

A Comparative Analysis of *Sohni Mahiwal* and *Cinderella*: A Proppian Model of Narratology

Saima Jamshaid

Rubina Kamran

Riaz Ahmad Mangrio

Raza-E-Mustafa

Abstract

The present study is a comparative analysis of 'Sohni Mahiwal' (Punjabi folktale) and 'Cinderella' (English fairytale) in the light of Propp's Model of Narratology, which he presented in the "Morphology of Folktales" (1928). Propp proposes the idea that all the fairytales have the same underlying structures. He talks about two basic ideas in a narrative Fabula (Story) and Sujzhet (Plot). He says that every time the plot remains the same, but the story is changed. He proposes 31 functions and 7 characters of narration, found in every fairytale. The present research is an investigation whether Proppian model is applicable for all sort of literary genres without the influence of time, geographical boundaries and cultural differences. The study also investigates the similarities and disparities in application of Propp's model on Punjabi folktale and English fairytale. The results from the analysis of the tales reveal that both the selected stories contain more similar characters and functions proposed by Propp. The time, geographical boundaries and culture do not influence the representation of characters and functions in any narration.

Key Words: Proppian model, Shoni Mahiwal, Cinderella, Functions, Characters

1. Introduction

A Narrative is a way of interpreting the world around us. In other words, it is a kind of *rewording of circumstances*. People are encircled by narratives in daily life. These narratives may be oral or in written and are found in the form of different fairytales, folktales and legends. The term fairytales and folktales are used interchangeably. Throughout the history, various narratives have been told and passed on from one generation to another. They are the representatives of different cultures. Every narrative has some moral lesson to teach people. Every narrative is based on some set narrative rules and principles. These principles discussed in details by Propp. His study is a great and the most impressive contribution to the understanding

of plot structure. Propp's contribution not only helps screen play writers but also proves to be a blessing for the narrative structural analysts of fiction. The very interesting and important thing is the functional analysis of folktales. In the detailed analysis of hundreds of Russian fairytales, Propp compiles a list of thirty-one functions and seven characters. He finds that these thirty-one functions and characters remain unchanged in all folktales. Some tales contain all functions and characters, while others contain fewer functions and characters.

Narratology or narrative theory focuses on the structural units in any kind of visual or literal text. Structuralism stresses that each element gets meaning from its relations to every other element in the system and specific culture. Propp follows Saussure's idea of sign, signified and signifier and applies it on the human narrative. According to narrative theory, every narrative has two parts: *story*, i.e. what happens to whom and *discourse*, that is "how the story is told" (Allen, 1992, p. 69). The focus of the narrative analysis is the interaction between different genres of narrative discourse. It analyzes the outlines and the plot summary. It also pays attention towards different characters, the process of providing information and the relationship between the narrator and the real world (Stam, Burgoyne & Flitterman-Lewis, 1992).

Propp's thirty one functions of narrative have opened the new research horizons for the future researches in the field of literature. Various researchers have done a lot of work in this field. Ahmed and Noor (2015) have worked on *Arabian Nights: Hatim Taii* by applying Propp's model. Apriliana (2012) has worked on *Snow White and the seven Dwarfs*. He has analyzes 19 functions of Propp's model.

The present research is unique in its nature, as it is a comparative analysis of English fairytale and Punjabi folktale. Such a comparative analysis has not been done yet. The purpose of the comparative analysis is to see if Proppian model is equally applicable to various literary genres.

2. Propp's model the more comprehensive model

Propp was the first person who presented the very first model of narratology. After Propp various scholars such as (Staruss, 1958; Bremond, Barthes, Todorov 1966 & Gremmies, 1971) also contributed in the field of narratology. However, as compared to the models presented by these

scholars Propp's model is more comprehensive- as it analyzes any narrative by breaking down tale in small units, which is the reason for the selection of this model for the analysis in this research.

