

The Study of Characterization in the Siraiki Folk Tales

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Abstract

Characters hold a significant place in the structure of a tale. Many of the characters in the verse romantic tales or ballads of the Siraiki language are real. These tales are not confined to the description of love related themes or of adventures. These tales also deal with history, collective social behaviors, human relations, emotions, customs and traditions, beliefs, landscape, the depiction of different sections of society as well as the internal social system. The characters of verse tales highlight the cultural and intellectual aspects of the society. The present study is to conduct the intellectual, symbolic, social and cultural analyses of the characters in the selected Siraiki verse tales of Heer Ranjha.

Key words: Folk literature, history, symbolic, social and cultural, customs and traditions, feudalistic, characters, behaviours, beliefs.

1. Introduction and Literature Review

In all the developed languages of the world folk literature is considered crucial and prominent. From its very beginning of any language of the world is nourished and developed by its folk literature. The poetry always remains easy and interesting source of expression in folk literature. In ancient time when the human beings had no source of entertainment such as modern era. They expressed the feelings by singing, dancing and folk lore. All the deprived human beings of the world except geographical and social problems have been suffering the same problems. They spent their time in search of their livelihood. In their wretched lives sound sleep was difficult for them. This gap was filled by storytelling and folk literature. These stories were not only limited on imaginary traditions of the world but also now deep study of them express their importance except of storytelling. These Parables are first rays of our civilization and culture. Due to the warmth of these rays civilization has been developed on which human beings can proud. Siraiki is the ancient language of the Indus valley in which poetry has prominent place. Poetical collection of this language is full of different remarkable genre of literature (Fathe puri, 1971)

Nasir (2007) the greatest characteristic of these parables is that supernatural elements are rarely described in them. Most of often stories are real and related to our lives and regions. Poetical love stories in Siraiki Language are remarkable traditions. Siraiki poets have written many regional love stories such as “Sasi Punnu, Heer Ranajha, Sohini

Manhiwal, Sehti Murad, Qisa Missri Bai, and Qissa Sami Rawal . They also worked on poetic dictation love stories of other regions like; Lyla Majnoon, Shireen Farhad, Jamjama Sultan, Najma Qaees, Shah Bahram and Yousuf Zuliekha”.

So that, Lyla Majnoon, Shah Bahram, Najma Qaees and Quranic Qisa Hazrat Yousuf are not directly related to our region but siraiki poets have represented them in poetic diction in their cultural and regional aspects thoroughly and successfully. It looks that these romantic stories are happened in their own region. Love stories of Heer Ranjha and Sasi Punnu got such a fame which is not got by any other folk love story of the Indus valley. According to the facts and figures of latest research, the love story of Heer Ranjha has been composed in poetic diction by 23 Siraiki poets. In this research article the characterization of five selected Siraiki Poets, Damodar Das, Chiragh Awan, Noor-ud-Din Miskeen, Ahmad Bukhsh Ghafil and Khadim Makhan Belvi are included. Long and short of my article is throwing light on social, symbolic and cultural comparison of these different characters in the story of Heer Ranjha.

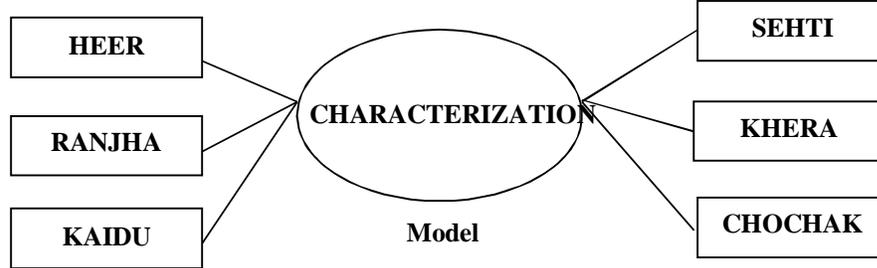
Heer Ranjha is a prominent strong tradition of storytelling in Siraiki Language and literature. From all the tales of the Punjab, this story has got legendry position in the east. Besides Siraiki and Punjabi languages this story is composed in Sindh, Hindi, Urdu, Persian and English. It is also translated in Urdu (Jalbi, 2005).

