

UNIVERSAL PATTERNS, LOCAL VOICES: A STRUCTURAL ANALYSIS OF NARRATIVE AND CHARACTER ARCHETYPES IN BALTI FOLKTALES

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ABSTRACT

This study explores three Balti folktales through the lens of structuralism, focusing on narrative patterns and character archetypes as articulated by Vladimir Propp's Morphology of folktales. Folktales, traditionally transmitted orally across generations in Baltistan, serve as cultural artifacts reflecting universal storytelling mechanisms and societal values. The analysis, drawn from *Vanishing Words of Wisdom*, originally recorded in Balti and translated into English, applies Propp's framework to uncover underlying narrative structures. While enriching literary and anthropological discourse on narrative theory and cultural transmission, the study acknowledges limitations in generalizing findings beyond this specific cultural context and nuances lost in translation. This research contributes to understanding how folktales transcend mere stories to embody complex cultural narratives.

Keywords: Structuralism, Balti folktales, Narrative theory, Vladimir Propp, Morphology of folktales.

INTRODUCTION

This study is anchored in the principle of structuralism and the aim of this study is to analyze three Balti folktales. Structuralists believe that the structuring mechanism of the human mind is how “we make sense out of chaos” (Tyson, 2006, p.219) and literature is the most influential means to describe it. This study intends to study the narrative dimension of literary text because structuralists primarily deal with narrative. Narrative includes a long history and wide range of text, from ancient myth and folk tales, ancient oral custom to the multifaceted written text found in modern and postmodern novels. Vladimir Propp, a Russian critic intrigued by folklore, noted that many folk tales share similar story structures and character roles. He classified 8 specific character types found in all folk tales and identified 31 crucial narrative events that typically occur in a specific order with these characters. His theory of Morphology of folktales has been selected for the analysis of Balti folktales, taken from the book *vanishing Words of Wisdom*

originally recorded in Balti language and translated in English.

Usually, the Balti folk stories also transmitted generation to generation orally. Traditionally, during the harsh winters of Baltistan, neighbors would gather to hear storytellers recount tales. Storytellers held significant social standing, valued for their narratives which provided solace during the long winter nights. People would pass their leisure time of winter seasons by listening tales as they had nothing to pass time properly. It was a unique and wonderful culture in the past which cannot be seen in this region (Parveen Ali et al, 2023).

Understanding the narrative patterns and character archetypes in Balti folktales offers insights into universal storytelling mechanisms and cultural traditions. By applying Propp's framework, this study aims to uncover the underlying structures that shape these tales, contributing to broader literary and anthropological discussions on narrative theory and cultural transmission. The scope of this study is

delimited to analyzing three specific Balti folktales as presented in "Vanishing Words of Wisdom." While these tales provide a rich source for structural analysis, the study acknowledges limitations in generalizing findings beyond this specific cultural context. Additionally, interpretations may be constrained by the translation from Balti to English, potentially affecting nuances and cultural meanings embedded in the original texts.

Theory

The theory of Narratology or Narrative is as mysterious as the story of egg and chicken. It cannot be decided that either egg came first or the chicken. If we assume that stories existed before oral traditions, which makes sense, we should recognize that storytellers probably used these ideas while creating their stories.

Plato and Aristotle were interested and they theorized the issues related to epic and tragedies because these were the major genres of that time. Later the modern theorists replaced epic and tragedy by novel and fiction. When the field of narratology was invented with the contribution of E. M. Foster, A. J. Greimas, Tzvetan Todorov, Vladimir Propp and Gerard Genette, then they transcended the boundaries of the genre.

Todorov (1969), Genette (1972) and other narratologists were looking for a set of system to analyze all type of narratives. Here narratologists followed the binary concept of Ferdinand de Saussure, he has introduced an abstract idea of langue and parole. That's why we include Narratology under the umbrella term of Structuralism. Narratologists also believe that an abstract system would be a great development and could analyze all narratives like a novel, folktale, epic, romance, myth and other literary genres which include narrative. In the development of this field, Todorov, Genette, Barthes, Greimas and Propp contributed a reasonable portion.

