CHAPTER VI

STRUCTURAL ANALYSIS OF ASSAMESE FEMININE TALES

In our corpus of Assamese folktales, we have 36 tales whose plots we have termed as 'feminine' by defining the gender of the main active protagonist of these tales, as defined by Volkov (1924), Nikiforov (1927), Apo (1995 : 54) and Holbek (1998 : 161, 417). The main active protagonist of these tales are women and accordingly these tales have been classified as 'Feminine tales'. According to Nikiforov, the feminine tales have different plot structures than masculine tales. The feminine tales of procurement has a “morphological composition of episodes completely different from that in a masculine folk tale of procurement” (Apo 1995 : 54). Scholars like Dan, Drory and Jason have devised alternate models of analysis to study feminine tales. Holbek writes, “... it is no wonder that Dan (1977) and Jason (1984) have devised alternative models for feminine tales. We reserve our opinion as to the necessity” (Holbek 1998 : 381).

Holbek (Ibid :161,417) affirms Nikiforov and says that folktales can be distinguished into masculine and feminine tales depending on the gender of the main active character. According to Ramanujan (1999: 429-30) women-centered tales are usually told by women, centred around women and main characters are women in those tales. According to him such tales present a counter system and establish a dialogue with a hegemonic system. In our corpus, there are certain tales where villainy is liquidated by a male relative, but in those tales also the hero (ine) is a woman.

The two main sub-categories of feminine tales as postulated by
Nikiforov (1927)—tales of procurement (mainly of a groom) and tales about the innocently persecuted girl (woman) correspond to Assamese feminine tale plot patterns of ‘heroine wins spouse’ and ‘persecuted heroine overcomes villainy’ respectively used in this research.

The 36 Assamese feminine tales in our corpus of materials have been classified into three classes. These are:

Wonder tales: Number of tales: 27; Religious tales: Number of tales: 4; Novella or Romantic stories: Number of tales: 5

WONDER TALES

The 27 wonder tales in our corpus of materials have been classified into the following eight plot patterns.

1. Persecuted heroine overcomes villainy.
   No. of tales: 2

2. Heroine overcomes misery faced at parental home.
   No. of tales: 2

3. Heroine overcomes misery in marital life.
   No. of tales: 9

4. Persecuted heroine overcomes villainy combined with misery in marital life.
   No. of tales: 2

5. Heroine is transformed into human shape and wins spouse.
   No. of tales: 3

6. Heroine wins spouse and overcomes villainy of false bride.
   No. of tales: 3

7. Heroine overcomes villainy from co-wives and the anxieties at the time of giving birth to a child.
   No. of tales: 2

   No. of tales: 4

It has been noticed from the above that pattern no 3 ‘Heroine
overcomes misery in marital life’ has the largest number of tales (9) in it. This pattern has again been subdivided into four sub-type according to the kind of misery/villainy the heroine faces in her marital life. The sub type are:

i) Heroine overcomes villainy from co-wives.
   No. of tales : 4.

ii) Banished heroine achieves wealth and recognition in martial life.
    No. of tales : 3.

iii) Heroine overcomes threats of adultery.
     No. of tales : 1

iv) Heroine overcomes villainy through relative.
     No. of tales : 1

(i) PERSECUTED HEROINE OVERCOMES VILLAINY

Tales classified in the pattern ‘Persecuted heroine overcomes villainy’ describe how the heroine of these tales faces villainy from somebody in the family – mostly from her stepmother, and overcomes the villainy either herself or with the help of a donor (her father). The heroine of these tales is a young, innocent girl, easily susceptible to deception. Her mother is either dead or is killed by her stepmother. She is brought up by her stepmother and she is at her mercy. The stepmother is jealous of her. Her father, although dots on her, but has to leave home on work leaving her at the hands of the stepmother. In some cases, the father is aloof to his motherless children and leaves them to their stepmother. As a result, given a chance, the heroine faces villainy (in some cases even threats to her life) from the villain (the stepmother). However, she is rescued and is reunited with her near and dear ones (father or spouse). The exposed villain is punished. The villainy may be liquidated by the heroine herself. The tales end with a positive note.

Tales with the jealousy of a stepmother as the central theme are extremely popular, not only in Assam, but the world over. Scholars have
placed this type of tales in the “Cinderella cycle’. However, the Assamese materials of Cinderella cycle are distinctively Assamese. The tale of a victimised young girl at the hands of a cruel stepmother evokes sympathy at the minds of the readers and listeners.

We have in our corpus of Assamese materials, two tales that have been classified in this pattern. The tales are:

1. ‘Tejimala’ (AT 510+780)
2. ‘Tula aru Teja’ (AT 403+510A+511).

We have taken the tale ‘Tejimala’ as the representative tale for this pattern. Identical episodes of the two tales in this pattern have been identified and attempts have been made to outline a uniform scheme.

Morphological analysis of the tale ‘Tejimala’ is given below with its full text.

Tale No-1. 

Tejimala

1. Introduction:

A merchant had two wives. The elder wife had only one daughter named ‘Tejimala’. The younger wife had no children. Tejimala’s mother died when she was very young. Therefore, her stepmother brought Tejimala up. Tejimala, being the only child in the family, was loved by her father very much. But her stepmother did not like her. She looked after Tejimala only because of her fear of her husband. Tejimala became ten years old and her father made her friendship with another girl from a good family in the same village.

2. Heroine faces threats of life from stepmother:

As Tejimala’s father was a business man, he had to be away from home often. This time also, he had to go away from home for six to seven months (β1). At the time of his leaving home, he handed over Tejimala to
his wife, and said, “I am going away from home for six to seven months. I am handing over Tejimala to you. She is a tender girl; look after her well”. The Merchant’s wife thought, “This time I have got the opportunity. Within these months, I shall be able to remove the thorn in my path. I shall quench my thirst by crushing her.” She again thought, “I shall not only crush her, I shall finish her. Half of the household property will be finished in her marriage. She is the daughter of my co-wife. I have no children of my own. There is no use of bringing up the child of a co-wife. It will be better if I can send the wealth that her father is going to spend in her marriage, to my family” (Motivation :mot.,).

So, the stepmother started harassing Tejimala since the day the merchant left home. She was always in the look out of an opportunity to harass her.

In this meantime, Tejimala’s friend’s marriage approached. After two days was the marriage ceremony. People from her friend’s house came to take Tejimala there. She had to stay in the friend’s house during the days of the marriage. She was also very much interested to go to her friend’s house to attend the marriage ceremony. (Connective:§)

Seeing this opportunity, (ζ) her stepmother permitted Tejimala to go to the marriage. She started choosing and selecting dresses for Tejimala herself. To show the other people how much she loved Tejimala, she started opening her own boxes and selected dresses. She had a very expensive silk dress, and selected that to be
wore by Tejimala on the wedding day. She packed the
dress in a packet and gave it to Tejimala. She said,
"Daughter, I am giving you this dress to wear on the
wedding in a packet. Now you go to your friend’s
house in the same dress that you are wearing. When
you will be about to reach your friend’s house, change
the dress. There, open the packet and put on the dress.
If you wear this dress here itself, it will become dirty
with the dust and other things on the way'. She put
some rats and burning ambers secretly in the packet
and gave it to Tejimala (η').
Unsuspecting, Tejimala proceeded to her friend’s house
with the packet of cloth (θ'). When she was about to
reach her friend’s house, as instructed by her stepmother,
she opened the packet of cloth to change. But, the
moment she opened the packet, a rat ran away from
the packet and a burning amber fall on the ground.
She saw that the dress has been torn in many places
by the rat, and also burnt by the ambers. Seeing the
dress, she started shivering in fear and began to weep.
The people who escorted her to her friend’s house,
also became surprised to see everything. They consoled
Tejimala, brought a dress from her friend’s house and
gave it to Tejimala. She somehow attended the marriage.
After the marriage, she returned home. Her stepmother
wanted to see the dress and she showed her the torn
and burnt dress, telling her everything. Seeing the
condition of her most expensive dress, the stepmother
pretended to be mad in artificial anger and started
abusing Tejimala. She also beat her mercilessly. She
did not become satisfied even after beating Tejimala so much. At last, she took Tejimala to the 'Dhenki' ('Dhenki'—a paddy husking pedal) and asked her to push the paddy in the pedal-hole, and she herself started to pound the 'Dhenki'. While doing this, she suddenly crushed the right hand of Tejimala with the foot of the pedal. Tejimala started weeping in pain. But, her stepmother asked her to push the paddy with her left hand. After a while, she crushed Tejimala’s left hand also. Then she asked Tejimala to push the paddy in the hole with her right leg, and crushed that leg. Next, she crushed her left leg. At last she asked Tejimala to push the paddy with her head, and crushed the head too. Tejimala died (A14).