This story has got same popularity in the continent like Lyla Majnoon in Arabia, Shireen Farhad in Iran. Most of often poets describe this story metaphorically but mystics elaborated it under the philosophy of monotheism. Some research scholars analyse it under the property dispute and some did not accept this philosophy. Many authors in past (Lanmba, 1982, Qasoori, 1969, Zubari, 1976, Bukhari, Khan, 1997) have concluded through his research that the real name of Heer was “Izat Bibi” and Ranhag was “Murad Buksh” .They have their great religious vision. However this story influenced the readers of different tastes since its creation. This story is written in verse by many poets in the same language. Firstly this remarkable story is written in verse by Damoder Das from Jhang.

Maqbool (2009) pointed out that in 19th century Heer Ranjha folk works has been composed by 26th Punjabi poets but no one of them could not get fame like previous poets. (Khan, 2010) stated that 21 poets have been written this remarkable story in Siraiki but Khadim Balvi is the prominent poet from all of them. (Sial, 1991) points out that Damodar Das is the first Siraiki verse tales writer who composed it in Jhangi dialect of Siraik. He also discussed important incidence and places of the story. (Khan, 1960) has been narrated that Heer died in 1472 A.H. (Qasouri, 1969) conclusively highlighted that Heer was the first women in Sial tribes who accepted Islam. She has been considered pious and righteous lady of Jhang Sial. He also describes that Shah Bahlol Lodhi was also one of them of the followers. (Jampuri, 1969) pointed out in his research that Chiragh Awan is one of the Siraiki story writers who highlighted three centuries old Siraiki culture and civilization. (Haideri,1971) proved that Chiragh Awan is the first poem composing couplets writer who has great influence on all poem composing couplets in Siraiki.(Nasir, 2007) analyzed that the folk tale written by Chiragh Awan is milestone in Siraiki story tradition while the story of Khadim Bhelvi has remarkable place in Siraiki Heer Ranjha.

2. Methodology and Procedure

In this study analytical method for comparison of characters is used. Related documents are analyzed for establishment of civic, symbolic, intellectual, social and cultural significance of the characters in these tales.



3. Characterization in Siraiki Selected Stories

3.1 The Character of Heer

“Heer” is the central and dominant character of this folk romantic story. “Heer Ranjah” thought different parable writers focused Ranjah’s character in the beginning and describe different aspects of his life like his birth his childhood his father’s death his proud on his beauty his clash with his brothers and their wives and his interesting voyage. After the introduction and presence of Heer’s character, all the character become secondary and Heer’s character dominated the whole story. It seems that the hero of this folk romantic talk is Heer not Ranjha. Heer’s characters domination is cleanly depicted. The character Heer has many characteristics as coquettishness personality, sauciness, snobbery and rebellious elements to achieve her ambition. Such elements show her feminineness nature and resolution. Aesthetic beauty is God gifted. Beauty is itself a power and source which are sometimes ornamented by symbolism and culture and represented in society. Heer’s these feelings are described by Damodar in this style.

Nauwaan warihan di mangi neigir, azmat di rushnaee.
 Ttaan churn churn attarn karey ikatha, jherhi bhawis kae.
 Soorat jamaal surney jo koi saai attarn aae.
 Terray sey sath saheili jorri, jherri jherri bhaee.

According to Chiragh Awan:

Hooran dast taajub lab tey daikh parri mastaani.
 Laali laal lbaan tey sohndi moonh di trah nauraa.
 Gardin saaf gulu. barmaey khaas awaz allahni.

The impressive feelings are expressed by Khadim Makhan Belvi.

Nazuk tarz niral chali naaz bhari nazaanay .
 Dar kishwar mehbobi khoobi wali husn zamanay.
 Shoala Shams Shama Sharmainday hairat vich hairaanay.
 Gul rukhsaar bahaar husn dildaar nigaar nishanay.

