

Heer: Waris Shah

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The age of narrative dates back to the period as long as the existence of Human being. It began with the existence of mankind. Every place, every community, every age group has its own narrative. In society, every ethnic group owns a narrative of its own kind which is celebrated by the people living in society by sharing it with the people of different cultural backgrounds. The concept of narrative is not narrow but, in a sense is a broad concept. It is not any literary genre in itself. But it does consist of some other literary genres.

“The representation of minimum two realistic or fictional incidents or circumstances which is timely ordered is called Narrative.”

In Narrative, incidents are represented in a specific sequence structure in accordance with the appropriate time, place and characters. Any of world’s narrative is not possible to be represented without characters, time and place. That’s why Narrative is an artistic phenomenon.

The scientific study and analysis of Narrative is called Narratology. The objective of Narratology is to understand the structure of Narrative. Narratology is the principle of scientific study of narrated lessons.

“Narratology is the study technique which talks about the nature and description of the narrative alongwith the principle structure systems running behind the narrative itself. It serves as a tool for narrative study.”

The study of narrative dates back to the Ancient times of Plato and Aristotle. But, in its modern sense, it is believed to be originating in the beginning of 20th century, but, the word came down into common usage much later. The word Narratology for the study of Narrative was used by Todorov firstly in 1969.

The study of Narratology as an independent subject began under modern literary criticism. World’s famous philosophers like Vladimir Prop, Levi Strauss, Micabel, Roland Barthes, Prince, Roman Jakobson, etc. have contributed in the development of principles of narratology.

Based on the narratives written by people, world’s famous narratology thinkers have invented some common principles for narrative study. The model of narratology is built up on the basis of these rules. Metaphors can be used to heighten the contrasting effects and to address the question of their appropriateness based on these norms. So, it is very important to represent the metaphoric diversities of Punjabi narratives through narratology.

Linguistic plays an important role in the development of fundamental narratology. Linguistics and narratology are very much interrelated with each other because narratology in a way gains its insights from linguistics. In this direction, Saussure’s concepts play a crucial part. According to Saussure’s Linguistic, “ Language is a system of signs.” Sign is not only the name of any object but it is a complex unit also in which there is a combination of sound, symbol and idea called signifier and signified in theoretical vocabulary. The relationship between the signifier and signified is arbitrary which is further based on convention. All the narratologists have derived the major techniques from linguistics for building the narratology model.

The Russian figurative philosopher Vladimir Prop in his book “Morphology of folk tales (1928)” firstly talked about Principles of Narratology. Propp’s view is,

“An alive language is a concrete phenomenon which has Grammar as its abstract root.” This is a fundamental principle of life. The description of any concrete fact is not possible without the study of abstract basis.

To understand the narrative writings, it is important to study both abstract and concrete facts. Taking into consideration this fact, Prop classified two types of facts as Static and Dynamic facts while studying *One Hundred Fairy tales*.

Todorov is a famous philosopher and he gave a legendary contribution to narratology. Todorov emphasized on studying narrative writings by dividing these writings into three dimensions. The first is verbal, second syntactic and the last is semantic. These three dimensions need to be considered while studying any literary lesson.

Micabel’s narratology is also based on three dimensions; fabula, story and lesson. Narratology is in fact, a principle of narrative lessons. It is also called a tool for narrative study.

Roland Barthes by making some changes in the definition of sign, signifier and signified given by Saussure reestablished the boundaries of sign system which ran widely from the study of Linguistic to literature,

communication, advertisements, fashion, photography and the study of modern myths. In a nutshell, Saussure attempts to say it is important to study three levels of narrative (conceiving, expression and selection of narrative) in each other's context in order to understand the narrative's meaning making process because the meaning of the narrative does not lie in a single level but arises out of the interdependence of the all three.

World's famous philosophers by utilizing the principles of narratology to study literary writings gave a new direction to evaluate them on the basis of narrative techniques.