In this way, she killed her husband’s apple of eyes, dear daughter Tejimala, and buried her immediately behind the ‘pedal shed’, digging a hole there. After a few days, a gourd creeper came up in the place where Tejimala was buried. Within no time, the creeper became full of ripe, matured gourds. On the other hand, when their neighbours, not seeing Tejimala for many days, asked about her, the stepmother simply said that she had not returned from her friend’s wedding yet (connective : §).

One day, a beggar woman, seeing the ripe gourds in the creeper behind the pedal shed, came to the merchant’s wife, and said, “Mother, please give me a gourd.” The merchant’s wife had not turned towards the pedal shed since the day of killing Tejimala. So, she did not notice the gourd-creeper. She said to the
beggar woman, “From where shall I get a gourd to give you? For many days, I have myself not eaten gourd”. The woman said, “Mother, why are you telling like this? There is a gourd-creeper full of gourd just behind the pedal-shed of your house”. Hearing the beggar woman, the merchant’s wife became very surprised. She said, “I have not seen any gourd-creeper. If you have seen, then take as many gourd as you want”. Hearing this, the beggar woman came to the gourd-creeper and extended her hand to pluck a gourd from the creeper. Suddenly some body from the creeper started singing a lament:

“Don't extend your hand,
Don't pluck any gourd,
O you beggar.
I am no gourd, But Tejimala only,
Killed by my stepmother
along with silk cloth”. (B 4C)

Hearing the gourd-creeper speaking like a human being, the beggar woman got afraid and came to the merchant’s wife. She said, “Mother, when I was about to pluck a gourd from the creeper, the creeper said like this. I don't want a gourd, I am going”, and she left. Then only the merchant’s wife could realise the actual thing, took a knife, cut the creeper and threw in the back of the house (A 14 repeated).

After a few days, a lemon tree came up in the place where the gourd creeper was thrown. The tree became full of ripe lemons. One day, some cowherd boys, while grazing their cattles, saw the ripe lemons, and wanted
to have some. They came to the merchant's wife and asked her to give them some lemons. The merchant's wife said, "Where from shall I give you lemons"? The cowherd boys said, "Why, mother, there is a lemon tree full of lemons in the back of your house". Then she said, "I have not seen any lemon tree. If you have seen, take as many lemons as you want.

Getting the order of the merchant's wife, a cowherd boy went near the tree and was about to pluck lemon, when the tree started singing a lament:

I call you as either my younger brother
or my elder brother,
O you the cowherd boys of our village,
Do not extend your hand,
Do not pluck any lemon,
Go back home.

I am Tejimala, killed by stepmother
along with silver cloth. (B4C repeated)

The cowherd boys, hearing this lament, thought that there must be some ghost in the tree, did not pluck any lemon from the tree and reported the matter to the merchant's wife. The merchant's wife suddenly remembered that she threw the gourd creeper there. She realised that it was Tejimala, who has become the lemon tree. So she cut the tree and threw it in the river (A14 repeated).

3. Heroine is rescued by father:

The lemon tree went adrift in the river, stopped in a place in the river, and became a beautiful lotus plant with a big, attractive lotus flower. After some days,
Tejimala's father was coming back home from business by the same river. Seeing the beautiful lotus flower, he wanted to take it for his daughter Tejimala, so, he asked a boatman to pluck the flower for him. When the boatman extended his hand to pluck the flower, the lotus sang a lament:

"Do not extend your hand,
Do not pluck the flower,
O you boatman:
I am Tejimala killed by stepmother
along with silk cloth. (B4C repeated)

Seeing the flower singing a lament, the boatman got afraid and reported the matter to the merchant. The merchant wanted to know the matter himself, and extended his hand to pluck the flower. The flower again sang:

"Don't extend your hand,
Do not pluck the flower,
O dear father,
I am Tejimala killed by stepmother
along with silk cloth”. (B4C repaeated)

He knew the nature of Tejimala's stepmother. So he thought, "She must be my Tejimala". Then, the merchant took the eaten betel nut from his mouth in his left hand, and a 'laddoo' in his right hand, and said, "If you are my Tejimala, then surely you will come as a sparrow and will eat the eaten betel nut from my left hand; and if you are not Tejimala, somebody else, then you will eat the 'laddoo'. When he said like this, the lotus turned to a sparrow, flew in
and ate the eaten betel nut from his hand. His father, then, realised that she was Tejimala, put the sparrow in a cage and brought it home with him.

At home, he asked his wife, "Where is Tejimala?" She replied, "She has gone to her maternal uncle's house". The merchant asked his wife again and again and at last she confessed her crime. Then he threw his 'gamocha' (hand towel) on the sparrow and said, "If you are my Tejimala, and have any feeling for me, then wear this 'gamocha' and become a human being". Hearing this, Tejimala became as earlier then and there (D1 E1 F2). The Merchant threw his exposed wife out of the house (Ex U) and lived happily with his daughter (W).

We have one more tale that have been classified under this pattern.

Morphological analysis of the tale is given below with its summery.

Tale No-2. Tula aru Teja

Move-I

1. Introduction:

A rich farmer had two wives—the younger being the favourite. She had a daughter, named Tula, and lived in the main house with her daughter and husband. The elder wife, who was neglected by her husband, had one daughter named Teja, and a boy named 'Kanai'. They lived in a hut. Tula was elder to Teja. Tula and her mother ate many good things. But, Teja and Kanai, along with their mother, passed their days in misery.
and hardship. Though their father loved them, but the henpecked husband was afraid of his younger wife, and could not do any thing. Yet, sometimes, after coming from the field at noon, he used to have lunch at his elder wife's hut. He liked the things there more than at his own house. But, the younger wife could not bear to see her husband having lunch at the elder wife's hut. This aroused her Jealousy and started planning how to do away with her (motivation : mot.)

2. Heroine's Mother faces threats of life:

One day, the younger wife persuaded the elder wife to go to the river with her to take bath (η') and they went (θ'). In the river, in the pretext of cleaning her back, the younger wife chanted a 'mantra' and pushed the elder wife in the river saying 'become a big tortoise'. The woman became a tortoise and lived in the river (A'). When their mother did not return home, Teja and Kanai asked their stepmother about their mother, but only got rebuked by her. Following day, they went to the river bank to graze cattle and felt thirsty. When they went to the river to take water, the tortoise came out of water and told them everything. Then she gave them good food to eat. Everyday, Teja and Kanai came there and their mother (read 'tortoise') gave them good food. Gradually, their health improved and it was noticed by their stepmother. She had suspected that the children must be eating something when they went to graze cattle. So, next day, she sent her daughter Tula also along with them to graze cattle. Although, at first, Teja and Kanai tried to hide from
Tula the act of eating at the river bank, but the clever Tula came to know about it and reported to her mother whatever she knew. (Connective : §).

This time, the younger wife pretended to be ill, and asked her husband to catch that particular tortoise, kill it and fed her with its flesh as medicine (η^1 repeated). The henpecked husband agreed to do so (θ^1 repeated) and asked the fishermen to catch the tortoise. When her children told about this to their mother, she asked them not to eat the tortoise meat, and advised them to bury the two front legs of the tortoise on the bank of the pond. The tortoise was caught, and everybody except the two children ate tortoise meat. (A^14). They begged the two front legs of the tortoise from the cook and buried these on the bank of the pond. After a few days, a lemon tree and a hibiscus flower plant came up in the place where the tortoise's legs were buried, with lot of lemons and flowers. Teja and Kanai used to sit under the trees and talked to their mother.

Move-II

1. Heroine is married to king:

After a few days, a king was passing through that way, saw the lemon tree and the flower plant, and wanted to have some of both. He sent his minister to bring some lemons and flowers. But the children told him that if the king came himself, then only, they would give him lemon and flower. The king was noticing this beautiful pair of children from far away. So he came himself to take lemon and flower. Their mother had already taught Kanai what he should tell the king. So, he asked the
king to marry Teja in exchange of lemon and flower (a⁶). The king was already attracted by the beauty of Teja, so he agreed to marry her (B⁴). But, as she was very young now, he promised to marry her when she grew up (C). Then Kanai gave the king Teja’s pet ‘myna’ (‘Myna’—a kind of talking bird) and a sapling of a pomegranate plant (F¹). He said to the king that when the bird started talking and the plant started giving fruit, then the king should realise that Teja had grown up and he should come to marry her. The king brought these two to his home, kept the bird in a golden cage in his verandah, and planted the sapling near his bedroom. After a few years, the bird started talking and the plant started giving fruit. One day the bird reminded the king about Teja, who immediately went and married her (K⁴). At home, the king’s first wife, when she came to know about the king’s second marriage, tried to do many mischiefs to convince the king that Teja was inauspicious. But, the king laughed away these as her wickedness. Teja became the king’s beloved wife (W*)

Move III

1. Heroine faces villainy:

Teja’s stepmother could not bear to see Teja becoming the queen and her own daughter Tula left behind. She became very jealous of her. She made a plan, and, one day went to the king’s house to invite Teja to her house. (η¹). The king sent Teja with her not suspecting anything (θ¹). At home, one day, Teja’s stepmother, at the pretext of killing louse in her hairs, pushed a small piece of iron in the middle of Tejas head, saying
‘become a sparrow’. Teja immediately became a sparrow (A”). Then, Teja’s stepmother dressed her own daughter Tula in Teja’s dress and sent her to the king as Teja. Both of them were identical to look, and so, the king could not differentiate Tula from Teja.