Damodur has depicted in his folk lore as a brave, warrior landlady / duchess, who did take care of anyone. Such types of qualities in woman are not expected in our society.

Who gave shelter to a man. Heer's fight against Noora Sunbal is infact fight of the ownership of a boat. Here the boat is symbol of interests; secondly it is also consist of feudalistic false ego. In this romantic folk take Heer is consciously or unconsciously playing feudalistic role. When, Ranjha is permitted to sleep on the bed in boat by sailor of luddan. She severely punished him. When Heer fought with Noora Sumbal on the boat issue, Damodar depict this scene in this way.

Heer dharooh kar maari missri ser Nooray dey satti.
Aai ras na gae chohanvien dhart ratt varti .
Adha dharr hannay vich phaatha adha dhattha dhartti.
Aakh Damoodar kiakanr dissay jeon dhobbi suthanr ghatti.

Noor-ud-din Miskeen describes this scene in a unique style. He told that Heer became so much aggressive.

Ajab aakhus wadda beydaad gar hey.
Asadday shaan toon o bey khabar hey.
Ghazab Saitee mathay pich chain Paatey.
Aaee jaldi sahailian sikha tey.
Dittonain beyshuk sazaein khoob us noon.

No aggressive scenes can be seen in Noor-ud-din Miskeen's Hear Ghafil siyal and Makhan Belvi's romantic folk tales. After meeting with Ranjha, Heer's character was completely changed. She felt about herself to be a female. Now her anger has been changed into humbleness. Damodar describes Heer's intensity of love in very beautiful style.

Taan chori veikhay Heer sialay moonhoon na mool aaleye.
Dharti Uutay leekaan khattay aakh na moonhoon surnaeye.
Ander gal hundhaey neigar, dil vich fikar tikkaye.
Jey such janran sirjan haraa, taanp Piraan ahe Pallu Paye.

This situation is described in such a way like by Chiragh Awan.

Khidmat Dheranr dey vich Heeranr ijz niaz alaayus.
Thevin chaak chiraavin manjhiheen har kum baher sikhlaayus.
Chaak pairaandi khaak saiti Turyakoon khaak Saddayus.
Tussan assan vich fark na koie warq hijaab uthayus.

Taunsvi (1982) narrated that Chiragh presents Ranjha as a portfolio of Purity and sincerity. He does not write a single word which became the cause of disrepute for Heer. But he describes pure love of Heer Ranjha modestly opposite to Chiragh Awan, (Damoder,1986)describes in his story Heer's character in different aspects. (Puri, 1999), Heer's character is entirely different from the other famine character like "Sassi" in "Sassi Punon" and "Sohni" in Sohni Mahinwal comparatively dignity and pride were special qualities of Heer's which are not found in other characters. She did not take care of odds of life of unavoidable circumstances and hurdles of life. Her boldness shows that she was embodiment of wisdom. She has all the qualities of Punjabi rustic woman related brown sand of Punjab.

It is the greatest quality of the attractive and charming people that they prove themselves extremist in love and hate. But one who are loved in childhood they know how to love others.

Na koie aakhoo Heeray mainoo na koi aakh salatee.
Zaat snaat pachrnroo naheen, mein chakay naal chakaytee.
Kadoon choockak maan peu maindda mein kaddanr unnahaan di beiti.
Damon aa lagi larr tenday, jey poonwaan qabool jitaiti.

Athar (1981) pointed out that Heer is the second important character of the story. According to the eastern traditions Heer is showed apple of her parents eyes but helpless. She is beautiful and charming but she cannot take any step against her parents and sisters-in-laws will". Like Ranjhan, Heer remains steadfast in love from the beginning to end. She sacrificed her life for Ranjhan. Ahmad Bukhsh Ghafil includes Heer's character at the time of Nikhah ceremony against her own will. On this occasion she addresses Qazi in these words.

Paraee jaie kenvain dainvain ghair day hath,
Sara vehra dushman malkarna lagay.

