

Appraising the Portrayal of Female Characters in Folktales: A discourse-based study of the Heer Waris Shah

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Abstract

This paper aims at exploring the use of language in portraying the characters in folktales by employing Martin and White's Appraisal Theory (2005). The study focuses on how the female characters are portrayed as an ambassador of the Punjabi culture, and how the protagonist has been attributed through language in the given circumstances. Folktales are embedded into the fabric of every society and the individuals and tales are inextricably linked. Each living society has its folktales that characterize the fundamental texture of that society. Above all, folktales of all locales of the world, races, and religions have widespread examples that rise above the limits and make a whole. The data selected for the present study comprises a folktale of Heer (Shah, 1766) where each stanza comprises 150 to 200 words and 10 to 15 clauses approximately, and transliteration is done by following the IPA standards. The findings reveal that the attitude toward female characterization is the epitome of a patriarchal mindset, though Shah's Heer is courageous and knows about her rights but is very much at the mercy of the male members of the society. The females are exploited at the hands of males as male-centric voice controls generally through the record and the amount to need of magnanimity in supplementing women or perhaps, this express inclination against them makes his work disturbing.

Keywords: Language, Women Representation, Cultural Effect, Folktale, Discourse

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1. Introduction

The extent of human beings to interface and collaborate with a wider society has accompanied them to the reality of living realm. The ascent of mankind is a result of social and relational abilities as people have the nature to work in a grouping. The traditional form of storytelling is the oral form, an established form of correspondence, and the most fulfilling form of articulation. It is the oldest form of narration present in this world that is being conveyed from one generation to another orally. Among this form of storytelling, folktales emerge as a wider phenomenon present in the world, known by all societies. The interpretations of folktale stories may not convey subtlety what's more and the cultural setting of the original narrative. Thompson (1946) coined the term 'folklore' and called it a 'good Saxon compound' as it depicts the "habits, customs, observances, odd notions, ditties, and ages and different materials of the past time." Moreover, Dundes and Bronner (2007) state that folklore has cultural as well as psychological significance as often flashing also, a socially authorized outlet of articulation. It involves symbols in expounded stories and in customs to encapsulate (or strengthen) the encounters and give a delivery from the real world.

Heer is written by Waris Shah in 1766 which makes Shah an emblem of poetry. Shah was a Punjabi poet and is renowned for sufists poetry, and his pioneering work is *Heer* which comprises the love tale of Heer and Ranjha. His verses are the treasure of Punjabi expressions, attitudes, and platitudes. Shah's *Heer* is the story of Heer and Ranjha as Ranjha lives in Takht Hazara and has to leave it because his sister-in-law made this land worse for him after his father's death. He left his city for Heer and moves toward her city Jhang to fulfill the love story. He sits on the bed of Heer at the riverside which becomes a source of the rift between them because she is proud of her beauty and her father is the leader of many villages. Further, she gets impressed by Ranjha and plots to make him their servant so that they will remain close to each other. From this, their love story proceeds, and Kaidu (her uncle) came to know about their affair and warns Chauchak (her father) and the elders of the villagers about them and did all means to prevent them. He is being called quarrelsome as no one believes him and he proves his truth by providing the evidence in the form of scrambled bread. Then, her father marries her to Saida (from Khairay) to which she tries hard to resist but is unable to undo it and advises Ranjha to become Jogi and come to her village. Ranjha became a Jogi and moves toward her village, where he treats Heer, Sahti helps them, and they both elope. Further, they are caught by the Raja, and he orders them to

leave the lovers, Heer's family takes her and poisoned her, and in the end, Ranjha also died on hearing the news of her death.

1.1 Objectives of the study

The objectives of this study are:

- **To highlight the gender representation in the folktales**
- **To explore the role of culture in developing the discourse of the women**
- **To highlight the role of women as non-traditional**

1.2 Aim of the study

Folktales are the oldest forms of narration present in the world, firstly oral and then written up by the writers. Folktales are written by various authors that show the representation of their respective cultures, depicting the role of genders in a prevalent society. In this regard, this study analyzes the folktale *Heer*, written by Shah (1766), with a focus on the character of Heer through linguistic elements by employing Martin and White's (2005) "Appraisal Theory".

1.3 Research Question

This study highlights the portrayal of a female character in the folktale by employing Martin and White's (2005) "Appraisal Theory":

- **What gender-based perspective is portrayed in the folktale *Heer*?**
- **How is *Heer* different from the traditional characters of society?**