2. Heroine rescues herself:

The sparrow also flew to the king’s house along with Tula. One day, Tula was weaving cloth in Teja’s loom. But, as she did not know weaving, she was tearing the threads. Then the sparrow asked her not to weave. The king came to know about it, but did not understand anything. Another day, the king was playing dice with Tula, and the bird started taunting the king saying he was playing with his wife’s elder sister (B’C). The king, at first did not pay attention to the bird. But, when the bird started repeating the same, he started thinking. He went inside, and brought two ‘laddoo’ – one of hunger and the other of thirst. He asked the bird to pick up the thirst ‘laddoo’ from his hand if it was not related to him; and to pick up the ‘laddoo’ of hunger if it was related to him, (D’E’F”). The sparrow flew to the king’s hand and started eating the ‘laddoo of hunger’. The king, while passing his hand through the bird’s feathers, suddenly felt the piece of iron in its hand, pulled it out, and the sparrow became Teja (K”). The king became very much surprised to see this and heard everything from Teja. Then he got Tula cut into pieces and sent these pieces in two containers to her mother as dear meat. The persons who carried these to Tula’s mother, revealed about the true identity of the meat to
Tula's mother, once she and the other people of her house ate these. She realised everything and started weeping (Ex U). Teja led a happy life with her husband (w²).

 Bezbaroa 1993 (1911) : 86-96

Functions :
Move-I : η¹θ¹A¹¹.¹⁴.
Move-II : a⁶ B⁴ C F¹ K¹ W*
Move-III : η¹ θ¹ A¹¹ B⁴ C D¹ E¹ F² K² Ex U W²

An observation on the morphological analysis of the two tales reveals the following:

1. In the first move of the second tale, the villainy faced by the heroine's mother is not liquidated. Although, according to Propp, "each new act of villainy, each new lack creates a new move" (Propp, 1968 : 92), the second move of the tale begins without the termination of the first move. Therefore, we may call this move the 'Preparatory move' of the tale.

2. A strong element of 'motivation' is observed in both the tales. Propp says, "only villainy, as the first basic function of the tale requires a certain supplementary motivation" (1968 : 75). The villains in these tales are motivated to commit the villainy by the jealousy to the heroine.

3. It has been observed in both the tales that the heroine herself plays an important role in overcoming the villainy/misery faced by her. The heroine of innocent, simple, amiable nature turns to an injured tigress after facing the villainy/misery. The function 'Mediation' (B) is committed by her. In the second tale, she rescues herself by following the villain to her spouse's house and overcomes the villainy of the fake bride (see pattern no. 6 also). In the second move of the second tale, the heroine's mother (now in the shape of two trees) plays the role of the donor — although it is not apparent and prominent. We know from the narrative
that she had already taught her son what to tell to the king.

4. The villain of the second tale is given a unique punishment. Her
daughter (the fake bride) is killed and her flesh is fed to the villain.
Later, the identity of the flesh is revealed to her.

Realisation of the Main sequence ‘persecuted heroine overcomes
villainy’:

A look at the way by which the persecuted heroine of these two tales
realises the main sequence, that is she overcomes the villainy faced by
her, shows that she realises it with help of a donor. The heroine, after
facing the villainy, makes it known through various ways. The donor
comes to know about the villainy from the heroine and helps the heroine
in overcoming it. To intimate the villainy, the heroine takes various
shapes—lotus flower, bird sparrow. The donor helps the heroine in
overcoming the villainy by testing her first (in non human shape) by
using some magic items. The heroine responses to the tests positively
and then transforms to her original shape.

1. In the first tale, the donor (heroine’s father) throws a ‘gamocha’
(hand towel) on the heroine (in the shape of a bird sparrow) and asks
her to transform to her original self if she was really his daughter.

2. In the second tale, the donor (heroine’s spouse) places two ‘laddoo’s
—one of ‘hunger’ and the other of ‘thirst’ in his both hands, and asks
the heroine (in the shape of a bird sparrow) to eat the ‘laddoo’ of
hunger if she was related to her. The heroine chooses the right ‘laddoo’
and while eating it, the helper discovers the object in her body, pulls it
out and she is transformed to her original shape.

(a) Characters and Roles

Four types of characters playing four different roles emerge in these
two tales. These are : Heroine, villain, Donor, and Heroine’s relative.
The roles are distributed as follows:

1. Heroine :
—motherless daughter of a rich merchant (tale no-1).
—daughter of a victimized woman (tale no-2).

2. Villain:
—heroine’s stepmother (tale nos. 1 and 2).

3. Donor:
—heroine’s father (tale no-1).
—heroine’s mother (tale no-2).
—heroine’s spouse. (tale no-2).

4. Heroine’s relative:
—heroine’s brother (tale no-2).

(b) Magic Agent
The magic agent appearing in the first tale is:
—a ‘gamocha’, capable of transforming the heroine to human shape if she wears it.

(c) Objects To Which The Heroine Transforms After She Faces Villainy
In these tales, the heroine, after facing the villainy, transforms into certain non-human shapes to intimate the villainy to others. The non-human shapes that the heroine transforms into are:
—a gourd creeper,
—a lemon tree,
—a bird sparrow (all tale no-1).
—a bird sparrow (tale no-2).

An observation on the general structure of the two tales discussed above shows that there are two common episodes in these tales. These are: ‘Heroine faces villainy/ threats of life’ and ‘Heroine overcomes villainy/ threats of life’. The second tale has two additive episodes—Heroine’s mother faces villainy’ and ‘Heroine wins spouse’. The heroine’s stepmother is the villain in both the tales. She commits villainy in the second tale twice.

(ii) HEROINE OVERCOMES MISERY FACED AT PARENTAL HOME
Tales classified in the pattern “Heroine overcomes misery faced at parental house” describe how the heroine of these tales faces misery at her parental home and overcomes it. She may face misery for either displeasing her parents or violating an interdiction addressed to her by a parental figure.

We have in our corpus of Assamese materials, two tales that can be classified in this pattern. The tales are,

1. One's own Fortune (AT 923B+Motif).
2. The Lotus Princess.

The pattern is subdivided into two sub-types:

(i) Heroine overcomes misery faced at parental home for displeasing parents: 1 tale
(ii) Heroine overcomes misery faced at parental home for violating interdiction of parental figure : 1 tale

HEROINE OVERCOMES MISERY FACED AT PARENTAL HOME FOR DISPLEASING PARENTS

The heroine of this sub-type is the dear daughter of her father. Her father loves her too much. He thinks that as he does everything for his daughter, she is grateful to him and obey him blindly. But, here the father commits the mistake. His daughter (the heroine) is an upright person with clear thinking power. She is no sycophant, she does not speak to her father just to please him. Whatever she feels right, speaks it straight way. She does not mind if her straight-speaking has annoyed anybody—even her father. Her this nature annoys her doting father, who, out of frustration, gives her miseries, like giving in marriage to a very poor man, etc., just to teach her a lesson. But, the girl (the heroine) accepts the situation with grace. Then she faces villainy, which she overcomes with the help of her spouse. After that, she leads a happy life, not a miserable life as her father anticipated.

Morphological analysis of the tale “One’s own Fortune” is given below
One's Own Fortune

1. Introduction:
A certain king had seven daughters. He loved them very much. He cooked himself their food and fed them. When the meal was over, he used to ask them, "How was the meal?" His elder daughters used to say, "It was very nice, father". But his youngest daughter used to say, "Not as good as it would have been if I had cooked myself". Her this answer annoyed the father.

2. Heroine faces misery at parental house:
One day, his youngest daughter’s answer annoyed the king so much that he gave her away to a very poor man. The poor man became very embarrassed at his poverty and by the princess. He was at his wit’s end, thinking how to look after this royal gift. However, the princess said, "I am your wife now, you need not be ashamed of your condition. Take me home now."
The princess began to live with her poor husband.