Comparatively Ranjah's character is weaker than Heer. Heer's lively character is strong and beautiful but in Ghafil's Heer's pomp and show and pride is not showed as it is showed in Damoder's and Khadim Belvi's character of Heer. Anyhow, at few occasions it can be read splendidly and forcefully in dialogues. When Heer's Nikah ceremony was deceitfully held with Ajoo Khera son of Nourang Khera. She replied Qazi in this way.

Meikoon shram aandi baggi dahri taiddi di tey na kar emaan koon chatt mian.

Tain nikah tey najaeiz nikah kietaa, ghatiyooee niyat apnri vich watt mian.

Jalal Puri (1999) describes that Heer was embodiment of sincerity and love. She sacrificed her life for love. She exposes the callousness and vanity / false show of the society and she also discloses the secret of Kath sailors. In these stories of Heer Ranjha the reflection of manliness is clearly showed in Heer's character. Though one or two stories the appearance of Heer is delayed. However, she is dominant from her presence. At that in the background of woman was not respected in social and cultural aspects. But our ballad writer/ parable writer poets presented Heer's character as an ideal for the woman of modern era. It can be observed comparatively. In the early stage of her life Heer coquettishness and sportiveness in showed but with the passage of time she proved herself as a decision maker lady Dilapidation of old traditions is infact a natural phenomenon in our societies. In this background Heer's character is symbolic character. The element of hope, and expectation for bright future and get rid of old traditions are presented in it. Many despotic, cruel and obliterated customs are practiced in our society for centuries.

Khan (1997) conclude that "We are closely associated with old customs and tradition which can be compared with gutters. If gutter is covered tightly and thousands tons of best perfume of the world is poured on it. Whenever its lid is removed it will give pungent smell same conditions is observed in old traditions and customs but we have been trying to connive at them".

3.2 The Character of Ranjha

In Damodar's story Dhedo Ranjah is the central character of the play. He is the only son of his father, due to his brothers Tahir, Zahir and Jewan are jealous to him. The names used in "Heer Ranjha" written by different story tellers are not real. Nick names are used according to Punjab's traditions as:

- Sirajuddin → Sajha
- Miraj-uddin → Maja
- Moazzam → Mouju

Damodar introduced Ranjha in his story in these words.

Ghar Moazam dey dhedoo jamia hoe jagg vich vadhyae.
Doo varehaan da Dhedhoo hoye dhook rahi karmaae.
Chaunhan varehaan da Dhdhoo hoye taan Surij Jhat dikhaae.

Many parable writers define Ranjah's character under the following qualities sluggish, courageous, liberal, prudent and modest. Being the youngest he was sensitive and dear to all. After his father's death he did quarrel with his brothers on the division of land. He patiently bear the sarcastic behavior of his sisters-in-law's. Most of the time he spent on river side to solace himself by playing on flute. Sometimes he reached Jhang. He was not a decision maker. He believes on fate and waits for results. Even though, he did not react on Heer's inscriptional marriage in Khara family. He went to Takhat Hazara without taking any action but he was deeply grieved at this unwilling and despotic marriage of his beloved held by her parents. He tried to forget this grief. Dhedo's mother died when he was 6 years old. It is a natural phenomenon that at this age children are closely associated with their mothers. Since childhood Dhedo deprived of mothers love. He victims to mother's complex, his father Moazzam was worried about his son Dhedo (Ranjha). He knew very well about and his elder sons' nature. They were jealous to their younger brother Dhedo. After observing ill nature of his elder sons Moazzam decided to announce Dhedo's engagement with Ayub Khan Waraich daughter. Damodar has composed blood relations jealousy in Punjab skillfully.

Ranjha's ill-natured brothers were afraid of that Dhedo (Ranjha) is dear to his father and having emotional attachment to his father he would become the sole owner of his father's property.

Tahir, Zahir, Jiwanr mutta kita, chohar asien marehaan.
Kul aalam vekhanr aaeys noon, asien keino mannaa karehaan.
Mushkil sikdari assaan taen, jey us jievenr dihaan.
Aakho bhai anjey bandi aeyah chohir assen marehsan.