2. Literature Review

2.1 The Folktale

A folktale is a traditional practice that manifests the norms, values, customs, and culture. In this regard, Atthakorn (1946) highlights that Tales are defined as stories presented in the written medium and the objectives are by and large to give entertainment and joy while to a great extent, the moral resolution can moreover be highlighted as a component of the story. Thorns (1846) defined the term folklore was drafted in a letter in 1846 by William Thorns, as he uses Ambrose Merton as his pseudonym, as a replacement for antique literature, and since then analysts, historians, researchers, and folklorists have naturally turned their attention to it. Folktales are the collection of many mediums as folklore is conceptualized as

an external object either substantial or elusive. He further fosters his thought by giving an index of genres and explicit models from English culture that consists of youngsters' rhymes and German culture that consists of the Grimms' assortments. Further, Thompson (1946) elaborates that the folktale consists of a traditional and dramatic narrative that is a significant type of conventional and emotional account that protects and disperses information regarding society and people. Swales (1990) states that Folktales are part of popular literature and are more commonly known as folklore. The folklorists labeled myths, legends, and folk tales as the main narrative genres in folklore based on how the community accepts narratives. Leonardo (2002) highlights the white folks that whiteness, as a debate, and whites as the subjects of the such debate have needed to react to this continuous emergency, similar to late free enterprise, with whiteness concentrated as if it were its new test. To keep up with its racial authority, whiteness has consistently needed to keep up with some feeling of flexibility.

2.2 *Heer* by Waris Shah

Heer has been a debate for scholars because of the writer and the theme it incorporates for which many scholars viewed it differently. Ahmad (2019) in deciphering Shah's '*Heer*' states that the book vividly depicts *Heer*'s fight for the female right to live in a male-dominated culture, or it is a poignant story meant to entertain those who enjoy ruminating on cows in vast pastures. It is also claimed to be a legend woven into a beautiful epic that reflects the ethos and desires of Punjabi people living in an agrarian civilization. Further, Devi (2019) writes about narratives in '*Heer*' and states that Waris Shah's composition "*Heer*" became a tale that gains a preeminent place in Punjabi writing. The author utilized the plot development of "*Kissa Heer*" from "*Heer: Waris*" by embracing one of the different philosophies of narratology. Moreover, Syeda (2012) in comparing Shakespeare and Waris Shah states that Shakespeare utilized more extensive material; anecdotes about faraway terrains and how strong figures still he neglected to universalize his subjects as his treatment manages to surface and not the quintessence of the real world. On the opposite, Waris Shah's specialty is highlighted in the rustic Punjab, of his own time yet he imbued such a universal soul in his subjects that turned into the actual sign of more prominent real factors and heavenly status. Moreover, Tehseem et al. (2021) featured that the men manifested to practice power and the ladies are compliant and under power. According to the gender viewpoint, it is important to move towards the female voice in the classical story which gives a reasonable socio-cultural stage for the interpretation of gendered characters and their

reciprocated relations. Moreover, it is a valuable point to start to think about the power connection between sexual orientations before and contemporary occasions through the complex investigation of classic stories.

2.3 Folk Discourse

Language is a medium that impacted the investigators to know about the linguistic style when individuals compose or discuss anything. It includes the control of language and the cautious development of a story that will seem promising. Regarding the language used in the folktales and its implication, Lwin (2015) highlights that folktales normally incorporate distinguished linguistic and systematic construction like rehashed or resembled phonological or linguistic examples, onomatopoeic sounds, and novel words that make engrossing rhythms. In other words, folktales are helpful for language students to foster social mindfulness and comprehend the individuals who communicate in the language. Mangala (2017) features the transitivity analysis of a tale and highlights that the thorough semantic perception may give hard information to scholarly investigation and conversation. The complex investigation brings about an inside and out assessment of the etymological decisions in supporting a conversation on one characteristic component of writing, the portrayal. Gottschall et al. (2003) feature examples of selflessness, sex contrasts, inmate inclinations, sex distinction in regenerative methodology, and varying accentuations on male and female actual appeal. World writing, particularly initially oral writing, addresses a huge and disregarded store of data that scientists can use to more unequivocally map the shapes of human nature. As Rodrigues-Júnior and Barbara (2013) analyze ‘The Picture of Dorian Gray’ and its adaptations by applying the appraisal model highlight that the narrator presented valuative portrayals of gentility, which focuses on the significance of the narrator’s perspective for the interpreting of the plot and for the foundation of ideological point of view. Alsina et al. (2017) in analyzing ‘Mansfield Park’ and its translation highlight that Mansfield Park tends to this dialogic aspect by knuckling down the assets of commitment. The speakers as well as writers express their proposition about the reality of a recommendation and the eagerness to open the exchange space to different voices.

3. Research Methodology

This study employs the Appraisal Theory (Martin and White, 2005) specifically on the paradigm of attitude to explore the portrayal of female characters. Each stanza comprises

150 to 200 words and 8 to 10 clauses approximately and transliteration is done on the author's side. This study explains language and characterization through linguistic choices in the folktale *Heer* (Shah, 1766). The framework employed to uncover this characterization is Martin and White's (2005) Appraisal theory, specifically attitude.

4. Theoretical Framework

Gender roles within a society imply how we are supposed to act, dress, conduct, speak, and groom ourselves in light of our allocated sex. Gender roles are what are considered to be as personal as well as cultural. This can be analyzed through text-based approaches such as Fairclough's (1995) "3-Dimensional model" and Systemic Functional Linguistics" (Halliday and Hassan, 2013). Fairclough's (1995) 3-dimensional model consists of text, discourse practice, and sociocultural practice to analyze the intended meanings of any text. His focus is to unfold the 'interpretive practices' of any audience and the 'intertextual analysis' of any text. In order to analyze the gender-based perspective, his text approach can be implied to dig out the linguistic choices employed. But this can only be explored within the social context and the analysis of any text is limited to its nature.