In his work *Morphology of Folktales* (1958) the Russian structuralist and folklorist Vladimir Propp presents a theoretical framework emphasizing two pivotal points, the portrayal of dramatic persona and the multifaceted functions within the narrative structure. Through this lens, folktales emerge not merely as stories, but as intricate cultural artifacts embodying universal human experiences and societal values. Dundes (1964) explains that Propp's idea of folktale morphology involves breaking down

the folktale into its individual parts and understanding how these parts relate to each other and to the story as a whole.

Propp has discussed the characters of a single genre which is folktale. Propp analyzed a hundred folktales and fairytales and saw commonalities in these tales. By the analysis of these folktales, Propp derived seven *dramatis personae*, means seven leading characters through which thirty-one functions are to be carried. According to Alami (2011) thirty-one roles of characters in a story are divided into seven categories based on their actions. These categories include the villain, the donor, the helper, the princess and the father, the dispatcher, the hero, and the false hero. The first character whom we are introduced is The Hero, the main character of the folktale. Mostly we identify this character as the hero of the story, but Propp believes that this character can take another form. He may work as a victim, donor or a seeker and may take all the position in a folktale. The Helper is the *dramatis personae*; the helper always helps and supports the hero when he needs. The helper may help in the form of a wise man, magician or as an old man. The limitations of this character explain the heroic characteristics of the hero such as intelligent, wise, brave and courageous. Another character is The Villain, who is contrast and against the hero. The main aim of this character is to restrain the hero to achieve his goal. Typically, this character is morally corrupt and ill-fated which inevitably highlights the good characteristics of the hero. A character is caught in the web of appearance versus reality. The False Hero claims to be a hero but is a usurper who plays with the emotions of the people while pretending to be a hero. The false hero tries to grab the credit of the achievements which is achieved by the hero. The ultimate purpose is to gain the princess's hand and attention of her father. The Donor is the character who assists the hero in difficulties and provides mysterious and magical powers. Typically, the donor is God, demon, wise man or it could be an ordinary man. It is possible that these functions may be performed by the helper. A Dispatcher is a person who assigns the hero a task, mission or goal. He could be a family member or princess father, who sets a target for the hero to take the hand of a princess. The Princess may find in two forms; first, she could be the object to be achieved by the hero, she may perform the first function which Propp identifies as 'absentation' and secondly, she may be the reward when the hero accomplishes a

difficult mission. The Princess's Father, who assigns the hero a mission, the hero may be sent to save the princess from the villainous people. The princess's father may compete with the hero for the princess's affection and love.

According to Vladimir Propp's structural model, Folktales revolve around a cohesive series of actions termed as 'functions,' which serve as the narrative's backbone (Propp, 1958). Each function within a folktale holds a pivotal significance, contributing to the overall plot and serving as a fundamental unit of analysis for understanding the tale's structure. Importantly, these actions are regarded independently of the characters performing them or their motivations; the focus lies squarely on the actions themselves in structural analysis, rather than on the characters' methods or intentions. With thirty-one distinct functions available to storytellers, folktales boast a rich array of narrative possibilities within their framework.

Although functions typically adhere to a strict sequential order, there exist codified exceptions permitting variations in narrative structure. Folktales are further organized into sequences, with each sequence comprising a selection of functions arranged in a specific temporal order, thereby forming cohesive narrative episodes. Notably, each function can be realized through various methods or scenarios, providing storytellers with flexibility in crafting their tales. In Propp's theory of folktale morphology, the narrative unfolds through a series of thirty-one functions, each playing a distinct role in the progression of the story.

The narrative unfolds with the occurrence of Absentation, as a member of a family chooses to depart from their home. Soon thereafter, an Interdiction is issued, directed towards the protagonist, setting a prohibition. However, this warning is disregarded, leading to Violation of the