3. Heroine faces villainy:
As the young man could not earn enough to keep themselves, so, he went to another country looking for a job. He was employed by the king of that kingdom. Now, this king came to know about the beauty and accomplishments of his wife (ζ'), and felt tempted to possess her. He offered the young man anything he wanted in exchange of his beautiful wife (A'). The young man was in a fix now, because he was a poor and friendless person and so, he could not dare to go against the king (B'). On the other hand, he loved his
wife very much. He could not decide what to do, and kept moving about with a heavy heart (C).

4. Heroine overcomes villainy:

One day, the young man came on an old woman, who asked him why he looked so sad and dispirited (D). He told her of his difficulty (E). She said, “Do not worry. The king has a magic jewel under his mattress. Tell him that you will give him your wife in exchange for this jewel. Take the jewel, spread a cloth, throw the jewel on it and ask for whatever you need.” (F).

The young man went to the king and said, “Your majesty, I can give my wife on one condition. You have to give me the magic jewel that you keep under your mattress”. The king gladly gave him the jewel. After securing the jewel, the young man spread a cloth, threw the jewel on it and asked for a horse. After he got the horse, he galloped away for home (G). After a day or two, when the king sent his men to take away his wife, he asked the later to dress in rags and look shabby and with the help of the magic jewel, created a girl looking just like her. He dressed the second girl in his wife’s clothes and sent her away with the king’s men (K). His worries were now over and he lived happily with his princess wife (W).

(Goswami 1980:151-52)

Function: $\xi A^8 B^4 C D^2 E^2 F^2 G^2 K^9 W^0$

Realisation of the main sequence ‘Heroine overcomes miseries faced at parental house’:

A look at the way by which the heroine of this tale realises the main sequence of the tale, that is she overcomes the ‘miseries faced at her
parental house’, shows that she realises this through her spouse, who is helped by a donor. The heroine’s miseries start at her parental home, when dissatisfied with her unsycophantic answer, her father gives her away to a poor man. The poor man (her husband) seeks employment with a king. This king (the villain), bewitched with her beauty, demands her. He is audacious enough to demand her because her husband is a poor man and an employee of that king. Her husband meets the donor who gives him tips how to overcomes the villainy.

The donor informs the heroine’s husband about the magic jewel in possession of the king. The magic jewel has the capacity to give whatever is asked from it, when it is thrown on a cloth. The donor advises the heroine’s spouse to demand that jewel from the king (the villain) in exchange of his wife. The king, obsessed by the heroine’s beauty, gladly parts away with the magic item. The heroine’s spouse gets a horse first, and then a woman resembling exactly his wife. He gave this woman to the king as his wife and the king is satisfied.

Thus the heroine is saved from the king. Actually, by overcoming this villainy, the heroine overcomes the miseries that she faced at her parental home. She would have not faced this villainy, had she not been given away to the poor man. Liquidation of the villainy faced from the king is the index of her overcoming the miseries faced at her parental home.

(a) Characters and Roles

Five types of characters playing five different roles can be discerned from this tale. These are: Heroine, Villain, Donor, Heroine’s father, and Heroine’s partner. The roles are distributed as follows.

1. Heroine :
   —youngest daughter of a king.

2. Villain :
   —a king (with whom the heroine’s spouse is employed).

3. Donor :
—an old lady.

4. Heroine’s father:
   —a king

5. Heroine’s partner:
   —a poor man.

(b) Magic Agent

The magic agent that appears in this tale is:

—a jewel capable of giving whatever is asked from it when it is thrown on a cloth.

An observation on the structure of the tale shows that it has two main episodes. These are: ‘Heroine faces villainy’ and ‘Heroine overcomes villainy’.

HEROINE OVERCOMES MISERY FACED AT PARENTAL HOME FOR VIOLATING INTERDICTION ADDRESSED BY A PARENTAL FIGURE

Tale classified in the sub-type ‘Heroine overcomes misery faced at parental home for violating an interdiction addressed by a parental figure’ describe how the heroine of this type of tale faces misery at her parental home for violation an interdiction addressed to her by a parental figure (her elder brother) and overcomes it through an agent (her future spouse).

An interesting and important morphological feature noticed in this type of tale is that, no specific villainy is committed to the heroine of this type of tale by a distinctly noticeable villain. The heroine faces misery due to her own fault—she violates certain interdictions addressed to her by a parental figure and does something which is forbidden. As a consequence, she faces misery (she may even die). Then an agent comes and the heroine overcomes the misery through him.

We have one tale in this sub-type. The tale is ‘The lotus princes’.

Morphological analysis of the tale is given below with complete text.

The Lotus princess
1. Introduction:
There lived a pair of orphan brother and sister. Their parents died long back. The brother's name was Mohan and the sister's name was Padumi. Mohan brought up Padumi with lot of love and affection. Both were very close to each other.

2. Heroine's brother addresses interdiction to her:
One day Mohan told Padumi “Sister Padumi, never go to the tank behind our house. People say that the apsaras come there to take bath. If you go there, you may somehow displease the apsaras. People also say that on every Saturday and Tuesday, at midnight, a boat of gold appears in the tank. On the whole, that is a tank possessed with spirits. That is why I have asked you not to go there.” (γ).

3. Heroine violates interdiction and faces misery:
Padumi agreed to her brother's warning. But, after a few days, she forgot the warning. One day, at exactly noon time, she went to the tank (δ). At that time, her brother Mohan was not at home. Padumi saw many lotus flowers blooming in the tank and she was attracted to the flowers. She forgot about the asparas and went to the tank to pluck a lotus flower. She plucked one and put it in her hair. But, the moment she put the flower in her hair, she started feeling giddiness and somehow came back home. But she could not enter the house, fell in the courtyard and collapsed (X). This was because the flowers belonged to the apsaras. Often they came to the tank to play in water. After taking bath, they used to make garlands with the flowers and
used the flowers as ornaments. Wearing these lotus flowers, everyone of them became a ‘Lotus princess’. Before leaving the tank, they used to leave curse that whoever would wear flowers from the tank, would die immediately. Padumi died due to this curse.

Mohan come home in the evening. Seeing Padumi lying collapsed in the courtyard, he was astonished. After weeping for a while, he carried Padumi’s dead body inside, placed it in a bed and started praying. He could not understand why Padumi died. After praying for some time, he closed the doors and windows of the house well, came out and left the place for somewhere. He became a Sannyasi.

4. Heroine’s future spouse rescues her from misery:

After six months, one day, the king of that country (F6) was passing that way while going on hunting. He felt very thirsty and went towards Padumi’s house in search of water. Meanwhile, the house and the garden located in a corner of the village, had become more or less an abundant jungle as there was nobody to look after it. The king, not seeing anybody in the house, became very surprised. He called for the people but did not get any response. Then he broke the door of the house and went inside. Still there was nobody. But, he saw a very beautiful girl sleeping in a bed in one of the rooms. He was surprised to see the beauty of the girl and could not decide whether the girl was a goddess or a human being. Padumi was lying in the bed in the same way as her brother left her six months ago. The king came near her and tried to awake her. He could not
decide whether the girl was dead or alive. He turned her body in the bed several times and in doing so, her hairs became loose and the lotus flower that she wore in her hairs, fell on the ground. Immediately, the apsaras magic spell was over. She got new life and got up in the bed as if she had just now awake from sleep (K8). She became very surprised not seeing her brother beside her. The king took her to the palace.

5. Heroine wins spouse:

The king was fascinated by her beauty, married her and made her the queen (W°). She was named the ‘Lotus princess’.

6. Heroine is united with brother:

Although Padumi has become the queen, but she was not happy. Most of the time she was sobbing. The king could not find out the reasons of her sorrow from her. She became the mother of two children. Still she was not happy. Unable to find out the reasons of her sadness, the king made a plan. One day, some mustards were put in the courtyard of the palace for drying. The king walked on the mustards, slipped and fell on the ground. He was hurt and seeing him hurt, his children started weeping. Suddenly the queen said, “My dear children, you are weeping for your father, I am weeping for my brother.” The cat was out of the bag. The king came to know why the queen was always weeping.

The king made an announcement in his kingdom that a big tank would be dug inside the royal palace. Every labourer would be paid a gold coin for each dig. A big statue of queen Padumi was made and placed in the
work site. The king deployed sentries near the statue and asked them to arrest anybody who would shed tears seeing the statue, and take him to him. Many people came to dig in the tank and took gold coins. After seven days, a sannyasi came to dig. After digging for some time, he noticed the statue and kept on seeing it. The sentries took him to the king. The king asked the sannyasi to take bath and wear new cloths and the sannyasi complied with the king's order. After this, the king took the sannyasi inside the palace with lot of love and respect. The queen seeing the man in the doorway, shouted, "He is my brother" and hugged in his neck. The sannyasi also laughed after several years and said, "My dear sister Padumi! How lucky I am that you are still alive. I thought that you are dead, and that is why I left the place and have became a sannyasi and roamed aimlessly." Seeing the reunion of the brother and sister, the king became very happy. The queen forgot her all sorrows and started laughing. Now only the magic spells of the apsaras were over completely. All lived in happiness after this (K° W° repeated).