3. Methodology

The research is based on the qualitative analysis of fairytales and folktales in the light of Proppian model '*Morphology of folktales*' (1928). Propp finds thirty one functions in tales. The tales to be analyzed in this study *Sohni Mahiwal* (Punjabi folktale) and *Cinderella* (English fairytale) are taken from two different cultures and time periods to find out to what extent Propp's model is applicable.

4. Aim and objective

The present work aims at investigating whether Propp's 31 functions are equally applicable to different types of narratives

5. Research Question

1. To what extent the functions proposed by Propp are applicable for all sorts of narratives such as without the influence of time, culture and geographical boundaries?
2. What are the similarities and disparities in the application of Propp's model in Punjabi folktale and English fairytale?

6. Data Collection

The data are taken from different genres of literature given below:

Fairytale: *Cinderella* by Perrault (2008)

Folktale: *Sohni Mahiwal* by Qalandar (2012)

7. Data Analysis Procedure/Techniques

Having analyzed hundreds of Russian folktales, Propp (1985) noted a similar narrative structure in all fairytales. He provides the following definition of the wonder tale based on his analysis of tales in Afsanaev's collection:

Every story starts with some villainy action, or the desire to attain something..... It moves ahead with the departure of the hero from his home. During his pursuit, a donor helps him by providing with some magic agent to find the object of his research. Then, the story has a combat, return and a pursuit (p. 102).

According to Propp, All tales have thirty one functions, however not all functions occur in a tale. Propp adds that when a tale has any number of the functions, these functions create a main framework in the narrative (Propp, 1968:25–65). These functions can be seen below:

Functions:

Initial Situation:

According to Propp the initial situation in the narrative does not perform any function, so it is not included as a function. The rest of the functions may be gathered into six different groups (Propp, 1968, p. 25). The initial situation has nothing to do with narrative, only the characters are introduced at this level.

1) Preparation:

- i) Absentation: The story begins when a family member leaves the house
- ii) Interdiction: The hero has to face different prohibitions and rules
- iii) Violation: Hero violates all the prohibitions/
- iv) Reconnaissance: The villain inspects the hero
- v) Delivery: The villain tries to get information about the hero
- vi) Trickery: The villain uses different strategies to deprive the hero of his belongings
- vii) Complicity: The victim gets impressed by the villain without knowing his malicious intentions

Complication

- viii) Villainy: A family member of the hero is get harmed by the villain
- ix) Mediation: To fulfill the wish of the family member the hero is requested and goes for the requested mission
- x) Beginning encounter: Hero makes a plan to take the revenge from the villain

Transference

- xi) Departure: Departure of the hero from his house
- xii) 1st function of the Donor: The hero has to undergo some testimonial and after getting passed is granted a helper or some magical agent
- xiii) Hero's reaction: The hero shows some resistance for the helper
- xiv) Provision of magical agent: The hero takes help from the magical helper
- xv) Guidance: The hero is taken to his quested object

Struggle

- xvi) Struggle: A face to face fight takes place between the hero and the villain
- xvii) Branding: The hero overcomes the villain
- xviii) Victory: The villain faces the defeat
- xix) Liquidation of lack: Everything is set right

Return

- xx) Return: The hero comes back to home
- xxi) Pursuit: The hero is welcomed by the family
- xxii) Rescue from pursuit: The hero is rescued from pursuit
- xxiii) Unrecognized arrival: The hero reaches home but no one recognizes him
- xxiv) Unfolded claim: False claims are made by the false hero
- xxv) Difficult task: The hero has to go through some difficult trial to prove himself
- xxvi) Solution: The hero gets successful in the task

Recognition

- xxvii) Recognition: The family recognizes the hero
- xxviii) Exposure: The reality of the false hero comes to light
- xxix) Transfiguration: The fake hero is replaced
- xxx) Punishment: The villain gets punish
- xxxi) Wedding: The hero is appreciated, crowned and get married

Characters

Propp (1985) locates characters in fairy tales according to their functional unity, and not to their psychological characteristics. The deeds of characters (the donor or provider, the helper and the villain) are naturally more important than their psychological structures or psychological depths on the personification level. According to Propp (1985), not all narratives necessarily convey these functions, but if they do, they are composed of those listed above. Those functions can be combined with the roles below defined by Propp (1985) as well.