imposed restriction. Subsequently, the antagonist initiates Reconnaissance, attempting to gather information or assess the situation. Through a series of events, Delivery of crucial information to the villain occurs, aiding in their nefarious plans. Employing Trickery, the villain endeavors to deceive their victim, who, unfortunately, succumbs to Complicity. This betrayal results in Villainy, where harm befalls a family member or a lack is exposed within the familial unit. Prompted by this misfortune, Mediation is sought to address the situation. Eventually, the hero agrees to undertake counteraction, marking the Beginning of their departure from home. Along the journey, encounters with various characters test the hero's resolve, leading to the Provision or receipt of a magical agent or helper. Spatial transference facilitates the hero's guidance to the object of their search, culminating in a direct Struggle with the villain. Following the confrontation, the hero may endure Branding as a mark of their trials, ultimately achieving Victory over the villain. Restoration of the initial misfortune prompting the hero's Return. However, the hero is soon faced with Pursuit, necessitating Rescue from their pursuers. Upon arrival, whether at home or elsewhere, the hero may go Unrecognized, while a false hero may emerge with Unfounded claims. A Difficult task is proposed, but through determination and effort, the hero finds Solution. Recognition follows, acknowledging the hero's deeds, while Exposure unveils the true nature of the false hero or villain. Transfiguration may occur, granting the hero a new appearance or status. Punishment is meted out to the villain, serving justice, before the hero finally attains Wedding, ascending to a position of honor and responsibility. Thus, Propp's framework provides a structured analysis of the narrative elements present in folktales, elucidating their underlying patterns and progression (Propp, 1958).

The sphere of action of the characters.

Dramatic persona	Symbol of D.P	Associated Functions	Symbols of F
Villain	V	<ul style="list-style-type: none"> •Villainy •Struggle •Pursuit •Trickery •Complicity • Delivery • Reconnaissance 	(A) (H) (Pr) (η) (θ) (ξ) (ε)

<i>Donor</i>	Do	<ul style="list-style-type: none"> • Testing • Acquisition • Interdiction 	(D) (F) (γ)
<i>Helper</i>	MH	<ul style="list-style-type: none"> • Guidance • Resolution • The solution of difficult tasks. • Transfiguration: the hero is given a new appearance. 	(G) (K) (N) (T)
Hero	H	<ul style="list-style-type: none"> • Beginning of Counteraction by the hero • Violation • Departure of the hero from home • The Hero's Reaction • Wedding. • Return of hero. • Arrival of hero. • Victory • The Rescue 	(C) (δ) (up arrow) (E) (W*) (down arrow) (O) (I) (Rs)
The princess and her Father	P	<ul style="list-style-type: none"> • The Difficult Task is proposed to the hero. • Branding/Marking of the hero. • Exposure of false hero. • Recognition of hero. • Punishment of the villain or false hero. • Marriage 	(M) (J) (Ex) (Q) (U)
The Dispatcher	Di	<ul style="list-style-type: none"> • The hero discovers lack. • The Challenge 	(B)
The False Hero	FH	<ul style="list-style-type: none"> • False Claim • Pursuit of Hero 	(L) (Pr)

(fig. 4)

Propp does not imply that the "functions" he found are universal in fiction but many of the factions are found in folktales, nor that they are an exhaustive description of fairy tales, nor that they are directly applicable to other traditions of fairy tales but other European, Western, Tibetan and Balti fairy tales and folktales are actually very similar to the ones Propp studied, as according to Propp, all the fictitious tales have the same underlying structure. The researchers are intended to apply Propp's morphology on Balti

folktales. Propp's dramatis personas are the characters which are assigned to perform the specific functions. In Balti folktales Proppian characters are found in modified form. Most of the Proppian characters possessed supernatural characteristics and these types are characters are also found in Balti folktales for example, The Helper, who has magical power, which is frequently used to assist the Hero. These types of characters are found in Balti folktales.

Sometimes functions of the helper are performed by gypsy women and some time by relatives.

Literature Review

Vladimir Propp was a Russian folklorist, structuralist and narratologist who analyzed basic components of folktales in his book *Morphology of the Folktale*. Dundes (1963) analyzed North American Indian Folktales using Propp's typology. He states that it is not necessary that all the folktales and fairy tales follow that sequence strictly. Though Dundes identifies that every narrative is the sequence of motifs, which he himself explains that motif is the synonym of Propp's functions. In the analyses of American Indian folktales, he identifies four recurring motifs: "Interdiction, Violation, Consequence, and an Attempted Escape from the Consequence" (1963, p.163).

In the introduction to the second edition of *The Morphology of Folktale* by Propp, Dundes (1968) raised some issues and questions. He argues that the title of the English translation is distorted because Propp limited himself on a specific type of folktale which was Märchen. Though he bounded himself to Russian fairy tales, yet his typological study is applicable on 'non-Indo-European'. Another claim Dundes has made that Propp's morphology is also applicable to the structure of written literature, specifically epic poems. He says, "In this connection, it is noteworthy that the last portion of the *Odyssey* is strikingly similar to Propp's functions" (1968, p.14).