Functions: $\gamma^1 \delta^1. X F^6 K^8 W^0$

An observation on the morphological analysis of the tale reveals the following.

1. In this tale, there is no specific villainy committed by any particular villain to the heroine. The heroine suffers misery due to the violation of the interdiction addressed to her by her brother. The heroine is asked not to go to the forbidden tank, but she goes and faces misery. No villain
is present there to harm her, but a general curse, and she faces misery as a result of this curse. This is an unclear or alien form of misery faced by the heroine. We have termed this form of misery as ‘X’ after Propp (1968: 64).

2. The heroine in the entire tale is dormant—it is her spouse who rescues her from the misery as well as unites her with her lost brother.

3. The reunion of the brother and the sister has some morphological importance. The apsara’s magic spell is completely over only after this reunion. The heroine could become happy only after the reunion.

4. The heroine is resuscitated to life again, when the lotus flower that she wore in her hair fell on the ground in the king’s attempt to awake her. Here, the king performs the role of the agent of the liquidation of the misery of the heroine. In this way, the main sequence of the tale, heroine overcomes misery faced by her for violation of the interdiction addressed by her brother is realised. The king is the agent through which the main sequence is realised.

(a) Characters and Roles

Three types of characters playing three different roles can be discerned from this tale. These are heroine, heroine’s well wisher, and heroine’s benefactor. The roles are distributed as follows:

1. Heroine:
   —Padumi, the orphan girl.

2. Heroine’s well wisher:
   —the heroine’s brother (Mohan)

3. Heroine’s benefactor:
   —the king (the heroine’s spouse)

(b) Magic Agents

The lotus flower that caused the heroine’s misery is the magic agent. When the flower was put in her hair the heroine collapsed, when it was removed, she got back life again.
An observation on the structure of the tale shows that the tale has four main episodes. These are ‘Heroine is addressed an interdiction’; ‘Heroine violates interdiction and faces misery’; ‘Heroine’s spouse rescues her from misery’; and ‘Heroine is reunited with her brother.’ The tale ends with the reunion of the heroine with her lost brother and breaking the spell of the apsaras completely.

(iii) HEROINE OVERCOMES MISERY IN MARITAL LIFE

HEROINE OVERCOMES VILLAINY FROM CO-WIVES

Tales classified in the sub-types ‘Heroine overcomes villainy from co-wives’ under the pattern ‘Heroine overcomes misery in marital life’, describe how the heroine of these tales faces villainy from co-wives and ultimately overcomes it. The motive of the co-wives’s villainy is mostly jealousy and this is manifested in different forms of villainy. The heroine overcomes the villainy with the help of a donor. The heroine of the tales in this sub-type may be either the senior wife or the younger wife of their husband. She faces villainy from co-wives in various forms—like selling to another man, asking her to accomplish difficult tasks, and in some cases, transforming her into various other non-human shapes like tortoise, snakes, etc. The heroine overcomes the villainies with the help of a donor—in many cases her spouse. At the end, co-wives are punished and the heroine leads a happy life. The co-wives feel jealous to the heroine as because she possesses certain thing which they do not possess.

We have in our corpus of Assamese materials, four tales that can be classified in this sub-type. The tales are:

1. The Kite’s Daughter (AT 709A+897)
2. The tale of Kechanahar (Resembles AT 403).
3. The Stepmother (AT 510)
4. The Jealous Stepmother (AT 510).

The tale “The Kite’s Daughter” has been taken as the representative tale for this sub-type. A near identical scheme containing similar episodes
like 'Heroine facing villainy from co-wives' and 'Heroine over coming villainy from co-wives', emerges from the tales in this sub-type.

Morphological analysis of the tale 'The kite's daughter' is given below with its full text.

Tale no-1. The Kite's Daughter

Move-I

1. Introduction:

There lived in a country a rich potter. He had no male child. His wife gave birth to only girl child. So, the potter was very sad. After some days, his wife again became pregnant, and he told to her, "If this time also you give birth to girl-child, I shall give you to the 'Naga'*. Hearing this from her husband, the wife got afraid. At the time of delivery, she went to her mother's place. But, bad luck to her, this time also she gave birth to a girl-child. Seeing the girl child, the woman lost her senses in fear.

2. Heroine is abandoned and brought up by a kite:

Afraid of her husband, the wife put the baby-girl in a container, closed its lid, and threw the container in the river (a6). A launder, who was washing clothes in the river, saw the container drifting away in the river. He brought the container ashore and opened the lid. He saw the newborn baby girl inside the container, but, suddenly, a kite blew in from some where, and took the baby to her nest on a treetop. The kite liked the beautiful little baby girl and decided to bring her up. Everyday, the kite brought whatever good things it got for the girl. In this way, the kite brought her up. If she saw in somebody's house, good clothes kept for drying
in the sunlight, she used to snatch this for her daughter. One day, she saw the princess of that kingdom removing her ornaments and keeping this on the river bank and going to the river to take bath. The kite immediately brought these ornaments to her daughter. In this way, she brought all the necessary items like cosmetics, etc., for her daughter wherever she got these. (Connective : §).

The girl grew up to a very beautiful girl. One day, the kite said to her, “Daughter, now you have grown up. I always go to far away places leaving you here alone. I am always worried about you. So, from today onward, if you get afraid or if you need me immediately, call me this way and I will be immediately in front of you”. She taught her a song to sing in the time of distress.

3. Heroine wins spouse :

One day, at noon, the kite’s daughter was combing her hairs. At that time, a merchant was taking rest under that tree where the kite’s nest was. There was no human being around. Suddenly, a very long hair came and fall on the lap of the merchant. The merchant became very surprised to see such a long hair and measured it. He found it to be seven yards long. He looked around to see from where such a long hair came, but could see nobody. Then, he looked towards the tree top, and saw a very beautiful girl combing her hairs sitting on a branch of the tree. He became very surprised to see such a beautiful girl and asked her, “Who are you? Are you a goddess, a human being, or a fairy, or a
witch, tell me who are you? why are you sitting on that branch of the tree in this noon-hour of the day?"

Up to this time, the girl did not see any human being. So, she got afraid and sang the song her kite mother had taught her to call her (B+C). The kite mother was immediately in front of her, and asked the girl why she called her. The girl showed her the human being sitting under the tree. Seeing the handsome young man, the kite thought. "If this man is a good man, I can give my daughter in marriage to him". Thinking this, the kite flew downward, came in front of the Man, and told him everything. The merchant told the kite, "I am a rich man, I have lot of properties. But, now I have seven wives, if you have no objection, you can give your daughter in marriage to me. I am giving you word, I will keep her happy. I shall never give her sorrow". The kite agreed to marry off her daughter to the merchant. She convinced her daughter to marry the merchant and pleaded the merchant never to make her daughter unhappy. (F6 K4 W0). She told her daughter that if she needed her, she should sing that song.

Move-II

1. Heroine faces villainy from co-wives:

After the marriage, the merchant brought the kite's daughter to his home. Seeing her beauty, the merchant's other wives became jealous of her. They were apprehensive that their husband, after getting such a beautiful wife, may not love them any more (mot.). So they planned to harass her (s1).

One day, they said to the kite's daughter, "You have
not come here as a guest. We work all the day and cook the food. You simply sit and eat. Go and cook the food today”. Their idea was that if she fails to cook the food, they would complain to their husband and get her expelled from the house (A°). The kite’s daughter had never cooked any food and she did not know how to do it. She started weeping and called her mother singing that song (B*C).

2. Heroine overcomes villainy through foster mother :
The kite mother appeared in front of her and asked, “Why have you called me?” (D²). Her daughter replied, “My co-wives have asked me to cook food. I do not know how to cook. If I do not cook food today, they will complain to my husband against me”. (E²). The kite said, “Do not worry. I shall teach you how to cook food. Put water in a pan and drop a rice there. Put water in another pan and drop a vegetable there. After this, put a piece of firewood below the pans and sit outside the kitchen. After some time, you will see that the pans are full of unending quantity of rice and vegetables”. (F²). Telling this, the kite flew away and her daughter did accordingly. At the time of eating the meal, her co-wives dug a ditch each below their plates and filled up the ditches with the rice and vegetables. They kept on asking for more rice and vegetables, and the kite’s daughter kept on giving them. At one point of time, they felt defeated and got up (K°).