However, Halliday and Hassan (2014) in systemic functional linguistics highlight the relationship between language and social position. Halliday (1985) gives the metafunctions of the language and these three are ideational, interpersonal, and textual. He focuses on the production of text with the introduction of interpersonal and ideational implications as data can be distributed by the speaker and audience in the text to unfold the context.

But, Martin and Whites' (2005) 'Appraisal Theory' is opted to highlight specifically the attitude of women toward a situation culturally and whether their act has a positive affect and the judgment of society over it. The character's hidden emotions and their evaluations can be through this model. As for Fairclough's model, the known social context is important to dig out the ideology behind a text. In Halliday's model, the textual model depends on ideational as well as interpersonal elements, and the roles are not specified. They are oriented between the power structures and their affect on the readers while Appraisal theory unfolds the attitude of the character and the attitude analysis is done on the basis of affect, appreciation, and judgement.

4.1 The Appraisal Framework

Martin and White (2005) highlight that the Appraisal theory is positioned toward the implications of setting explanatory impacts, then syntactic forms (p. 94). The domains of appraisal are attitude, graduation, and engagement. The **attitude** domain focuses on the interfaces with the manners by which emotions are considered to be an organization of meanings. It comprises three semantic areas that are affect, judgment, and appreciation. Martin and White (ibid) pinnacle out that affect deals with emotions that comprise negative and positive emotions. Judgment deals with ethics that focus on attitudes towards actions to criticize, condemn, admire, and praise. Appreciation deals with the aesthetics that includes the assessments of semiotic and normal peculiarities as per the manners by which they are evaluated or not in a given field (p. 24).

4.1.1 Attitude

It shows the attitude towards a situation through affect, judgement, and appreciation.

i. Affect

Affect deals with happiness or unhappiness, security or insecurity, satisfaction, and dissatisfaction.

When Ranjha came home and said that

Even if I came to this house, please forgive me

بہل گئے ہاں وڑیاں آن ویہڑے سانوں بخش دے ڈارے واسطائی

You can keep this house as I will leave this homeland

بتھوں تیریوں دیس میں چھڈ جاساں رکھ بانسیارے واسطائی

He condemns his sister-in-law, if I by forgotten came to this house, Allah please save me from this woman.

ii. Judgement

Judgement can be in esteem and sanctioned. The esteem results in normality, capacity, and tenacity. And sanction in varsity and tenacity.

His sister-in-law provoked him and he took it to his esteem. The provocation of his sister-in-law results in the start of a love story between Heer and Ranjha and the exile of Ranjha from Takht Hazara. He states that

I will do the marriage in the Sials, do not have languages and jokes	نڈھی سیالان دی ویاہ کے لبوساں میں کرو بولیاں اتے ٹھٹھولیاں نی
If my luck and followers are gracious, you're going to have a lot of bullets in front of you	بہے گھت پیہڑاوانگ مہریاں دے ہون تساں جیہاں اگے گولیاں نی
I will not live with my sisters-in-law that impart jokes on me	مجھو واہ وچ بوڑیے بہابیاں نوں ہون تساں جیہاں وڈبولیاں نی
Just do it, sister-in-law, as you have filled me it tears	بس کرو بہابھی اسیں رج رہے بھر دتیاں جے تساں جھولیاں نی