Damodar has described Ranjha's brother's selfishness and feudalistic thinking artistically. Jafar (1988) writes with the reference of Zong, These are two types of personalities introvert and extrovert. Having introvert personality take less interest in external things and people and avoid hustle and bustle, they prefer to loneliness and meditation. This type of personality become humble and has religious bent of mind. Damodar Ranjah's character is helpless who does not have courage to fight for his rights. In spite of getting his rights he lefts "Takhat Hazara" and reached Jhang Sial. For Heer love he became servant of chochak Heer's father. After Heer's marriage Ranjha's opponents servant jeer at him. He answered hem.

Je kar Heer khass leitee khairian Hazara khass na kherrian.

Chiragh did not show Heer's love manifestation in Ranjah's character. It seemed that Ranjha became anxious about Heer's love. When his beloved had departed from her home. He sighed like a blacksmiths furnace charagh describes this grief in these words.

Cha vanjhli hath pati Ranjhanr,satt soti much bhaen.
Jain dam naal taan kum asakoon gayaa oo chorr kiddahen.
Aas Allah di Pakari Ranjanr, rahi thiya Taddahin.
Vainda pandh krainda shooda, bhajda sanjh Sabahien.

Noor-ud-Din Miskeen used allegory in the description of his story "Heer Ranjha"

- Ranjah→ as Prophet Hazrat Muhammad (PBUH)
- Heer→ as a sinner Ummat.
- Jogi→ as Allah Almighty
- Sisters- in- law →as graves
- Heer's father in law and brother-in-law→Munkir Nakir
- Jhang→ as Medina Munawarah

And brothers in law→ as munkirnakeer (The names of two angles who, according to the Muslims examine the souls of departed in the grave.)

Ranjhan's character in Miskeen's story is attractive and powerful. He remains steadfast in unavoidable circumstances. From the start to end the reader focus his attention on Ranjhan's character. The story takes new turns due to Ranjhan's thoughts and actions.

Uthi hunr jaag vey dhollanr arab da.
Shafiul muznabeen attey maanr sabh da.
Uthi sohnra jo roondian koon raha toon.
Gunah garaan dey sab dukhrray vanjaa toon.

If we compare Heer written by Ahmad Bukhsh Ghafil's with other Heers. He represents Ranjhan's character extremely helpless. Ghafil's Ranjhan is not capable to face the odds of life and does not have love passions and proper love expressions. Contradict with other Siraike tale of Heer before depart for Khera family. Heer had become Ranjhan's wife. It is religiously and legally illegitimate in our society to depart any body's wife with others but Ghafil's Ranjhan did not try to make his position in society. In Makhan Belvi story Ranjha's character is showed powerful and strong. His migration to Jhang to tribute Heer.

Bajhoon yaar qarrar na aavis, yaar di Khatir pasay.
Tool nihaali sool sahapaa seijh sarraindi passay

In Damoder's stories about Heer Ranjha's character is negatively and disruptively presented that he went to RurgPur with Heer; 's baraat carrying "Tumk" (box of dowry) on his head. Before that Ranjha was considered saint and spiritual guide. Damoder shows his weak and strong character side by side. When the marriage ceremony celebrations were started in Khera family. Ranjha perceived and said to Heer.

Naa hass chaak cherooka heeray ! mein bhi rathaan jayya.

Through Ranjha's character Damoder has described weaknesses and compulsions of the man of our society. Being a man Ranjha did not have decision power but he surrendered him to all the occasions. It will be right to say that Damoder select Heer as a heroine but presented here as a Hero. Ranjha motivated and become active when Heer is married and sent to Rangpur. Here Heer's character looks more strong and give Ranjha courage. She also bucked up Ranjha. Heer made Sehti confidant. She sent message to Ranjha Ramo Banbhan also sent message to Heer that now he had become free from the slavery of menial servant.