Wama and Nakatsu (2008) analyse Japanese folktales through Propp's theory of narrative structure. They say, "We anticipated many hurdles because we tried to analyze Japanese folktales rather than the Russian ones he [Propp] analyzed. However, we could successfully analyze twenty representative Japanese folktales by utilizing the 31 functions defined by Propp" (2008, p.426). It is stated that there is not only a 'storyline', as in the case of Russian folktales but their typological analysis found four basic storylines in Japanese folktale which are: grand finale, anecdote of origin, divine justice, and estrangement.

Similarly, Opheim (2010) used the same model for the analysis of four fantasy narratives; *Coraline*, *Harry Potter and the Philosopher's Stone* and *The Amber Spyglass*. He claims that analysis of all types of fantasy narratives are possible using Propp's model. He further claims that some functions are

similar in all types of tales. For example, the function of abandonment which Opheim found in all three stories and it is the first and most important function among thirty-one functions which Propp has recognized. Harry's parents were dead which symbolizes typical abandonment and Coraline's parents were busy in their own world and they do not have time to spend with their child and their abandonment is modern age. The protagonist of *The Amber Spyglass* Willy has already lost his father in an accident and his mother was incompetent to take care of him because of her mental problem. Opheim concludes, "There is a blend of a physical abandonment, but there is as well a mental abandonment" (2010, p.82). Interdiction is another function which Opheim observes that all the protagonist of the selected fantasy narratives has followed this function. He exemplifies,

Coraline is directly told not to enter the door. Harry has a tendency to break school rules and does not listen when he is told to forget about the Philosopher's Stone. Will and Lyra are told to bring the subtle knife to Lord Asriel, however, this shows that an interdiction may be a request. (2010, p.82).

Sreenivas (2010) analyzed four films using Propp's theory of structuralism. She finds Propp's morphology very systematic and comprehensive to analyze narratives which she believes is effective to identify underlying elements of narratives. Sreenivas claims that some adjustments and modifications are done in order to analyze selected films because Propp has developed *Morphology of Folktales* using Russian folktales. She has analyzed all eight dramatis persona and thirty-one functions but it is observed, "The functions did not follow the sequence purported by Propp" (2010, p.). But Fisseni opposed this stance that functions of the story must be followed in the same order as Propp proposed. He says, "Functions occur in strict sequential order, i.e. they have to occur in the folktale in the order they are given in the list" (2014, p.490). Propp's *Morphology* proposed that there should be an initial situation, eight dramatis persona or actants and 31 functions. Sreenivas (2010) analyzes four films using Proppian morphology and sees that all the four films have an initial situation, eight actants and 31 functions. But the films did not follow the sequence of the function and there are all the eight actants in the films additionally, films are more flexible in terms of characters. She concludes, "In analyzing the characters and the functions, some interpretive

readjustments from Propp's original rendition had to be made in analyzing filmic narratives" (2010, p. 206).

Harun (2016) studies Malaysian folktales using the morphology of Propp. It is asserted that there are thirty-one functions in folktales and it is not necessary that all the functions occur in every folktale but Propp claims that functions must be in the proposed order. Harun analyzes Malaysian folktales and argues that it is not necessary to follow the sequence of functions because Malaysian folktales have a different cultural background as compared to Russian folktales which Propp used to construct his typological model. In his study, he finds six different structures of Malaysian folktale. He concludes,

In the context of this study, the six structure classes obtained clearly demonstrate the sequences of function not in the initial order dictated and also not all functions were employed. Looking at the structure classes attained, it is plain that each class has a different kind of structure that directly affects the folktales classified under them (2016, p.15).