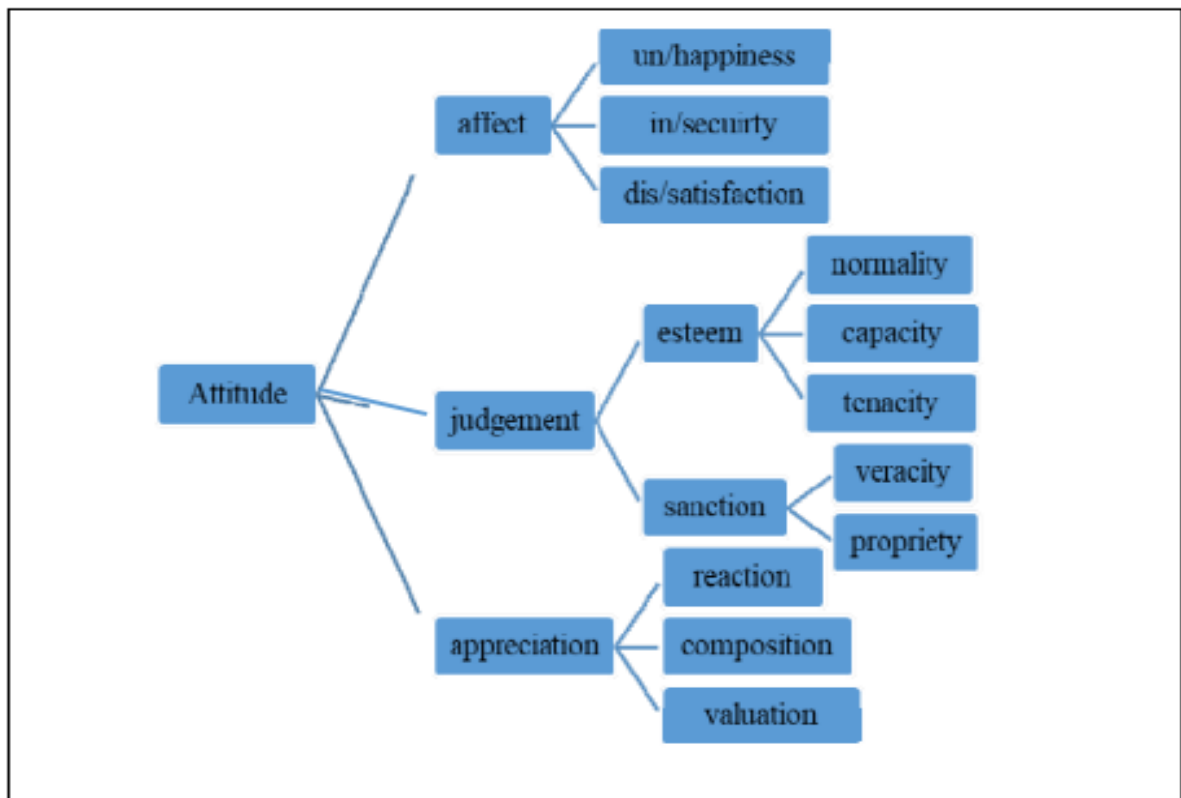
iii. Appreciation

This can be in reaction, composition, and valuation.

When Ranjha leaves for Jhang then the writer states that

If the soul leaves the heart, then this dervish will improve	روح چھڈ قلبوت جیویں وداع بندا توں ابہ درویش سدھاریاے
By swearing by these water Hazaras, the intention is to strip the Jhang fluids	ان پانی ہزارے دا قسم کر کے قصد جھنگ سیالان دا دھاریاے
What sustenance and sorrowful water let's call out	کیتا رزق تے آب اداس رانجھا چلو چل بی جی پکاریاے

The reactions appear to value Ranjha's stance and Shah laments on the situation of Ranjha that a person who was the prince at his house now has become a 'درویش' descendant.



The structure of the attitude domain (Martin and White, 2005)

Fig 1: Structure of Appraisal Analysis (Martin and White, 2005)

5. Analysis

This section deals with the characterization of Heer because she was present in the tale before her physical appearance takes place. Here, attitude from Appraisal Theory (Martin and White, 2005) has been employed in order to know a character and judge it. The affect paradigm has been explored from attitude to show the character's satisfaction, dissatisfaction, happiness, unhappiness, security, and insecurity as emotional triggers toward a response. His inclination toward Heer is because of his father's death, his brothers disputed over the land and taunt him for not doing any hard tasks. His brothers and sister-in-law taunt him that his attributes are like girls and no one would give him their girl to marry. His sister-in-law asks him to marry Heer, the beautiful girl of Sial's to which he replied that he would marry her and they would become a slave of her. And because of this love, Heer appears to be an ascendant character.

Text 01: (Shah, 1766, p. 114)

The order of the loved ones of the mind, the story of the unique pair of spring	حکم من کے سجنان پیاریاں دا، قصہ عجب بہار دا جوڑیا اے
The phrase is well-corrected by adding, the new fruit has broken the rose	فقہہ جوڑ کے خوب درست کیتا، نواں پھل گلاب دا توڑیا اے
By maneuvering in a lot of life, Farhad has broken the mountain	بہت جیڑ دے وچ تدبیر کرکے، فرہاد پہاڑ نوں توڑیا اے
The committees made the adornment of the story, which squeezed the essence rose	سبھا وین کے زیب بنائی دتا، جیہا عطر گلاب نچوڑیا اے

Here, Shah states that on the demands of his friends that they want to listen to the love story in her style. He shows emotional triggers that he has the capability to represent the poetry in such a way the rose always remains fresh. He has written this poetry with a lot of hard work and now he has expressed all of his secrets and it's like the smell of a rose.

Text 02: (Shah, 1766, p. 128)

Do the marriage in the Sials, I will do the jokes	نڈھی سیالان دی ویاہ لبواساں میں، کرو بولیاں کیونے ٹھٹھولیاں نی
You're going to be in front of you, you don't have bullets in front of you	ہے گھٹ پیڑھا وانگ مہریاں دے، ہون تسان جیہیاں آگے گولیاں نی
I have grown-up sisters with me, you don't talk like that	مجھ واہ وچ بوڑیئے بہابیاں نوں، ہون تسان جیہیاں بڑبولیاں نی
Just do it, sister-in-law, if you don't have swings	بس کرو بہابی اسیں رَج رہے، بہر دتیاں جے تسان جھولیاں نی

Here, the affect of Ranjha's sister-in-law's taunts of marrying Heer resulted in the emotional trigger of satisfaction of marrying her. He asks her if he would marry Sial's Heer as they mock him that she wouldn't marry him. She will sit here like a queen and they will be her housemaid as the abuser and gasconade sister-in-law like they should be drowned. Now there is no need to stop him as if they have shown their true intentions.