He became courageous and enthusiastic to get back his beloved. He changed his appearance and faced dangers to get his beloved (Heer) and succeeded to achieve his goal of life. Collectively Ranjha is presented as careless, talkative and live in fantasy. In the whole story being a hero he proved himself not more than a villain. Only on three or four occasions he was mysteriously helped. Having expertise in playing flute sailor helped him. Sometimes he was insulted that buffalos did give milk the social behavior of that time are clearly expressed and presented. On the other side greed, nepotism selfishness have become part and parcel of our lives. Society has been civilized but our thinking and behaviors have not been changed.

3.3 Kaidu's Character

In selected stories of Siraiki Kaidu's character in showed sometimes weak and sometimes strong. Damoder describes relationship, family matters through Kaidu's character Noor-ud-Din miskeen, Ghafil Gurmani and Khaddim Belvi described his character negatively but damoder describes him that he does not have proper place in society. He was victim to inferiority complex. He depicted the man's nature successfully how man always blame women.

Kaidio Says to Chochak:

Keih kujh nazri ayya sayyadah keun aeh paitoon Jai?
Phaha keun na deetoe mohri kitt noo phutt veyae.

For studying Kaidu character psychological background should be observed clearly. He is Chochak's brother who also senior member of his locality. He is lame and physically weak.

Kaidu has been living in a hut at some distance from chochak's house. He always points out negative aspects of society and also a hypocrite disloyal and dishonest. It was impossible for him to bear anyone to live respectfully because he was insulted and degraded in society. He also belongs to ill-natured human race to live in poverty.

Jalal Puri (1999) described that the persons who has physical disabilities he victims severely to inferiority complex. Due to such type of lackness he never has allow individuals to live in calm and peace. He tries to divert others attention from his disabilities and want to get prominent place in society. Chiragh Awan does not have Kaidu's character in his story. However, in Noor-ud-Din Miskeen story Kaidu's character is depicted negatively. (Athar, 1982) writes in Noor-ud-Din couplets, Kaidu is a perfect and decent character who knows how to protect family prestige. He performs his duty successfully even his hut has been burnt.

Miskeen Says:

Aaha hik Heer da chacha Azzazeel.
Jo hey vich haqq uonday Laahoul mareel.
Eehoo Dheeranr jo hey charu maheen da.
Nahen ashraaf Sanoo dissinda.

Ghafil Says:

Kaidu Heer dy chachay koon ghairat aee aakhay maan beiti vadda fatoor hoyya.

Nandi Heer her hik dey naal vaddi, pardah Sharam hayya da door hoyya.

In Khadim Belvi story when Kaidu's efforts all in vain. Then he gave position Heer before her departure with Ranjha. Heer died at the spot.

Heer dathi ker haiy haiy Ranjhanr hosh hawaas Bhulaway.
Farhat saan Paa Fursat Kaidu, ghool zahir Pilwaway.

In Damoder story Kaidu was himself childless due to this he hate others daughters and says:

Surnoo Siyaloo! dhiyaan waaloo! dhiyaan mool no rakho.
Hikay Taan Dhiyaan naen Larrhoo, hikay ser kar paaoo wakhoo.

Pointing out Kaidu's defectiveness. Damoder shows the weak human being has no position in society. When Kaidu is beaten by Heer he says that:

Bachay moeey sadiya meinoo, mein taan khabar na koie. mintaan kar
Kar bailey mutta, pagrri gal vich paae.
Mein keah kum sun Sahabanren, jay toon Kavirr aae.
Eeha nasihat meinoo dhiya, joo jhuggi janr Sarraee.

Though, Kaidus character Damoder expressed hate of feudal lords for their daughters. Even daughter are deprived of inheritance. In the Heer's whole story Kaidus character is the only an active character who always seems to do something. But our poets did not give him importance and consider it negatively. Due to this we can says that story has weak plot construction. Whatever he does, it was necessary to save family prestige and to save the prestige of family's daughter (Rana, 1960).