Phindane (2014) analyses fifteen Sesotho folktales adopting the Morphological method of Propp. He observes an average of seven functions in the selected folktales. Often it begins with absentation followed by violation, inevitable, reconnaissance, trickery, complicity and villainy. He exemplifies two Sesotho folktales in his article which are: "*Tselane and Dimo*" (*Tselane* and the cannibal) and "*Ntwayadiphoofolo le dinonyana*" (The battle between animals and birds). He finds fourteen and sixteen Proppian functions respectively in these folktales and this number he believes in above average, as he observes there are average seven Proppian functions in *Sesotho* folktales. He says, "In '*Tselane and Dimo*', we observed functions: 1-10, 21, 22, 28 and 30; while in '*Ntwayadiphoofolo le dinonyana*' functions 2-11, 16, 18, 19, 25, 28 and 30 were noticed" (2014, p.131). Phindane also faces the same hurdles as other scholars faced in the analysis of indigenous folktale rather than Russian folktales. Folktales are interwoven with their culture and every culture has its own specificities, beliefs and convention of narratives. The analysis of fifteen *Sesotho* folktales result that indigenous folktales observe an average of seven Proppian functions and "each Sesotho folktale will have the basic function number: 1, 2, 3, 10, 13, 29 and 30 the least" (p.132).

Lwin (2009) investigates the relation of function, field and form of Burmese folktales. He believes the structural analysis of folktale is the main source to understand the literary conventions and see insight into the culture while helping to identify the leitmotifs and tradition of storytelling. Lwin chooses Propp's concept of events, functions and dramatic personae to analyse Burmese (Myanmar) folktales; *The Golden Crow*. He observes that there are two protagonists and both are inverse to each other. Within the story protagonist, A is the leading character and protagonist B is in the second part. He argues that one follows that Proppian rules and the other negates to obey the rules. Lwin reveals two types of structure in *The Golden Crow* for each protagonist. He says, "The structure of the sequence of events can be summarized as Tasks → Success → Reward and Tasks → Failure → Punishment" (2009, p.4).

Gayatri (2016) studies Indonesian folktale; *Roro Jonggrang* using Propp's morphology of folktale. He says that the Proppian model is suitable for the structural study of Indonesian folktales because it shares many characteristics with Russian folktales which Propp used in the development of his Morphology. Even though thirty-one functions did not occur in *Roro Jonggrang* folktale yet the tale has a total twelve functions which follow the initial situation of Marchen. He finds Twelve Proppian functions which are, "villainy, struggle, receipt of a magical agent, victory, branding, unrecognized arrival, trickery, a difficult task, mediation, the connective incident solution, exposure and punishment" (2016, p.34). It is explained that the sequence of functions deviates because Propp analyzed Russian comedy genre and *Roro Jonggrang* is based on 'classical drama'. And both are generated in a different culture and every culture has its own conventions.

Febriani (2016) studies four Muratara folktales which deal with moral issues of society and individual charters as well. It is stated that all tales are the mirror of Muratara culture and society. He argues that Propp's morphology can be applied to Muratara folktale because many of the Proppian function can be seen in the narrative structure of these tales. Febriani analyzes four folktales and finds that all thirty-one functions do not appear while some of the functions repeat in these stories. In the analysis *BujanKurab*, he identifies that there are eleven Proppian functions in this folktale. He finds five

functions in Princess *DaroPutih* which are, “They are departure, provision or receipt of a magical agent, delivery, wedding, and difficult task functions” (p.76). There are three Proppian functions in *Datuk Muaro* and thirteen in *King Empedu*. He explains that there is a starting situation, climax and resolution in all Muratara folktales. All the four tales open with the same situation which is, “a long time ago, the story came from the anxiety heart of *SunanGunungJati*, at *Si PahitLida* times and long times ago” (p.76). The opening line of stories varies from culture to culture. In English it starts with once upon a time, there was a king and queen, etc. he says that the starting of the story depends on the conventions and culture. It is observed that in Balti folktales it depends on the topography of the area. The purpose of this study is to analyze three Balti folktales using Vladimir Propp's theory of Morphology of folktales as the analytical framework. By doing so, it aims to uncover the fundamental narrative structures underlying these tales. This analysis seeks to contribute to broader discussions in literary and anthropological studies concerning narrative theory and the transmission of cultural traditions.

Analysis and Discussion

Analysis of The Cat of Heaven (First story)

The first story is taken from the book of vanishing words of wisdom. This story is translated by Sajjad Hussain Sering. In a kingdom, a king dreams of the "cat of heaven" and sends his three sons on a quest to find it. The eldest two sons refuse, deeming the task impossible, while the youngest agrees to embark on the journey. Accompanied reluctantly by his brothers, the youngest prince navigates through various challenges, including encountering a witch, a wizard, and giants guarding a palace. With guidance from his mentors, he eventually locates the cat of heaven in a distant palace. However, upon returning with the cat, his jealous elder brothers betray him by blinding him and stealing the cat to present it to their father. Left for dead, the youngest prince is saved by his faithful wife and a puppy. Later, when the truth surfaces about who truly obtained the cat, the youngest prince is vindicated and becomes the rightful ruler. Ultimately, the story concludes with the youngest prince ascending the throne, marrying the lady who owns the cat of heaven, and living happily ever after.