Text 03: (Shah, 1766, p. 158)

She came with sixty friends, and Heer is full of beauty	لے کے ستھ سہیلیاں نال آئی، بھر متڑی روپ گمان دی جی
The ears of the book pearls were flashing, some of the glory of the hover and the fairy	بک موتیاں دے کنیں جھمکدے سن، کوئی حور تے پری دی شان دی جی
He was not conscious upon seeing her in a red shirt, nor was he conscious of the earth	کڑتی سوپی دی بک دے نال پھبی، پوش ربی نہ زمیں اسمان دی جی
Whose nick block such as Qutub Tara, Joban Bhandi was the fierce storm	جس دے نک بلاک جیوں قطب تارہ، جوین بھنڑی قہر طوفان دی جی

When Heer came to know that a man is sleeping on his bed, she became furious and shows dissatisfaction with it. She appears with her sixty friends in anger on the seaside and at that moment her youth was at its peak. Her ears are filled with beads and are bent down because of the earrings, she looks like a fairy from her face, she was wearing a red shirt that upon seeing her no one cares about earth and sky. Her nose ring looks like a loadstar (قطب تارہ) as one should be not so proud because such people won't remain forever because she was filled with anger, pride, and full of conceit.

Text 04: (Shah, 1766, p. 180)

I can sacrifice my life and wealth on your name	تیرے ناؤں توں جان قربان کیتی، مال جیو تیرے اتوں واریا ای
You won and we lost, you won and you lost	پاسہ جان دا سیس دی لائی بازی، تسن جتیا تے اسن ہاریاں ای
By believing in Ranjha Jiyo, Mehar Chochak has passed him	رانجھا جیو دے وچ یقین کرکے، مہر چوچکے پاس سدھاریا ای
She came forward as a victorious and places Ranjha as her victory	اگے پینچنی ہوئی کے بھر چلی، کول رانجھے نوں جائ کھلابریا ای

When Heer came to know about Ranjha's inheritance, she fell in love with him and is ready to sacrifice everything for him. She complots on having Ranjha as their servant and states that on his name (Ranjha), she is willing to abandon anything. She has played with this world like a chessboard and won the game but she is lost as she is assuring him of her faithfulness and takes him to Chauchak. Heer is going in front of him like a leader and hoarded him in front of her father.

Text 05: (Shah, 1766, p. 184)

Give ten cases of bringing, the judge will be hanged	لائی ہوئی کے معاملے دس دیندا، منصف ہو وڈھے پہاے پھیڑیاں دے
Hold your arms and bring it across the shoulder, search for your hands	بابوں پکڑ کے کنڈھے دے پار لاوے، ہتھوں کڈھ دیندا کھوج جھیڑیاں دے
He came to the ground, he searched for it	ورھی گھت کے کہی دے پاڑ لائے، ستھوں کڈھ دیندا کھوج جھیڑیاں دے
The thread turns away from the hallway, with the scatters in the cold	دھاڑا دھاڑوی توں موڑ لیانودا ہے، ٹھنڈ پانودا وچ بکھیڑیاں دے

Heer here tries to convince her father feverishly and convinces her father by praising him. She states that he is aware of all village council issues and knows how to handle a rivalry. If he needs help with any issue, he has the capability to give the solutions, he knows how to take animals from those that take them forcefully, and he also takes care of animals that get separated from the group as one takes care of the pupils. Where people have an unceremonious and disorganized struggle with animals, Ranjha is alone sufficient for a hundred young men.

Text 06: (Shah, 1766, p. 193)

I ran in the way, already deceived	ملی راہ وچ دوڑ دے آ نڈھی، پہلے نال فریب دے چٹیا سو
Nearby, Shehani Wang Gaji, turn around the door of the eye	نیڑے آن کے شہینی وانگ گجی، اکھیں روہ دا نیر پلٹیا سو
The head-to-head hat was broken, the head was broken, the shirt was broken	سروں لاه ٹوپی گلوں توڑ سیلھی، لکوں چانکے زمین تے سٹیا سو
When she was caught with Ranjha, she was beaten badly and he was discharged	پکڑ زمی تے ماریا نال غصے، دھوبی پٹڑے تے کھیس نوں چھٹیا سو
Waris Shah Farshta ascended the throne, Satan sat on the earth	وارث شاہ فرشتاں عرش اتوں، شیطان نوں زمین تے سٹیا سو

Heer becomes insecure when Ranjha informs her about a person asking for some scrambled bread and he was crippled. She became leery and runs as fast as she can and catches up with Kaidu and tries to convince him with trickery. When she saw that he is not going to believe

her, she roars like a lioness and her eyes get red with anger. She descended the cap from his head, broke the string around his neck, and smashed him on the ground by grabbing him from his waist. She smashes him with anger like a laundryman washes the clothes and as angels smash Satan on the ground.