1. Hero is always the major character in the narrative around which the story revolves. He is the strongest person who overcomes all the difficulties.
2. For having action, fighting in the narrative there is always a villain who is always against the hero and tries to harm him.

3. The donor provides the hero with some magical assistance for his safety.
4. Hero is always helped by a helper who saves him from the pursuits and questions.
5. Hero always has to fulfill difficult tasks assigned by the father of the princess/heroine.
6. Sender/dispatcher is one who always assigns hero some difficult tasks.
7. Hero after the completion of difficult tasks is rewarded in the form of to be crowned or married.
(Cited from Hansen et. al. 1998, p. 149)

8. Data Analysis Procedure

The analysis is based on two sections. Section one is the analysis of *Sohni Mahiwal* (Punjabi folktale) and Section Two is the analysis of Cinderella (English Fairytale).

9. Data Analysis

9.1 Section One: *Sohni Mahiwal* (Punjabi folktale)

Table. 1 The Analysis of Dramatis Personae

S#	Characters
1	The Princess/Heroine: Sohni
2	The Villain: Sohni's father, mother in law and sister-in-law
3	The Helper: The pitcher
4	The Hero: Mahiwal
5	The False Hero: No false hero is there
6	The Dispatcher: There is no dispatcher in the narrative.

7	The Donor: Sohni's father who helps Mahiwal by giving him the job of taking care of his buffalos.
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9.2 Analysis of Functions

Function 0:

This function is talks about the beginning of the tale. The characters and their background information are provided. During the Mughal period, in the city of Gujrat near Chenab there lived a potter Tulla who had a beautiful daughter named Sohni. One day a young merchant named Mahiwal visits Tulla's shop and gets impressed with the beauty of Sohni and falls in love with her.

(Qalandar, 2012: p. 1)

a) Absentation

Mahiwal a young and handsome trader named Izat Baig departs from his house for trade purpose with a caravan.

(Qalandar, 2012: p. 1)

b) Interdiction:

The father of Sohni prohibits Sohni not to meet Mahiwal.

(Qalandar, 2012: p. 3)

c) Violation:

Sohni violates the restrictions imposed by her father and keeps on meeting Mahiwal.

(Qalandar, 2012: p. 3)

d) Reconnaissance:

Sohni is investigated by her father and is advised not to meet Mahiwal.

(Qalandar, 2012: p. 3)

e) Delivery:

Sohni's sister-in-law suspects her and collects information about her.

(Qalandar, 2012: p. 4)

f) Trickery:

There is no such function in the narrative in terms of Proppian model that villain promises hero/heroine and cheats by not fulfilling the promise. However, there is villainous action of changing pitcher.

g) **Mediation:**

Mahiwal becomes successful in searching Sohni.

(Qalandar, 2012: p. 6)

h) **Departure:**

Mahiwal departs from his house and arrives where Sohni's resides, after her marriage.

(Qalandar, 2012: p. 6)

i) **Branding:**

Sohni meets Mahiwal and spends the nights with him in his hut.

(Qalandar, 2012: p. 7)

j) **Victory and completing lack:**

Sohni does not allow her husband to come closer to her and finally meets Mahiwal.

(Qalandar, 2012: p. 7)

k) **Solution:**

Sohni meets Mahiwal.

(Qalandar, 2012: p. 7)

l) **Villainy:**

Sohni's sister-in-law changes her pitcher with a raw pitcher dried in the sun. While crossing the river in the pitcher, when Sohni reaches in the middle of the river the pitcher melts and she drowns.