The story unfolds with the protagonist (Hero) and his brothers embarking on a quest assigned by their father, the King, represents the Propp's function of absentation. Secondly the king's quest to find the cat of heaven is a difficult task proposed to the hero. Interdiction is shown as, along the way, the Hero is warned by a wise witch and powerful wizards to reconsider, as no one who has ventured on this journey has returned alive. Additionally, the protagonist's wife pleads with him not to risk his life searching for his brothers. Despite these warnings, fueled by determination and guided by magical assistance from the witch and wizards, the protagonist sets forth on his quest to represent the violation of interdiction. Despite the interdiction, the protagonist defies the warnings and sets out to find the elusive "Cat of Heaven" and locate his missing brothers. However, upon reaching their destination, the brothers (Villain) betray him in a shocking act of trickery. They blind him and present the cat to their father, falsely claiming credit for the heroic deed (false hero). This deception casts the protagonist into turmoil, struggling adversity due to his newfound blindness and the betrayal of his own kin.

Amidst his despair, a faithful puppy emerges as an unexpected rescuer and helper, leading the hero to a mystical spring (Donor) rumored to possess extraordinary healing powers. The hero's sight is miraculously restored, and he is granted the gift of eternal life by the spring as a reward. With his vision renewed, the hero, accompanied by his devoted wife and the loyal puppy, departs from the cave and chooses to live in seclusion with his foster mother rather than return to the splendor of his father's palace.

The story takes a dramatic turn by the beginning of counter action of Hero. The hero refuses to return to the palace unless the King humbles himself before him a condition, that the King presenting himself with straw in his mouth and a "Qaar" on his neck. Meanwhile, the propp's function of liquidation of lack is found in the story as, the hero's absence becomes a looming threat to the town, as a distressed lady demands the return of her husband under dire consequences.

Upon the hero's eventual return, the King recognizes him as the genuine hero, exposing the deceitful actions of his elder brothers by the action of the true owner of the cat as dispatcher. With the lady's help, the betrayal is unveiled, leading to a swift downfall

of the treacherous brothers who meet their end by the lady's arrows as a punishment.

Through these arduous trials and transformative experiences, the hero emerges stronger and more resilient, both physically (regaining his sight) and in status (ascending to the throne). The story concludes with the prince marrying the lady and assuming his rightful place on the throne, marking the beginning of a new era filled with hope and happiness. The story concludes with the prince's accession to the throne that shows the resolution of the story.

Analysis of Hari and Harino (Second Story)

The second story that is being analyzed using the Propp's theory is Hari and Harino translated by Sharfun Nisa. Harino was the daughter of king of Greece. She got permission from her father to visit different countries of the world. The grand countries were unable to fascinate her. She went to a small town to find a shelter. She reached in front of small house. At their she found a man alone. The man vowed not to converse with any women. after some inquiries he revealed that he was the son of Baghdad's king and his name was Hari. He disclosed the truth of his life. His wife cheated on him and he killed her and left the kingship with grief in his heart. At the seashore he met a gorgeous lady with a demon. She was the wife of demon and he always kept her locked as he did not trust her. But she revealed to Hari that she met with fifty kings and princess. At that time Hari made mind that he would not talk to any women. Harino convinced him that every woman is not same, by narrating a story of a King and his two wives. At the end both got married and lived happily.

The first function Absentation is found in the story as Harino, left home for the adventure to explore the world. The protagonist of the story, Hari left his home too, after discovering his wife's infidelity. Interdiction is present in the story as the father of princess attempted to convince Harino to drop the idea of travelling, indicating a prohibition against her desire to explore the world. The interdiction set up the conflict and Harino's subsequent decision to defy her father's wishes and embark on her journey, aligning with Propp's function of violation of interdiction. The protagonist Hari seeks information about his wife's behavior with the assistance of his brother represents the function of Reconnaissance.