Text 07: (Shah, 1766, p. 217)

The daughters who were killed, on the Day of Resurrection, the great sins of the parents	جنہاں بیٹیاں ماریاں روز قیامت، سرین تنہاں دے وڈا گناہ مائی
If you eat, you eat them, kill them	ملن کھانیاں تنہاں نوں پھاڑ کرکے، جیکوں ماریاں جے توین کھا مائی
Say to mothers and fathers, to talk, and to their mouths	کہے ماؤں تے باپ دے اساں منے، گل پلوڑا تے منہ گھاہ مائی
Don't talk about an incident, his mother deals with her till the end	اک چاک دی گلّ نہ کرو مولے، اوہدا بیر دے نال نباہ مائیں

Moreover, she claims to her mother that kills their daughters as on the day of judgment this attribute would be culpability and they will eat their daughter's flesh. She is humbly obeying her parents by putting grass in her mouth, but she demands that Ranjha should not be separated from her as she has promised perseverance.

Text 08: (Shah, 1766, p. 270)

Keep the Holy Qur'an in it, and swear that there is nothing wrong with it	رکھاں چائی مسہف قرآن اس نوں، قسم کھاںکے وچ مسہف بے نی
But why did he get up, he has a relationship with him?	تسین مگر کیوں ایس دے اٹھ پٹیاں، ایہدی اساں دے نال پریت بے نی
Whether we are sisters or sisters, singing to us is its song	اسیں ترننجاناں وچ جاں بہنیاں ہاں، سانوں گاونا ایس دا گیت بے نی

She states that what they have written about Ranjha has now become an issue of amour propre as for him if she has to go to the mosque and take the pledge on Quran for him, she will do this. She questions why are they chasing them while his real love is with her, they sing about him on the embankment, as their routine is that he takes the buffaloes with him on the riverside as the sun rises and now, they are lovers that's why he remembers Allah in the night.

Text 09: (Shah, 1766, p. 310)

On the day of 'Kalu-Balao', the marriage of buddha, the spirit of the prophet you taught	۔ کالو-بالو' دے دنہ نکاح بدھا، روح نبی دی آپ پڑھایا ای
The Imam came to the lawyer, the Lord ordered them	قطب بوی وکیل وچ آئی بیٹھا، حکم رب نے آپ کرایا ای
Gabriel and Michael were the witnesses, Izrael and Israfil also came	جبرائیل میکائیل گواہ چارے، عزرائیل اسرافیل آیا ای
Next breaking and reciting the marriage, when did the Lord say	اگلا توڑ کے پور نکاح پڑھنا، اکھ رب نے کدوں فرمایا ای

Here, when her parents fix her marriage with Saida from Khaira, she has a conversation with Qazi which shows her pledge and devotion to Ranjha. She states that they are married as their nikah is being directed by Hazrat Adam on the day of promises (کالو-بالو) and Qutab was the lawyer and this act is being done by Allah's order. The two witnesses were Jibrail (جبرائیل), Mikael (میکائیل), Izrail (عزرائیل), and Israfil (اسرافیل) were also there, and now the Qazi should tell that Allah has not ordered to break the first nikah for the second.

Text 10: (Shah, 1766, p. 339)

You all sit down and listen to all things openly	دتی بیر لکھانکے ایہہ چٹھی، رانجھے یار دے ہتھ لے جا دینی
To pray to my prayers with folded hands, crying and praying	کتے بیٹھ نوپکلا سڈ ملاں، ساری کھولھ کے بات سنا دینی
It's dead, people talk, and if you're going to die, you're going to die	ہتھ ہنھ کے میریاں سجنان نوں، رو رو سلام دعا دینی
If my friend is my friend, then come to me, mian, who will be able to pay it?	مر چکیاں جان بے نک اتے، بکت وار جے دیدنا آ دینی

Heer writes a letter and advises the messenger to give it to the hands of her beloved Ranjha. She assures them that the messenger would give him the letter in isolation under the supervision of a boatsman. Please give her prayers to him and tells him that she is dead from inside, her life is at stake, and please inform him to meet her once. She further states that Khairay's wouldn't touch her bed and only he can put her in the grave, she is desperate to meet Ranjha for once, if he is her lover, please come as soon as possible. She gives her

engagement ring to the messenger as a memorial and makes him a slave of her toupee's chain.

Text 11: (Shah, 1766, p. 555)

Heer said that I am your dust, and no longer belong to this country	بولی ہیر میاں پا خاک تیری، چچھا ٹٹیاں اسیں پردیساناں ہاں
Dear ones, there is no cry, people are not like fists	پیارے وچھڑے چونپ نہ رہی کائی، لوکاں وانگ نہ مٹھیآں میسناں ہاں
Why should we be equal with faqr, we are bound to do things	نال فقر دے کراں برابری کیوں، اسیں جٹیاں ہاں کہ کریشناں ہاں

When Sahti had a fight with Ranjha and he gets angry, she states that she is a foreigner and has broken the relationship with her family as they consider her disregard. Her beloved is no more with her and she doesn't know sweet talks, consider her the dust of his foot, as she has no equality with Fakirs because we are Jatt, not Quraishi (the ancestry of Hazrat Muhammad ﷺ).