3. Heroine’s co-wives repeat their villainy and the heroine overcomes it :
Another day, the co-wives asked her to clean the
cowshed (A9 repeated). She called her kite mother (B4C repeated). She told to the kite, "Mother, today my co-wives have asked me to clean the cowshed. I have called you to ask how to do it". Her kite mother said, "Just pass a broomstick from one end to the other end of the cowshed, and you will see that the cowshed has become spic and span" (D2 E2 F2 repeated). Her daughter did as said and the cowshed started dazzling in cleanliness. Seeing her works, the merchant loved her more and more and the co-wives got nervous (K3 repeated).

The Assamese new year festival 'Bihu' approached and the merchant gave to his wives five seers of cotton each and said, "Weave various clothes for me to wear in the Bihu. Let me see who can weave the best dress". His other wives became very happy and thought that this time the kite's daughter was in trouble (A9 repeated). They started their job. The kite's daughter again called her mother (B4C repeated) and told her problem. The kite said, "Don't worry. You will have dress to give to your husband on the Bihu day. Put cotton into four bamboo tubes and close the tubes. On the Bihu day, Just give the tubes to your husband and he will have his dress" (D2 E2 F2 repeated). The other wives worked day and night, but the kite's daughter simply sat and slept. They thought that this time their husband would not spare her.

On the Bihu day, their husband asked them to give him their clothes. The kite's daughter gave him the four bamboo tubes. Seeing this, the other wives started
laughing. The merchant too got angry and asked her, "What is this? Where are your clothes?" She replied, "Please, open the tubes and see". He opened the tubes and saw very beautiful and finely designed clothes inside the tubes. The clothes were so fine that the clothes weaved by the other wives looked very inferior in front of these. The merchant threw away the other's clothes and wore only the kite's daughter's clothes (K^3 repeated).

Move-III

1. Heroine's foster mother is killed and the heroine faces new villainy:
   The co-wives came to know that a kite came and helped the girl. They planned to kill the kite. One day, one of them hid in the cowshed and learnt how the girl called her foster mother. Then, she imitated the kite's daughter and called the kite. When the kite appeared, she killed it with a broom. The kite's daughter did not know anything. When she called the kite, it did not turn up. She realised that her co-wives had killed her kite mother and she started weeping.

After a few days, the merchant went away on a business trip (β^1). At the time of leaving, he instructed his other wives not to give any trouble to his youngest wife. However, his wives wanted to avail this opportunity to do away with the kite's daughter (ε^1).

One day, another merchant came there to sell cosmetic goods and anchored his boat in the river. The merchant's other wives planned to sell the thorn of their eyes to this merchant (ζ^1). They told the merchant that they
would give him a beautiful girl in return of cosmetic goods. They described the beauty of the kite’s daughter to the merchant in such a way that he also agreed. Then they told the kite’s daughter, “There is a merchant, who has come to sell beautiful cosmetic goods and has anchored his boat in the river, come, let us go and buy some goods there” (η¹). The kite’s daughter replied, “Sisters, I do not need anything. You may go. Our husband has asked me not to go anywhere”. But, they kept on insisting her to go with them, and ultimately, she went there with them (θ¹). There, pretending to be selecting goods, the co-wives took her to the boat, and as per their earlier plan, the merchant took off the boat with the kite’s daughter in it (A¹).

2. Heroine is rescued by the spouse:

The merchant took the kite’s daughter to his home and made her the keeper of dry fish. She sang a sad song depicting her sad plight while keeping the dry fish for the merchant (B⁴C). One day, the merchant was coming back home by the same river. From far away, he heard the sad song of the kite’s daughter. Then he went to her and asked her why she was weeping (D²). She told the merchant everything (E²). The merchant, then identified himself to her, and brought her to his boat. There, after giving a good bath to her, he gave her good clothes to wear (KF¹). Then the merchant put her in a big box and closed the lid of the box with a hole in it to take breath. He carried the box along with other goods to his home, and kept it in his bedroom. Then, he asked his other wives, “I have seen all of
you except the kite's daughter. Where is she?" They replied, "She has gone to her mother's place and has not come back". The merchant said, "I feel you have done some harm to her. Let me test you whether you are telling the truth. He dug a ditch, put some pointed thorns and pegs in it and hung a thread over the ditch. He told his wives, "Whoever can cross the thread over the ditch by walking, I shall consider her as innocent". Six of them failed (Ex), fell in the ditch and died (U). The seventh one could cross the thread, as she was unaware of the selling of the kite's daughter. At the time, she was cooking food. The merchant lived happily here after with the kite's daughter and his seventh wife (W²).

(Bezbaroa, 1993 (1911); 47-52).

Functions :-
Move-I :→ a⁶ B⁴ C F⁶ K⁴ W⁰.
Move-II :→ e¹ A² B⁴ C D² E² F² K₁.
Move-III :→ β¹ e¹ ζ¹ η¹ θ¹ A¹ B⁷ C D² E² F¹ K₁⁰ Ex U W².

Morphological Analysis of the other three tales in this sub-type is given below with the summery of the tales.

Tale No-2. The tale of Kechanahar

1. Introduction:
A rich merchant had two wives – Kecha Nahar and Mukuta. Kecha Nahar was pregnant, and Mukuta was jealous of her because she herself was not expecting a child of her own.

2. Heroine faces villainy from co-wife:
Before Kecha Nahar could give birth to her child, the merchant had to leave home on business trip (β¹).
Mukuta wanted to avail this opportunity to harm her co-wife ($\xi'$). At the time of delivery, she persuaded Kecha Nahar to have her eyes tied up ($\eta^1 \theta'$), and as soon as she delivered her child, Mukuta transformed her into a snake through some magic means ($A''$). The snake, before sliding out of the house, instructed the maid to look after the child, and whenever it cried out, to take it out to the back of the house. The snake came everyday and fed milk to the child. Mukuta threatened the maid with dire consequence if she told anybody about the matter. But she did not know anything about the snake feeding the child.

3. Heroine overcomes villainy through spouse:

The merchant returned home, and not seeing Kecha Nahar at home, asked Mukuta about her. Mukuta lied; telling him Kecha Nahar had disappeared after the delivery of the boy child and Mukuta had looked after the child along with the maid. The merchant was not satisfied with her answer and asked the maid. Out of fear, the maid asked Kechanahar what to do. Kecha Nahar advised the maid to tell everything to the merchant, but made the merchant to promise that he would not punish Mukuta ($B^4C$). The maid told the merchant everything. The merchant promised not to punish the guilty woman (Mukuta) and asked the maid to learn from the snake how she could be rescued. When asked by the maid, the snake said to keep a fire of rice-husk ready, and when she came out of the snake covering to feed the baby, to throw the covering in one breath into the fire. When the covering would be burnt,
she would lose her temper and would hit the maid hard on her head and she (Kecha Nahar) would feel unconscious. The maid, ignoring her pain, should feel Kecha Nahar some curd and she herself should take some. The merchant should be near by and should throw a stone into the snake’s hole to block it (D²E²F²). The maid said this to the merchant, who did accordingly, and got back kecha Nahar (K⁴). Then the merchant kept her hidden for a while and questioned Mukuta. In spite of threatening her with dire consequences, Mukuta did not confess her crime. Then Necha Nahar was asked to appear in front of Mukuta, and now, she was compelled to confess (Ex). She pleaded guilty and asked for forgiveness. Keeping the promise he give to kecha Nahar, the merchant left her with a light punishment, asking her to be a servant of Kecha Nahar (U). Then he lived happily with Kecha Nahar and the baby (W²), and also rewarded the maid.

(Goswami 1980 : 231-34)

Function :
β¹ ζ¹ η¹ θ¹Α¹¹ B⁴ C D² E² F² K⁴ Ex U W².

Tale No-3 The Stepmother

1. Introduction :

A certain woodcutter had two wives—they were sisters, but were not in good terms with one another. The elder one had a daughter and the younger one a son and a daughter.

2. Heroine faces villainy from co-wife :

One day they went to the river to take both (η¹ θ¹) and the younger pushed the elder to the river. The woman
got transformed to a tortoise and lived in the river (A\textsuperscript{11}).

3. Heroine overcomes villainy through spouse :

Now the younger wife began to maltreat her step daughter. She was hardly given anything to eat. When she went to the river to take bath, the tortoise came up and told her what happened (B\textsuperscript{4}). Then she started giving her daughter god foods, which the girl ate and became healthy (C). Her stepmother came to know about this, pretended to be ill, asked her husband to catch and kill the tortoise and fed her with its flesh as medicine. The husband got the tortoise caught, and when it was about to be killed, it urged the man not to kill it. The tortoise told the man everything and instructed him to perform puja to please the water God (D\textsuperscript{2} E\textsuperscript{2} F\textsuperscript{2}). The husband did accordingly, and the tortoise regained its human shape (K\textsuperscript{8}). The husband punished his younger wife (Ex, U) and lived happily with his elder wife and children (W\textsuperscript{2}).