Moreover, the wife of protagonist deceived him by sending him for hunting which could be seen as a

form of trickery. This function adds complexities to the narrative and contributes to the protagonist's discovery of his wife's betrayal, aligning with Propp's theory of Folktales. Brother of Hari and Harino both presented as Helpers. Brother of hari help him to disclose the truth of his wife. Secondly, she helps him to live a lively life, by convincing him by narrating a story of a king and his two wives.

Additionally, the beautiful lady, the wife of the demon, engaged in complicity by convincing the hero that women are untrustworthy and deceitful. She achieved this by sharing her own experiences of allegedly meeting with many kings and princes, implying infidelity and betrayal. This manipulation contributed to the hero's mistrust of his own wife and reinforced the narrative of female deceit, aligning with Propp's function of complicity. This adds a layer of complexity to the story by introducing the theme of manipulation and the influence of external characters on the protagonist's perceptions and decisions. It also highlights the role of complicity in perpetuating stereotypes and shaping the hero's actions within the narrative framework.

The lack is evident as a consequence of the wife's deceit, which leads to the protagonist feeling isolated and betrayed. The revelation of his wife's infidelity creates a void in the protagonist's life, eroding the trust and intimacy in their relationship and leaving him emotionally isolated and alone. This element adds depth to the narrative by highlighting the emotional impact of the wife's actions on the protagonist and underscoring the consequences of betrayal within the context of the story. Mediation is also found in the story. The protagonist undergoes a form of mediation as he discovers the truth about his wife's actions. This revelation serves as a catalyst for the protagonist to confront the reality of his situation and make decisions regarding his relationship and future. He killed his wife and left his kingship forever. It acts as a form of mediation between the protagonist's previous perception of his wife and the newfound knowledge of her deceit. It sets the stage for potential resolution or transformation as the protagonist grapples with the implications of his wife's betrayal and considers his next steps.

Departure represents a significant turning point in the protagonist's journey, marking his departure from his previous life and the beginning of a new chapter characterized by solitude and self-imposed isolation. It reflects the protagonist's emotional turmoil and his

attempt to cope with the trauma of his wife's deceit by seeking refuge in solitude. The guidance from Harino, plays a crucial role in the protagonist's emotional journey, offering him hope and reassurance amidst his despair and bitterness. Her story serves as a form of guidance, encouraging the protagonist to reconsider his assumptions and approach relationships with a more nuanced understanding. Next function is the struggle. The protagonist faces internal struggles as he grapples with the betrayal and decides on his course of action. The betrayal of protagonist's wife was functioned as difficult task for him to handle. Later on by the help of princess he resolved the issue and got victory over his internal conflict. The protagonist achieved victory over his emotions and gains realization that not all women are the same. The protagonist overcame his bitterness and resentment towards women. This victory represents a significant triumph for the protagonist, as it marked a turning point in his emotional journey, empowering him to overcome his past trauma and approach relationships with newfound understanding and openness. The protagonist experienced a significant change in his thoughts and perspective about women. This change in perspective marks a profound transfiguration in the protagonist's character, as he learns to let go of his past hurt and embrace a more open-minded and empathetic outlook. By the story's conclusion, he returned to his position as king and chosen to marry Princess Harino, signaling his transformation.

Analysis of The king and His Seven Daughter (Third story)

The last story is translated by Ahmed Nawaz. The story revolves around a king with seven daughters, one of whom refuses to worship him due to his cruelty towards his subjects, instead proclaiming the sovereignty of Allah. In response, the king arranges her marriage to a voiceless man of humble means. The princess, gifted with the ability to understand animals, helps her husband regain his voice and discover hidden wealth. Together, they build a grand palace where they invite the king and his daughters without revealing her identity. Eventually, the princess reveals herself to her father, who apologizes for his actions and chooses to spend his remaining days with her, acknowledging her wisdom and piety. The youngest princess is presented as the hero of the story. She refused to accept the king as her lord,

which marks the beginning of the heroine's counteraction. Consequently, the king, portrayed as a villain in the story, compelled the protagonist to marry a man without a voice. He employed this scheme as both punishment and an attempt to change his daughter's mind after she refused to worship him. The king's discrimination towards his other daughters introduces a Proppian element of complicity into the tale. While the rest of his daughters were betrothed into wealthy families of the kingdom, he bestowed the protagonist upon a voiceless man. The princess and her husband were then compelled to leave their hometown and spend their remaining days in another village.