(Qalandar, 2012: p. 7)

m) **Wedding/ending:**

According to Propp, *every tale has a happy ending*. This narrative ends with apparently a sad event as both Sohni and Mahiwal drown. In fact it also has

a happy ending, as both the true lovers drown together and met for forever. (Qalandar, 2012: p. 7)

9.2 Section Two: Cinderella (English fairytale)

9.2.1. The Analysis of Dramatis Personae

S#	Characters
1	Hero/Heroine: Prince/Cinderella
2	The villain/false hero: Cinderella's stepmother and sisters
3	The father/mother: Cinderella's mother
4	The donor: The fairy godmother
5	The magical helper: The sliver slippers
6	The dispatcher: Cinderella's stepmother
7	The hero or victim/seeker hero: The prince

9.2.2. Analysis of Functions:

Function 0:

This part of the narrative is not a function; it triggers other functions of the narrative. This situation is an important morphological element in the narrative as the initial life of the hero/heroine along with their names is introduced in this function. (Perrault, 2008: p.01)

a) Absentation:

Cinderella's mother is the person, who abandons her in her childhood. (Perrault, 2008: P. 03)

b) Villainy:

The step mother always keeps Cinderella busy in completing home tasks. She also tries to deceive the prince by telling a lie that there is no one else in the house except for her daughters.

(Perrault, 2008: P. 01)

c) **Interdiction:**

The stepmother restricts Cinderella from going to the party and strictly advises her to complete all the home tasks before their arrival. The fairy godmother warns Cinderella to get back before midnight.

(Perrault, 2008: P. 30)

d) **Violation:**

Cinderella violates her stepmother's orders and reaches in the party with the help of fairy godmother.

(Perrault, 2008: P. 35)

e) **Reconnaissance:**

The stepmother of Cinderella suspects her asking what she had been doing at home in her absence.

(Perrault, 2008: P. 37)

f) **Trickery:**

The step mother and her daughters deceive Cinderella by making a false promise to take her to the party, and she is trapped in their words and helps them in getting ready for the party.

(Perrault, 2008: P. 32)

g) **Complicity:**

Cinderella's stepsisters and stepmother deceive her and make a false promise with her to take her to the party. Cinderella being so innocent helps them in selecting their dresses and in their hair.

(Perrault, 2008: P. 33)

h) **The Donor:**

The fairy godmother provides Cinderella new clothes and a magical carriage.

(Perrualt, 2008: P. 34)

i) **Heroine's reaction:**

The stepsister of Cinderella tries to prove her the owner of the glass shoe and the shoe does not fit to her. When Cinderella tries the shoe, it gets fit to her. Then, she gets the other shoe out of her pocket and puts it on too. (Perrualt, 2008: P. 34)

j) **Departure:**

Cinderella departs from her house to meet the prince.

(Perrualt, 2008: P. 35)

k) **Provision of magical agent:**

The fairy grandmother gives Cinderella a pair of magical glass shoes. Due to the magical effect of the shoes the prince falls in love with her.

(Perrualt, 2008: P. 36)

l) **Guidance:**

The godmother guides Cinderella to reach back home before midnight and provides her a magical carriage to go to the party.

(Perrualt, 2008: P. 36)

m) **Victory:**

Finally, Cinderella succeeds in attending the party.

(Perrualt, 2008: P. 36)

n) **Unrecognized arrival:**

When Cinderella reaches in the party no one recognizes her and she reaches home back without being recognized by her mother and sisters.

(Perrualt, 2008: P. 37)

o) **Difficult task:**

Cinderella does the hard work of cleaning the lentils bowl into the ash in a hope that her stepmother will take her to the party.

(Perrualt, 2008: P. 36)

p) **Solution:**

When the fairy grandmother finds Cinderella weeping, she asks her about her problem. After hearing about Cinderella's wish to go to the palace the fairy grandmother helps her and provides her new dress and a carriage to go to the palace.

(Perrault, 2008: P. 36)

q) **Recognition:**

The prince recognizes Cinderella, when the shoe gets fit in her shoe.

