M. (2008). *An Introduction to Morphology of One Thousand and one night*. 1<sup>st</sup> edition. Tehran Theoretical studies.



- Kokab, S., & Ajmal, M. A. (2012). Perception of Love in Young Adults. *Pakistan Journal of Social and Clinical Psychology*.
- Lüthi (1976). *Once Upon a Time: On the Nature of Fairy Tales*.
- Lloyd, T. (1995). *Folklore, Foodways, and the Supernatural. Out of the Ordinary Folklore and the Supernatural*.
- Molt, J. (2012). *What Makes a Fairytale. Five Factors of Fairytales*. University of Wisconsin-Madison, USA.
- Parnivni, K. and Nazemain H. (2008). Vladimir Propp's Structural Model and its functions in Narratology. *SID journal of Persian language and literature*.
- Propp, V. (1973). *Morphology of the Folktale*. University of Texas Press.
- Propp, V. (1989). *Morphology of the Folk Tale*. Translated by Media Kashigar, 1<sup>st</sup> edition. Tehran: Nashar Rouz.
- Propp, V. (1992). *The Historical Roots of Fairy Tales*. Translated by Feredoon Badrei, 1<sup>st</sup> edition. Tehran: Tous publications.
- Story, O. (2012). *Projection, Identification, Empathy, Imitation, and Imagination are important Processes*.
- Singh, H. (2011). Popular Folk Poetry of Punjab. *Lokaratna*, Vol. (4), 35-55.
- Syed, A. M. (2009). Baked or Unbaked Mitti (Clay), Kumhar culture and the development of Contemporary Ceramic Arts of Pakistan. *CELSIUS*, Issue 1,189-198.
- Syeda, K.F. (2013). Strength for Today and Bright Hope for Tomorrow. *Language in India*, 13(2). 186-207.
- Szilas, N. (2003). IDtension: a narrative engine for Interactive Drama. In *Proceedings of the Technologies for Interactive Digital Storytelling and Entertainment (TIDSE) Conference 3(2)*. 1-11
- Seljuq, A. (2005). Philanthropy and Charity in Pakistan. *Journal of Management and Social Sciences*, 1(1), 85-98. View publication.

The Adventures of Hir and Ranjha Recounted in Panjabi by Waris Shah  
And translated into English by Charles Frederick Usborne, 1874  
- 1919

Wikipedia (2015). Newworldencyclopedia.org  
[http://www.newworldencyclopedia.org/entry/Pakistani\\_folklore](http://www.newworldencyclopedia.org/entry/Pakistani_folklore)

Wikipedia (2009) Love Legends of Punjab Retrieved February 4