Varis Shah's writing "Heer Ranjha" became as an anecdote 'Heer' which gains a supreme place in Punjabi literature. This is an attempt to study the narrative technique used in plot construction of "Kissa Heer" from "Heer: Waris" by adopting one of the various methodologies of Narratology.

The sequence of events taking place in the plot is the most prominent proof of uniqueness of the work among other diverse works of the same kind. This sequence further serves as base for a number of subplots emerging from the main plot itself. Every masterpiece of art completes the development of plot in circular motion known as Narrative cycles. This is an essential element for all narrations. Therefore, to study this cycle throughout the various parts is the chief motive of narratology. We witness many principles during the analysis of narrative cycles of "Heer: Waris."

During the creation of "Heer", the narrator produces the main concept even prior to the construction of plot to serve as an engine to the complete story. Beginning the narration by talking of greatness of love, he says that Love is so great that even the God himself fell in love:

Aval hamd khuda da vird keeje,

Ishq kita su jagg da mool miya.

Pehlan aap allah ne ishq kita,

Te maashooq hai nabi rasool miya.

Here, the narrator says that love exhibiting itself in every supernatural as well as materialistic sphere makes things happen following each other interdependently and builds a connection between events. This nature of Love makes it an abnormal phenomenon.

Kehi Takht Hazare di gall keeje,

Jithe ranjheyen rang machaya ee.

Chhail gabhru mast albelrhe ni,

Sundar ikk thin ikk swaya ee.

Narrator Waris initiates the narration with concentrating carefully on the depiction of Takht Hazara in its spheres. The narrator describes Takht Hazara as a place of gay and youthful ranjhas.

Mauju Chaudhary pind di paandh wala,

Change bhayian da sardar aaha.

Atth puttar do betiyan tisdiyan san,

Vadd-tabbra te shahukaar aaha.

The Narrator here talking about Mauju Chaudhary, his eight sons and his affectation for Dheedo are some wonderful descriptions.

For the development of plot as interesting one negative elements are also important. So, he creates a place symbolizing imbalance of feelings.

Baap kre pyaar te bhai vairi,

Darr baap de pye thin sangde ni.

Gujjhe mehne maarde sapp wangu,

Used kaalje nu pye ne dangde ni.

This imbalance of feelings sharpens with the Mauju's death. After this, the imbalance becomes the motor vehicle for further development of plot like the brothers occupying the fertile land and mockery of Dheedo by his sisters-in-law and their taunts for marrying Heer from Siyaal, etc. The plot reaches at the peak point when Ranjha gets ready to leave the house.

Tusi des rakho, asi chhadd challe,

Laah jhagde, bhayiye, gall eha.

Hath pakad ke juttiyan maar bukkal,

Ranjha hoe turya Waris Shah jeha.

After leaving his home, Ranjha commences his journey and arrives at a mosque from where he travels to Siyaal with the help of Luddan sailor. All the actions here are taking place in balanced state. For example, Ranjha seeing Heer's bed, arrival of Heer, Heer's anger, her waking him up and Heer's fall for Ranjha.

Kukan maardi maardi pakad, chhamak,

Pari aadmi te keharwan hoyi.

Ranjhe utth ke aakheya waah sajjan,

Heer hasske te meharban hoyi.

Like this, all the events occur in balance. Situation gets worse when Kaidon questions Ranjha;

Heer gyi ya nadi vall lain pani,

Kaidon aan ke mukkh vikhaunda hai.

Asi bhukh ne bhut hairaan kite,

Aan sawaal khudayi da paunda hai.

Next, imbalance takes place with Kaidon asking Ranjha for choori in the disguise of an ascetic. After coming across this, Heer bullies Kaidon and threatens him.

Heer dhaa ke aakheya Miyan Chacha,

Choori deh je jeonda lod'na de,

Nahin ta maar ke jind gvayi desan,

Mainu kise na hatkna hod'na e.