Text 12: (Shah, 1766, p. 642)

Heer has left to meet Ranjha, said Sahti said no one is going to cook anything	ہیر بو رخصت رانجھے یار کولوں، اکھے سہتیئے متا پکانیے نی
They drank the raft of martyrs, they bought the karma	وبن لوڑھ پیا بیڑا شہدیاں دا، نال کرم دے بنڑے لانیے نی
For the rest of your life, you will regret the umbilical cord, where will you make a doll?	باقی عمر رنجھیئے دے نال جالان، کویں سہتیئے ڈول بنائیے نی
It's a mile or a hundred of thoughts, don't hug the ridge	ہویا میل جاں چریں وچھنیاں دا، یار رچ کے گلے لگائیے نی
The throne of lovers belongs to The Lord, and let him cool down	جیو عاشقان دا عرش رب دا ہے، کویں اوس نوں ٹھنڈھ پوائیے نی
No day's beauty, no fun is with qualities	کوئی روز دا حسن پرابنا ای، مزے خوبیاں نال بندھائیے نی
Satan's teacher runs, no one should come and spread it	شیطان دیاں اسیں استاد رناں، کوئی او خاں مکر پھیلائیے نی
Waris Shah is guilty of sins, let's not forgive tomorrow	وارث شاہ گناہاں دے اسیں لدے، چلو کلّ تقصیر بخشائیے نی

When Heer came back from meeting Ranjha, she plots with Sahti that they should complot elopement with Ranjha. They have broken their chin and now there is a need to give him a

charity, helpless people are stuck in the waves and there is a need for someone that would place them at the riverbank, and he has suffered a lot because of her and his wishes need to be fulfilled. She convinces her that through this she (Sahti) can have her lover Murad and she will have her lover (Ranjha). Ranjha become Fakir for her sake and now we should give him a favor, Sahti please show her a way that she would spend her remaining life with him as Allah has embodied the separated lovers. The heart of lovers is like a sky that needs to be cooled down, this world is immortal someone needs to sacrifice for it, this beauty is temporary and one needs to do a sacrifice, we women are the teachers of Satan, let's stratagem deceit. It doesn't look good by meeting him up in the garden and plot a way to meet with the lover in the house, we should agree with him by doing various acts, and Shah we are filled with bad deeds, and let us go we should redeem our sin.

Text 13: (Shah, 1766, p. 691)

They cried loudly, and their eyes turned blue and yellow	نڪتَ چاڙھ ڏنڊيڙڪا وٽ روئڻ، ڪڏھ اکھياں نيٺياں پيلياں جي
She was shivering and saying that I am dead, someone should help the devastated lovers	تھر تھر ڪمبے تے آکھے ميں موئي لوکا، کوئي ڪرے جھاڙا برے پيلياں جي

Here, Heer conspires on her elopement with Ranjha and pretends to be sick and the Fakir (Ranjha) has its cure. Heer clenched her teeth and lies down and stresses her feet, and her body gets blue, her nose gets compressed, her eyes become yellow and blue, and is weeping continuously. She was shivering and saying 'I am dead' and someone please diagnose the ones in the bad health. She became headless and clenched her teeth because of her desire to live, and Satan and his disciples are watching this scene where Sahti is their master.

Text 14: (Shah, 1766, p. 114)

The order of the loved ones of the mind, the story of the strange pair of spring.	حڪم منَ ڪے سجنان پيارياں دا، قصه عجب بهار دا جوڙيا اے
By maneuvering in a lot of life, Farhad has broken the mountain	بهت جيؤ دے وچ تدبير ڪرڪے، فرباد پهاڙ نون توڙيا اے
The committees made the adornment of the story, which squeezed the essence rose	سبھا وين ڪے زيڙ بنائ دتا، جيڙا عطر گلاب نچوڙيا اے

The affect and judgment of Heer and Ranjha's story are that their love story is being told and appreciated by many writers. Shah states that on his friend's entreaty that he has prepared this tale, he has woven every rhyme beautifully like a rose. He has prepared this context in such a way that it mesmerizes every heart and it has taken a lot of hard work. He states that he has pierids his heart and has explained everything.

Text 15: (Shah, 1766, p. 669)

It was twelve years old that the color began to fade, then the dry gardens	باراں برسوں دی اوڑھی سی مینہ وٹھا لگا رنگ پھر خشک بغیچیاں نوں
Criminal change restored to sweeps and swarms	فوجدار تغیر بحال ہویا جھاڑ اتے غلیچیاں نوں

When they plan for an elopement, the writer states that it's like the rain has dropped after the drought of twelve years. The deposed has reestablished the magistrate that's why the camps are being cleaned off, the parched smilax is turning green again, and now there is a need to opt for new ways for the regular succession without gaps. Waris was not at ease like the passengers of the boat after all he has the signs of water from Hazrat Noah.