(Perrault, 2008: P. 37)

r) **Exposure:**

The reality of Cinderella's stepmother and sisters exposes before the prince when the shoe gets fit to Cinderella.

(Perrault, 2008: P. 37)

s) **Unfolded claim:**

Cinderella's stepsisters claim to be the glass shoe girl.

(Perrault, 2008: P. 38)

t) **Wedding at last:**

The prince proposes Cinderella and finally they get married. (Perrault, 2008: P. 38)

10. Discussion and Findings

In order to have a comparative analysis of narrative structure and plot according to Propp's model a similar analysis is performed. In the study Propp's model is applied on two genres folk and fairytale. As for the question of applicability of Propp's model is concerned; it is equally applicable on different genres without any discrimination of time, culture (Punjabi and English) and geographical boundaries. For getting the answer of second raised question, when *Sohni Mahiwal* and *Cinderella* are compared both the similarities and disparities are viewed in functions, but the characters are the same in both the stories as illustrated in section 9.1 and 9.3.1. The diversities between the two genres explain the variants. *Sohni Mahiwal* is a Punjabi folktale, and is taken as true love story. However, *Cinderella* (English fairytale) is fictional narrative, and so more functions

proposed by Propp are detected in it as compared to *Sohni Mahiwal*, which is a real life story.

In both the tales an underlying structure and plot presented by Propp theory can easily be identified. There is a beginning function known as 'zero' function is present in both the tales.

In *Sohni Mahiwal* and *Cinderella* the initial function the absence of parents is there. In *Sohni Mahiwal* no information about the parents of Mahiwal and Sohni's mother is illustrated, while in *Cinderella*'s case her mother is dead.

In *Sohni Mahiwal* the first interdiction is imposed on Sohni from her father when he forbids her not to meet Mahiwal, and in *Cinderella* the fairy godmother advises her not to stay after midnight in the party. This shows a similarity in the two interdictions and that is to leave their activities.

In both the narratives, the 6th function is the sufferings of the protagonist caused by the villains. In *Sohni Mahiwal*, the father of Sohni is the first villain who restricts her from meeting to Mahiwal and gets her married to someone else. The second villain is her sister-in-law who changes the pitcher and causes her death. In *Cinderella*, her stepsisters and stepmother are the villains, who keep her busy all the time to perform the house hold tasks. They feel jealous of her and always have bad intentions for her.

Next is the 7th function, where the protagonists agree to the antagonists' demand. *Cinderella* keeps on working all the day, helps her stepsisters in their preparation for party. In *Sohni Mahiwal* this function is not found.

There is very strong resemblance between the two narratives in the evidence of seeker hero/heroine. In *Cinderella*, the prince seeks *Cinderella*, while in *Sohni Mahiwal*, Sohni and Mahiwal both get succeeded in seeking one another.

In fairy tales normally it happens that the heroine/hero is helped by a donor, a helper or some magical powers. The pitcher performs the role of helper in *Sohni Mahiwal*, although it does not possess any supernatural powers. The pitcher helps Sohni to meet Mahiwal. However, there is a show supernatural power in *Cinderella*. The fairy godmother- a supernatural force, has magical

powers and helps Cinderella by giving her magical shoes, so that the prince may recognize her. Both the pitcher and the fairy godmother perform the same function in the stories.

Evidently, there are variants of 15th function. In the fairytales, it normally happens that the donor prepares hero or heroine to get some magical power, but in *Cinderella* this function happens without any preparation. *Sohni Mahiwal* lacks this function.

In *Sohni Mahiwal*, both the hero and heroine lack the freedom to meet each other, while Cinderella lacks freedom to go to the party. This is known as function 8th and it leads to the 10th function when the hero/heroine decides on counteraction. Sohn as a counteraction keeps on meeting Mahiwal in the night and Cinderella goes to the party to meet the prince.