3.4 Khera's Character

Khera appears at that time when Heer Ranjha's love affair was talked about everywhere. Heer was forcefully married to Khera (Saida, Sahiba, Norang). He was the son of Rang Pur's chief but he was showed weaker than other men. From the selected stories of Siraiiki only Damoder's story in which Khera's emotions were not expressed. But Heer's character is prominent. She refused on the occasion of engagement. When Khera went to spend first night with Heer. Damoder depicted the scene in these words.

Kar kar reet aandonan kheirra, taan chall andar aaya.
Puchay koun si? zaat sou khairra nath tamancha laya.
Aakh Damoodar dand ranjhanren lahoo nal chalaya.

When Khera came out, his community asked him about all this he told a lie to get rid of all of them. He was severely beaten and insulted by Heer. Here Damoder deeply analysis about human psychology can be observed. When Heer escaped with Ranjha and came in the court then Khera gave his statement in favour of both lovers.

Hath badh arz krainday kheiray Raja mulk addal da.
Muaf karo, altaf karo, insaf karo es gal da.

In our society girls parents looks very weak and helpless. Whenever the woman becomes rebellious and takes the shape of flood. She broke all these traditions just like uncontrolled able flood which destroy all its surroundings. Our social values, wealth and power have become helpless. In this situation background factors all the problems can be resolved by stopping. All the Siraiki story tellers depicted Kera's character an extremely helpless and miserable.

3.5 Sehti's Character

In "HeerRanjha" story Sehti's character is 2nd strong female character. If this character is abolished from the story then it will become merely an allegorical story. Sehti talks very fast clever and dauntless. She is also determined and true to her words. She always favoured the truth. She is open hearted and live wire. In all selected stories of Siraiki parable writer Sehti's character is decent and educated. It seems that she has expertise in philosophy politics, oration and medical. In other words she is a woman of modern era. She insures Ranjha in these words.

Garmi, sardi, baddi khoon balgham haqiqat vich sab zahmtaan ni.

Kalian चाहैयाan moonh tey hoovin jaekoon bandish haiz dey khoon dian shamtan ni.

Sehti is extremely beautiful and intelligent. Her character is showed rebellious just like Heer. Heer whose agitate against so called restrictions of feudal society? She has sympathetic heart. She is real sister of Khera. It is impossible in our society that sister does not take care of brothers and family prestige and take any single step against family, it is considered to be disgraced. As she knows this reality that Heer is unwilling married his brother. She forgets about all blood relationships and helps Heer. Because she considers Heer's grief to her own grief. All the story tellers expressed feminism in then stories but Sehti was also fallen in love of Murad. First of all she hides her feelings from Heer but as she knows fact she shares her grief and helps her. She is wise and intelligent.

Through Sehti's character Damoder has skillfully unrevealed some hidden truths of the woman of a society which remains concealed through this character. It is informed that woman adopts different ways to take revenge. Sheti became dauntless and resolute for taking revenge from his percents and society. All the siraiki poets and story tellers presented Heers character as a symbol of freedom. It also becomes sign of truth-fullness. Through this character all the poets and parable writers expressed the woman's passions, emotions and sentiments. The woman is considered slave and does not have proper place in society. In such type of circumstances when she determines to take revenge by hook or by crook, she succeeds in getting her aims.

3.6 Chochak's Character

Chochak is Heer's father. He is also famous landlord, rich man, and chief of Jhang Siyal. In his story Damoder Das described Chochak's social status and writes.

Wadda rath zameen da khanwand, keheen sift akhaein.

Akbar nal krainda daaway bhooein nein da saeen.

Damoder gave Chocak sons due to their qualities.

- Khan → Financially well of
- Pathen → Having expertise in sword fighting
- Sultan → Brave and courageous

Chochak was a traditional landlord. Heer was born in chochak's old age. Chochak wanted to make his leadership strong through his daughter. Damoder bring to light feudal thinking of society.

Bhai baba mutta pakaya Heer korri kaheen deyhyan.
Hikay taan deiyay toor pathanan sindhoon paar charhiyan.