6. Discussion

Folk discourse has interested many writers as Lwin (2015) highlights that folktales incorporate linguistic as well as systematic processes and that language plays a vital role in social structure. This study highlights the representation of gender-based discourse that when it comes to social orders, women confront the ruling strands of patriarchy, religion, culture, and convention. Moreover, they are not free to acquire choices in their pivotal matters such as marriage, love, and the preference of the males. *Heer* shows deviation from societal values (falling in love, disobeying her father, Qazi, husband, and elopement) that produces an effect of insecurity among the villagers in order to do something to save their honor, and the affect is followed by the judgment leading to the esteem which resulted in protecting their norms (casting out Ranjha from the village and murder of Heer) at all cost and appreciation is done on the author's side as how he portrayed their story and made their love eternal. *Heer* appears to be exploitative because of her father being the ruler of villages and her beauty. Syeda (2012) states that Shah's specialty is highlighted in rustic Punjab, of his own time yet he imbued such a universal soul in his subjects that turned into the actual sign of more prominent real factors and heavenly status (p. 268). The character of Heer was

a kind of revolt against the built-up patriarchal and socio-cultural control structures, which were images of treachery and abuse. Heer was a woman who opposed male-centric society and fought for her reverence for Ranjha, her entitlement to live, and the value of consenting to her decision. She is like a hero whose unmatched greatness and ambiance are enhanced by her amazing determination and nature of the character when she appears with her sixty friends, she appears to be proud of her beauty and remains intoxicated by self-love. Tehseem et al. (2021) highlight the role of power which is something unnatural for women of Asian countries but she is the depiction of a Punjabi girl a pure Jatti. Heer had tested to drop in love (عشق) and was obliged into marriage despite her desire, to the contrary, and was, in the long run, murdered by her family. With the application of Appraisal theory (Martin and White, 2005), this study highlights that the inquiry that she faced was around fundamental freedoms and social values for women ordinarily what women continue to go up against till as of now. In a veritable sense, Heer appears to be a convener of women of South Asia as the way she stands up for her love against her family members so that she won't lament that she hasn't tried to complete their love. She has done denunciation the hegemony of religion as the conversation between Heer and Qazi on forced marriage. Her discussion with the Qazi is a motivation for ladies to stand up for their rights. It moreover reflects on how devout pioneers mutilate and display their claim forms of heavenly writings to force it on individuals, particularly ladies. This depicts that Heer is not voiceless but has a powerful voice that unfolds the odds of Punjabi society. In the face of Heer, Shah tried to reject women's oppression which we analyzed by the appraisal theory and her attitude shows insecurity towards the social order. Heer is shown as having magnificent beauty, uncommon characteristics, and being totally nice to her accomplice. She is introduced as a representation of a woman to be taken after by others. Heer is the picture of obstruction against male-centric society as she is the great initiator of every movement and Ranjha is by and large a follower of her actions. However, isolated from the first-place step of removing his homegrown and crossing the stream, Heer controls the total record for sure after her disgraced killing. In short, the way she addressed the capriciously hung merit is the uniqueness of perspective among ministry and the average person, the consistent ascendance of the exchange example, and the rot of the landed gentry and ardent arrangement. Women characters such as Heer and Sahti lead the story because they are more grounded and brainier than their male accomplices.

7. Conclusion

From Appraisal theory, the authors analyze that the writer's treatment of women is different as compared to males. Though, we can see deviation (rebellious attitude) in Heer's character but, she is still at the mercy of the male. Women have insecurity toward the patriarch as they do not allow women to deviate from the given norms and if they do so, the end will be death. As the affect of such acts, authorities show dissatisfaction, insecurity, and unhappiness, the judgment would lie in esteem and tenacity and the appreciation would be a violent reaction from both sides. But Heer appears to be a challenging character as she came in opposition with the traditional characteristics of women because she is proud of her ancestry and beauty, initiates the love, and makes Ranjha her servant so that they could further proceed with their love, stands for her love in front of all. From the cultural, social, and symbolic perspective of the female character beneath the discussion inquiry, Shah's Heer is the epitome of opportunity; she needs to get freed of ancient and unbending conventions and battles for her against them. In this story, the other important female character is Sehti, the sister-in-law of Heer, who overlooks all the blood relationships for nobility and stands by Heer for her rights. Heer's disposition is overwhelming over Ranjha and she is the genuine hero of the tale rather than Ranjha. The personality of Heer is simply folk, yet the whole melody extends life in a populated city, and a large portion of individuals exposed are privileged. In general, the melody extends the personality of Heer in a postmodern setting as she represents a Punjabi girl that is not just the sole person Heer, who is post-modernized, yet the difficulties of the postmodern world are a lot more extreme than the chances of the present-day period and the battle to keep up with the character is probably the greatest test for the post current people. Though being rebellious, outspoken for her rights, and speaking against oppression still came under the influence of Molvi (religion), Kaidu (social), and Chauchak (patriarchy) which suppresses the freedom of individuals and lead to her death.

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