(Goswami 1980 : 223-25)

Functions : \(\eta^1\) \(\theta^1\) A\textsuperscript{11} B\textsuperscript{4} C D\textsuperscript{2} E\textsuperscript{2} F\textsuperscript{2} K\textsuperscript{8} Ex U W\textsuperscript{2}

Tale no-4 The Jealous Stepmother

1. Introduction :

A certain king had two wives—the elder one had two children, a girl and a boy. The younger one had only one daughter, She was jealous of the elder queen.

2. Heroine faces villainy from co-wife :

One day, in the pretext of taking bath in the tank (\(\eta^1\) \(\theta^1\)), the younger wife pushed the elder in the tank and turned her into a tortoise (A\textsuperscript{11}).
3. Heroine overcomes villainy through children:

The tortoise mother called her children, while they were going along the river bank, and gave them good food to eat (B4C). They ate the food and became very healthy. Their stepmother came to know about this and feigned illness. She told the king that only that particular tortoise's meat could cure her. The king ordered his men to catch the tortoise. However, the tortoise instructed her children not to eat any part of the flesh, but to bury their share in their backward. The children did accordingly, and a 'bel' tree came up in that place where the tortoise flesh was buried (D3E3F3). Their mother lived in that tree, came down at night, and fed her children. The jealous stepmother heard people talking about the mother feeding her children at night, got her husband appoint watchman around the children's room. One night, the elder wife was caught by the watchman and was brought to the king. She told the king everything (K4). The king accepted his senior wife and drove out the junior one (Ex, U, W2).

(Goswami 1980: 222-23)

Functions: η1 θ1A11 B4 C D3 E3 F3 K4 Ex U W2.

A general observation on the morphological analysis of the tales discussed above reveals the following:

1. In the first tale, the heroine suffers at the time of her birth and this suffering ('lack') is liquidated with her winning a spouse. However, as the plot develops centering round the rivalry among the co-wives, winning spouse is an additive episode in the tale. For this reason, the tale has been included in this pattern.

2. The heroine of these tales are 'victimized hero' (ine) all along.
However, in the third move of the first tale, She transforms to a seeker hero, when she herself exposes the villainy and attracts others to her by singing a sad song. Her spouse comes to know about the villainy from her (through the song).

Realisation of the main sequence 'Heroine overcomes villainy from co-wives':

A look in the way by which the heroine of the tales discussed above realises the main sequence of the tales, that is, she overcomes villainy from co-wives, shows that she realises this with the help of a donor. The donor or helper in these tales are somebody related to the heroine –may be her mother, her spouse or her children. The heroine after facing villainy from co-wives (villain), intimates ('Mediation') this to the donor and with their help overcomes the villainy. She overcomes the villainy from co-wives in the following manners:

1. In the first tale, in the first part, the heroine overcomes the villainy faced from co-wives with the help of her foster mother (the kite). Her foster mother accomplishes the tasks for her and liquidates the villainy from the co-wives. In the second part, the heroine's spouse rescues her from the merchant to whom she was sold by the co-wives.

2. In the second tale, the heroine intimates her tale of woe to her spouse through her trusted maid and also intimates him ways to rescue her. The spouse acts accordingly and rescues the heroine. However, the heroine of this tale shows her large heartedness by making her spouse to promise not to punish her villainous co-wife.

3. In the third tale, the heroine (in non-human shape) intimates her spouse about her sad plight and also tells him how she could be rescued. He does accordingly and the heroine overcomes the villainy.

4. In the fourth tale, the heroine instructs her children what to do after she is killed (in the transformed non-human shape) by the villain. The heroine is caught by her spouse while feeding her children and is
thus rescued.

(a) Characters and Roles

Five types of characters playing five different roles have appeared in these five tales. These are: Heroine, Villain, Donor, Heroine's partner (spouse) and heroine's foster mother. The roles are distributed as follows:

1. Heroine:
   - a potter’s abandoned daughter, brought up by a kite (tale no-1).
   - a merchant’s elder wife (tale no-2)
   - a woodcutter’s elder wife (tale no-3).
   - a king’s elder wife (tale no-4).

2. Villain:
   - heroine’s co-wife (wives) (tale nos 1 to 4).

3. Donor:
   - heroine’s spouse (tale nos 1, 2 and 3).
   - heroine’s foster mother (tale no-1).
   - heroine’s children (tale no 4).
   - heroine’s maid (tale no-2)

4. Heroine’s partner (spouse)
   - king (tale no 4).
   - Merchant (tale nos 1 and 2)
   - Woodcutter (tale no-3).

5. Heroine’s foster mother:
   - a kite (tale no-1).

It has been observed that in tale nos. 2, 3 and 4, the heroine herself informs the rescuer about the way by which she should be rescued. In this way, she herself plays the role of some what helper.

(b) Magic Occurrences

There are some magical occurrences in these tales, which occur when the heroine faces villainy. The magical occurrences are;
—the heroine is transformed into a snake (tale no-2).
— the heroine is transformed into a tortoise (tale nos 3 and 4).

When the villainy is overcomed, the heroine transforms to human tape again.

An observation on the general structure of the above four tales reveals that there are two common episodes in all these tales. The episodes are ‘heroine faces villainy from co-wives’ and ‘heroine overcomes villainy’. In the first tale, ‘winning a spouse’ is an additive episode which marks the liquidation of lack faced by the heroine at the time of her birth. The plot structure of the tales is more or less similar. The tales centre round the villainy of the co-wives.

(iii) HEROINE OVERCOMES MISERY IN MARTIAL LIFE

BANISHED HEROINE ACHIEVES WEALTH AND RECOGNITION IN MARITAL LIFE

Tales classified in the sub-type ‘Banished heroine achieves wealth and recognition in marital life’ under the pattern ‘Heroine overcomes misery in marital life’, describe how the virtuous heroine of these tales are banished from home by her spouse and in laws on the instigation of an evil external agency, particularly the family priest, or the wives of her husband’s brothers through an astrologer, and she later achieves wealth and recognition through her child and is reconciled with her spouse and relatives.

These tales show influences of the religious discourse as divine bodies like ‘Lakshmi’ and ‘Viswakarma’ are used here. Goddess ‘Lakshmi’ has also played the role of donor in one tale. However, these tales are tales of magic wonder tales. Three variants of this type are available.

We have in our materials three tales that can be classified in this sub-type. The tales are:

1. The gold-producing king (AT 708+along with other motifs).
2. The tale of Gunadhar (AT 708+along with other motifs).
3. Suprabha (AT 708+along with other motifs)

The second (Sarma 1999:31-45) and the third (Sarma 1992: 58-60) tale are the variants of the first tale. The only differences in the plot of these tales are the beginning of the tales and the characters who play the roles of villain and donor. In the first tale, the family priest plays the role of the villain. In the other two tales, the wives of the heroine’s husband’s brothers are the villain. Goddess Lakshmi plays the role of donor in the second tale. Morphological analysis of the tale ‘The Gold producing King’ is given below with full text.

The Gold-producing king

Move-I

1. Introduction :

A rich man had several sons. He arranged the marriage of all except the youngest. He searched for a suitable girl for the youngest son and arranged his marriage also. The girl was really auspicious. After her arrival in the man’s family, the family progressed and developed in all aspects and the man became more rich. Things like unfortunate happenings and diseases also vanished from the family. But, this made the man’s family priest very unhappy. He always wanted that there should be a lot of death, disease and such other mishaps in the family, then only he would be able to earn handsomely by performing various ceremonies. As this was more or less finished, he found himself in great financial distress. He found it very hard to sustain his large family on the reduced meagre income. Earlier, he lived on the earnings that he made on the man, but now it was almost finished. Unable to decide anything, he went to an astrologer and discussed the whole matter with him.
The astrologer, after consulting his books, found out that goddess Lakshmi had entered the man’s family in the form of the man’s youngest daughter in law and that is why, such things are happening in the family. Hearing the astrologer, the priest asked, “Now what should I do ? I am in great problem. Please give me a way, otherwise you will be accused of killing brahmins. I am ready to give more money as your fees, but please give me some ways to get rid of it. Otherwise, I will have to die with my wife and children of hunger”. Realising the Brahmin’s fears, the astrologer again consulted his books and said, “Yes, there is a way. If you can bring a bamboo from the southern side of the man’s garden, then somebody in the family would die”. Hearing this, the priest got some solace, went to the man and asked him for a bamboo from that particular side. The man gave the priest a bamboo from that side. However, when his youngest daughter-in law came to know about this, she let loose their cow to eat the leaves of that bamboo. The cow ate the leaves and came home.