Damoder thoroughly expressed our social behaviors and their materialist approach. Basically all the selected stories of Siraiki, Chochaks character is showed as a weak character. According to the tradition of that time being father of a daughter was painful for feudal lord because of property distribution in inheritance is the basic problem most of often daughters are not given importance and share in inheritance. We can find countless examples in our society. When Chochak saw his daughter Heer with Ranjha. He tries to keep it secret for the sake of his honour.

Heer vichari koon chikaari, maindian menhiyan bhi chaak vanjjaiyan.

In Ghafil story HeerRanjha there is a discrepancy between his appearance and reality. He himself send for Ranjha and has promised to marry his daughter with him.

Mon Ranjha qoul iqrar saday, thalay teeday Lal plung hossi.
Vaddi dhe maddi jainda naoun Heeray, zaroor teedi mong hossi.

But without consulting his community, he married his daughter with Ranjha and when Kaidu protest against this marriage. He entreated him.

Mon bhai Kaiduo pichli umar dey vich mein jug tey nai badnaam hoonda.

Parna heer da ranjhay dey naal hoye, ketta zamindar tay bhanvain ghulam hoonda.

But due to social pressure of his community, he backed out of his promise with Ranjha. He married his daughter forcefully with Aju Khan Khera against her will and says.

Honr Monga parna toun puttr apran, pawa Heer dey nal nikah mian.

Mein chak koun gharoon jawab daisan aapay wanj gulaisi jaa mian.

In Miskeen's story when Heer's brother wanted to kill Ranjha but their sword had no effect on him and he was saved miraculously. When Heer's brother tell this incident to their father he at once agreed that he will marry his daughter with Ranjha but due to social and community pressure he changes his intention. Siraiki story tellers have described selfishness of him skillfully. Chochak is selfish but civilized and intelligent feudal lord all changes his decisions according to time and circumstances and also prefer to his interests.

He considers Heer and Ranjha's extreme love as a natural instinct and bear it. Collectively he is a helpless father. In implicative character of selected stories in Siraiki language the character of Kundi (Heer's mother) is has its own importance. In our society mothers of the young girl have many responsibilities.

Through Kundi's character all the story teller described selfishness and cunningness of the mothers of young girls. In Damoder's story Kundi (Heer's mother) mixed poison in her food. But Heer did not die miraculously. All the story tellers have written forceful

dialogue between daughter and mother. In these dialogues Heer is dominated to her mother. Implicative character in other stories like Moazzam, Luddan, Malah, Sehti's, friends Ramo Bahaman, Murrad Bloch, Aajri, Nora Sunmbal, Qazi (Nikah Khawan) Qazi (Judge) and Mehan (Heer's Sisters-in-law) all these character are symbolic civilized and prominent in their thoughts and behaviours.

4. Conclusion

It is clear from the social, symbolic and cultural study of included character under discussion research discourse that the Heer's character is symbol of freedom who want to get rid of old and rigid traditions and fights for her against them. In this story the second important female character is Sehti, Heer's sister-in-law who ignores all the blood relationships for righteousness and stand by Heer for her rights. The character of Ranjha is not more than a Villon. Heer's character is dominated on Ranjha and she is the real hero of the story instead of Ranjha. Miskeen, Ghafil and Khadim Behlvi proved in his story their deep psychological prudence. Damodar reflects social relationships through Kaidu's character and has told us the behaviour of people with physically and financially weak individuals when Kaidu was beaten and his hut was burnt by his niece Heer. He complained against her to his father chochak but he turned a deaf to ear. We can say that Damoder's Kaidu is coward. We can say him villain of the story. But Miskeen Ghafil and Khadim Belvi express inner voice through his character such type of inner feelings comes out when Heer and Ranjha crossed all the social and ethical values of society. In spite of throwing light on social evils the story tellers they want love, peace and religious should be brought up. Through Chocak's characters all story tellers depicts feudalistic, selfishness approach of feudal society. According to Siraiki story tellers Khera's character is depicted an extremely helpless and miserable.

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