Sohni takes Mahiwal as the person she wants to see most in the world and wants to live with him forever. The fairy godmother helps Cinderella to dress up in such a beautiful manners that at a first glance the prince falls in love with her and dances with her only. In Propp's model this function occurs at the 19th place. In *Sohni Mahiwal*, the young man Mahiwal spells bounds with the beauty of Sohn and falls in love with her at the first sight.

In propp's model the 26th function is the false hero who claims the belongings of the hero. In *Cinderella* the stepsisters play this role and claim to be Cinderella, the owner of the glass shoe. In *Sohni Mahiwal* no such claim is found.

As per the function 21st and 22nd, the pursuit of the heroine and its counterpart are the other events seen. Sohn is always pursued by her husband and sister-in-law. Cinderella reaches home from the party without being recognized at the party by her family as the beautiful girl at the ball. Her mother becomes suspicious about her and pursues her "what has she been doing in their absence"?

The recognition function occurs in *Cinderella* when the prince recognizes Cinderella after the shoe gets fit to her. In *Sohni Mahiwal* this function is missing.

The transfiguration function (29) occurs in when the godmother gives Cinderella a new dress and shoes. This function is also missing in *Sohni Mahiwal*.

Finally, both *Sohni Mahiwal* and Cinderella gain their loved ones. But the striking feature is the end of the both the stories which is function 31st. In *Sohni* both the hero and heroine drown and die. The narrative shows a tragic end, while in *Cinderella* the prince and Cinderella get married and the narrative ends happily.

For the better understanding of similarities and disparities in functions in both the tales a check list is presented in Appendix 1.

11. Conclusion

After analyzing *Sohni Mahiwal* (Punjabi folktale) and Cinderella (English fairytale) in the light of Propp's thesis of the *Morphology of the folktale*, it becomes obvious that the structure and plot have many resemblances to the folktale in general and to the fairytale in particular. Further, it becomes evident that it is possible to define various actions and events with Propp's fairy tale register. In this research a detailed analysis of the functions present in the tales are discussed. In both narratives several functions such as interdiction, violation, villains are similar. In both the narratives, *Sohni* and Cinderella both are seeker heroines. In Propp's words, such heroines counteract in search of something missing. Cinderella has no dresses to go to the party and seeks help from the fairy godmother. On the other hand *Sohni* uses pitcher to meet Mahiwal.

Furthermore, both the strong heroines evade their heroes. In *Sohni's* case, it is Mahiwal and in Cinderella's case, it is the prince. Although, both the stories lack some functions and characters, but it does not effect on the underlying structures; story and plot. A few dissimilarities are due to the variants of text; real life and imaginary ideas. In a nutshell, the study concludes that Propp's model being a revolutionary model is applicable to all genres without any restriction of time, culture or geographical boundaries.

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Appendix 1

The 31 Functions of Propp's Model

S#	Functions	Sohni Mahiwal	Cinderella
0	Initial Situation	√	√
1	Absentation	√	√
2	Interdiction	√	√
3	Violation	√	√
4	Reconnaissance	√	√
5	Delivery	√	√
6	Trickery	0	√
7	Complicity	0	√

7a	Preliminary misfortune		
8	Villainy	√	√
8a	Lack	√	√
9	Mediation	√	0
10	Beginning encounter	0	0
11	Departure	√	√
12	1 st function of the Donor	√	0
13	Hero's reaction	0	0
14	Provision of magical agent	0	0
15	Guidance	0	0
16	Struggle	0	0
17	Branding	√	√
18	Victory	√	√
19	Liquidation of lack	0	√
20	Return	0	√
21	Pursuit	0	√
22	Rescue from pursuit	0	√

23	Unrecognized arrival	0	√
24	Unfolded claim	0	√
25	Difficult task	0	√
26	Solution	√	√
27	Recognition	0	√
28	Exposure	0	√
29	Transfiguration	0	0
30	Punishment	0	0
31	Wedding/Ending	0	√