The following events represent the imbalance like the scene of Kaidon requesting Chuchak. Chuchak listens to him carefully but refuses to accept what Kaidon has said for the sake of his honour in society. The situation worsens when Malki informs Chuchak of Heer and Ranjha's relationship.

Malki aakhdi, Chuchka bni aukhi,

Saanu Heer deyan mehneya'n khuaar kita

Taanha den shreek te lok saare,

Chaare taraf khuaar, sansaar kita.

Following this, the narrator goes on describing imbalanced situations to heighten the tension like Chuchak refuses to employ Ranjha and Ranjha leaves his home. But soon after this, Chuchak regrets on his decision. Malki also tells him to call Ranjha back. The narrator is keep on trying to create balance in the plot. Ranjha comes back and Malki consoles Ranjha. The arrival of five Peers is symbolic for Ranjha that something bad to mislead him is going to take place soon. Parallel to this, a Qazi is called upon in the assembly to counsel Heer where the matter of her marriage is discussed.

Baahar firn na suhanda kuaariyan nu,

Aji kal laagi ghar aunde ne,

Ethe viaah de samaan hoye,

Kherhe pye banau banaunde ne.

Kaidon goes on creating hindrances in the way of Heer and Ranjha. He complains to Malki about their relationship. This results in argument between Ranjha and her parents. Chuchak sees Heer and Ranjha together. Ranjha's comeback is pleasant for a short period of time. At this time, Sultan (Heer's brother) also comes across her affair with Ranjha and he talks to her.

Sultan bhai aakheya Heer sanda,

Aakhe maon nu, Heer nu taad, Amma,

Asa fer eh kdi je baahar ditthi,

Suttan es nu jaan thin maar, Amma.

Heer rebels against societal norms to never returning back without achieving her love.

Akhiyan laggn mud na, veer mere,

Biba, vaar ghatti, balihariya ve.

Vehn pye dariya na kdi mud'de,

Vadde laae rhe zor jaariya ve.

The narrator talking about Heer's obstinate nature says that she is firm and is not ready to leave Ranjha which leads to a drastic blunder. Ranjha recalls his peers. Five peers listening to his wish grant it. Ranjha is now dependent on universal powers to achieve his motives. This happiness of theirs is also short lived. Although, Ranjha and Heer unite again at Mitthi Nain's place. But, Kaidon again interferes in the rapture meeting of theirs. He again complains about their affair and meeting. Malki under pressure sends some servants to see Heer. She and her friends beat him up for creating such scenes.

Kaidon lithde pathde khoon vehnde,

Kuke bahurhi te fariyaad miyan.

Mainu maar ke Heer ne choor kita,

Pancho pind dyo, deo khan daad miyan.

Chuchak enjoys the honourable life in his region. He does not accept the facts proved by Kaidon in the assembly. But, even then onwards, Kaidon stalks them and Chuchak sees everything with his own eyes in the end.

Mehar vekh ke doha'n ikatheya'n nu,

Gussa khae ke hoye ee ratt vanna.

Eho vekho niyao khudayi da e,

Bele vich ikathiya'n firn ranna'n.

Chuchak decides to marry Heer off after seeing the truth himself. Heer is not ready to part from Ranjha even after receiving letters from his brothers and sisters-in-law.

Chuchak discusses the matter of Heer's marriage with his relatives. He is ready to marry Heer off to Ranjha. But, his relatives are firm to marry her off to some well off man.

Naal Ranjhaya kdi na saak kita,

Nahi ditiya'n asa kudmayia'n oye.

The narrator increases the tension in the plot by sending Heer's marriage proposal to Kherhe.

Hence, the narrative cycle in "Kissa Heer: Waris Shah" begins with the death of Mauju to Heer's engagement to Saida Kherha shows the diversity in whole narration. It becomes evident that how minutely the narrators choose and make use of balancing as well as imbalancing situation forces while putting the events and actions in a unique sequence to achieve the artistic effects.

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