Moreover, the six daughters of the king are depicted as false heroes because they flattered the king by praising him as their lord. Additionally, God is portrayed as the Donor in the story, having gifted the protagonist with the ability to understand and communicate with animals. Using this magical power, she successfully accomplished all the difficult tasks and challenges presented to her. Through this ability, she comprehended the instructions given by a snake and a frog. She gave a glass of "Darba" to her husband, causing him to start speaking. They then poured boiled coconut oil on the snake sitting on a jewel box. As a result of the heroine's reactions, they became rich.

Therefore, the snake and frog are considered helpers of the hero. With the guidance of the snake, her husband becomes able to speak. The frog assists in finding the jewel box, leading to their newfound wealth. The protagonist is able to resolve these challenging tasks with the help of these animals. This assistance brings about a transformation in the hero's financial status, and the snake's aid transforms her voiceless husband into a normal speaking person. Moreover, the hero is rescued from a miserable life to a wealthy one by these "helpers," the snake and frog.

The protagonist achieved victory when the king felt ashamed of his actions towards his loyal daughter (the hero). The king acknowledged his mistake by apologizing to her, as she demonstrated her faith in God rather than in the king. He helps to brand the hero by deciding to spend the rest of his life with his loyal daughter (the hero). This realization of his mistakes exposed the false hero and recognized the true hero.

Findings:

S.no	Dramatic Personae	S1	S2	S3	Functions
1	Hero	-Youngest prince	Hari the Prince	-Youngest Princess	-Absention -Violation of interdictions -Departure from home -hero reaction -struggle -Rescue -Victory -Return -Transfiguration -Wedding -Resolution -lack -Mediation -resolution -Beginning of counteraction
2	Villain	-Elder brothers	-Wife of Hari	-King	-Trick -complicity -villainy -Punishment
3	Helper	-witch -two wizards -Puppy -Wife of protagonist	-Harino the Princess	-Snake -Frog	-Interdiction -Guidance -Help to resolve challenges -Rescue the Protagonist -Help to hero's Transfiguration
4	False Hero	-Elder brothers		Six Daughters of king	-False claims
5	Donor	-God		God	-Donate magical power like talking to animals and magical springs that donate back the eyes of hero
6	Princess and her *father		-Harino and the King	King	-wedding -interdiction -Branding the Hero
7	Dispatcher	The Owner of the Cat of Heaven			-Recognition of true hero -Exposure of false hero

These Balti folktales reveal timeless themes like betrayal, perseverance, transformation, and justice, which resonate universally across different cultures and eras. Through Vladimir Propp's analysis of folktales, we can see how these stories share common narrative elements and character roles, highlighting their enduring relevance and appeal. Despite these universal themes, each tale also holds unique cultural aspects specific to Balti tradition. These cultural nuances enrich our understanding of

how narratives are structured and valued within this distinct cultural framework. Beyond entertainment, these folktales serve as important tools for teaching moral lessons and preserving cultural heritage. They provide valuable insights for literary and anthropological studies, showcasing the profound educational and literary value embedded in storytelling traditions.

Conclusion

In conclusion, the analysis of three Balti folktales through the lens of structuralism, particularly using Vladimir Propp's Morphology of folktales, has provided valuable insights into the universal and cultural-specific dimensions of storytelling. These tales, spanning themes such as betrayal, perseverance, transformation, and justice, resonate deeply across cultures and times, reflecting fundamental human experiences and values. Propp's framework has effectively identified recurring narrative elements and character roles, underscoring their relevance and universality in storytelling traditions.

Moreover, while these folktales share universal themes, each story retains unique cultural elements specific to Balti tradition, enriching our understanding of narrative structures within this distinct cultural context. Beyond their entertainment value, these narratives serve as vehicles for moral instruction and cultural preservation, illustrating the enduring significance of oral traditions in transmitting cultural heritage and values.

Through this analysis, we have gained a deeper appreciation for how folktales not only entertain but also educate and preserve cultural identity. They offer rich material for literary and anthropological study, highlighting the intricate interplay between universal narratives and localized cultural expressions. Ultimately, these Balti folktales stand as testament to the timeless power of storytelling in conveying wisdom, fostering understanding, and celebrating the diversity of human experiences worldwide.

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