Nearly one month passed, but nobody in the family died. The priest again went to the astrologer. The astrologer, seeing him again, asked, “What happened ? Why have you come again ?” The priest heaved a sigh and said, “What should I say? It is almost one month now I brought a bamboo as you said. But nobody in the man’s family had died, nor anybody has suffered from any disease. At home, my children are dying of hunger”. Hearing him, the astrologer became surprised.
and again consulted his books. Then he said”, oh yes! The bamboo’s leaves have been eaten by the cow. Goddess Lakshmi remained with the cow. Go and get the cow from the man and see what would happen”. The priest went to the man and said, “A son had been born to my wife. But I have no capacity to give him milk. If you kindly give me your milking cow, it will be a great help to the poor Brahmin”. The man said, “Take her” and immediately gave the brahmin his milking cow. His daughter-in law, however, got a thread of her chadder wet in the tears of the cow and put the thread tied in her chadder. This time also brahmin waited for one month after taking the cow from the man, but nothing happened. He again went to the astrologer, who found out that goddess Lakshmi remained in the thread that the man’s daughter in law got wet in the cow’s tears and tied it in her chaddar. The astrologer advised the Brahmin to get that chadder. Accordingly, the Brahmin went to the man and said, ”My daughter wants to go to the village fare. But she has no good clothes to wear, and she is weeping. If you kindly give me your youngest daughter in law’s chadder for a while, the poor girl can go to the fare. Other wise, she won’s spare me today”. Hearing this, the man immediately asked his daughter in law to give her chadder to the Brahmin. However, by this time, she realised the priest’s actual intentions, ate the thread and gave the chadder. Again one month passed. But there was no death, nor any such mishap in the man’s family. The priest now
really got frustrated and went to the astrologer and charged him", What type of an astrologer you are? You asked me to bring bamboo, I brought it ; you asked me to bring the cow, I brought it ; you asked me to bring the chadder, I brought it. Are you joking with me ? You have taken money from me as fees by giving me useless advice. These things are not good'. The astrologer, This time, was really surprised. He again is the last way. You are angry on me for no reason. Before she gave you the chadder, she ate the thread and goddess Lakshmi remained with her. Now, if you can get her killed some how, your purpose will be solved, otherwise not, Till she is in the family, nothing will happen. Go and don't come to me again. I have nothing more to calculate for you". Hearing the astrologer, the priest was in deep thought and came out of his house thinking what to do (mot).

2. Heroine is banished :

After thinking a lot, the priest found a way to kill the man's daughter in law (ζ'). He went to the man and said, "Last night I had a very dangerous dream. Whenever I think about the dream, I shiver in fear." The man said, "Please tell me about the dream". The priest said, "What should I say ? It is a horrible dream. At the end of the night, I saw in the dream that one very healthy old man sat on my bed and said to me ,"I want to tell you a truth. The family, of which you are the chief priest, has been attacked by an evil spirit. As a result of the spirit, the family will be ruined now. The spirit is in the form of the man's youngest daughter-
in law. She is a very dangerous woman. She has come to ruin the family. If she is not removed from the family immediately, there will be a lot of death, disease and such other mishaps in the family. So, she is to be removed immediately”. Telling this, the old man disappeared. I am very disturbed hearing this and have come to you to tell this”. The man asked the priest, “Has not he given any way to get rid of this ?"The priest replied, “He has given, if you can do it. But it is a very hard job to do.” The man said, “Tell me, I shall do it”. The priest said, “He said if you can get your daughter in law killed, then your family will survive, otherwise not” (η¹). The man kept silent for some time, arranged his thoughts in mind, and then said, “What should I do ? It is my duty to protect the family. For the sake of one, the entire family should not be sacrificed. For the betterment of the others, one should go”. (θ¹). He called his sons and explained to them the priest’s dream and the impending dangers. His sons also decided to get rid of their brother’s wife to save the family. They entrusted the job of killing the woman to her husband—their youngest brother. (A¹³). He was a simpleton and very obedient of his father and brothers. That is why he agreed to kill his wife with his own hands.

The man’s youngest son hid a sharp knife under his pillow to kill his wife at night. After dinner, his wife came to the bed and was soon fast asleep. At midnight, he took out the knife and was about to kill his wife than that something in the house prevented him from
killing her. He was surprised, did not kill her and put the knife under the pillow. He attempted thrice to kill her, but all the times, he was prevented by something in the house. At the third time, his wife awaked, saw the knife in her husband's hand and said, "Hey, what are you going to do?" She got up and caught his hand. He said, "I tried to kill you twice, but something in the house prevented me from killing you". They wife asked, "What have I done to you that you want to kill me?" Her husband said, "You have not done anything to me. But my father and brothers consider you inauspicious and have ordered me to kill you. That is why, I was going to kill you". Then she took away the knife from his hand and asked him everything. When she heard everything from him, She came to know that he was innocent. Being a simpleton, he was ordered by his father and brothers to kill her. (B4). She said, "Don't kill me. I am innocent. I am never inauspicious. I have become an obstacle on the way of earnings of the priest and so the evil priest has conspired to get me killed. He wants to get me killed to pave the way of his income. You have also not understood the actual things and wanted to kill me and become a sinner. Do not kill me. Come, let us go out of this house to night itself and live somewhere else in happiness". Her husband agreed to her suggestion and both of them left the house then and there (C¹). His wife did not take anything with her except a rope and a net.

3. Heroine gives birth to wondrous child and gets shelter:
The husband and wife entered a dense forest. After walking the whole day in the forest, both of them were very tired. At that time, the wife was pregnant, so she sat under a tree to take rest. By god's grace, her labour pain started then and there and she delivered a baby boy. After the delivery, she felt very thirsty and sent her husband to bring water for her. The husband went to bring water to a pond far away. He reached the pond and saw a three beaked bird there. Seeing the man, the bird asked him a question, "I eat with three beaks, Yet how do I live?" The man could not answer the question, but thought that, if the bird, eating with his three beaks can not live, how now that they have become three persons, would live. Thinking this, the simple man went away from there, reached another country and remained as a servant in the house of a brahmin.

The wife waited for her husband to bring water. But when he did not return for a long time, She took her new born baby in her arms and went in search of him. She reached the pond and saw the three beaked bird, which asked her the same question. When the bird asked the same question for three times, she realised that her simple husband, hearing the question from the bird and not knowing its meaning, got afraid as how to feed three persons, and has gone somewhere. She mourned for her luck, drank water, and took rest there for a while. Then she caught that bird with her net, went to the house of the king's female florist and took shelter there. Her child had a strange quality—he excreted gold.
with his excrement (F6). She did not tell anybody about this and stayed in the house of the florist (K4).

Move-II

1. Heroine loses child:

One day she told to the family florist, “Sister, how much would I sit at home? Today onward, I shall go to the town to beg”. Her child, at that time, could sit. So, she made her child sat near the woman and said, “Sister, he is sitting near you. Please look after him till I come back from begging,” and left (β1). The child started eating pieces of soil. After some time, the woman noticed that whatever soil the child threw out of its mouth, turned into gold (γ1). She thought, “This is surprising. I must keep the child with me”. She took the child in her lap, gave him some molasses to eat and the child clingted to her (η1). When the real mother came home and wanted to take the child back from the woman’s hand, he refused to go to her (θ1). The female florist said in an authoritative voice, “Get lost. This is my child, not yours”. She refused to part with the child claiming to be her (A1). Both the women started quarrelling over the child. The mother ultimately realised that there was no use of quarrelling with the florist’s (B4) and went to the king to get justice (C†). She complained to the king against the florist.

2. Heroine gets back child:

The king called the florist’ and heard from both side. Both claimed the child to be her. The king could not decide anything and discussed the matter with his ministers. The Prime minister said, “Your Majesty, let
us do one thing. Let the breasts of both the women be covered with seven layers of cloth and the child sit in front of them. Seeing the child, from whose breasts milk will come out, is the real mother.” It was done and was seen that milk came out of the real mother’s breasts and the seven layers of clothes over her breasts were wet. The clothes of the florist were dry. Seeing this, the king gave the child to the real mother (F6 K3). The mother blessed the king, went out from there and took shelter in the house of a man in the capital.

3. Heroine’s child ascends throne and she is reunited with spouse:

After a few years, the king of that kingdom died. He had no son and the ministers searched for a boy having the qualities to become the king. They found that boy having all the qualities and made him the king. The new king brought his mother to the palace. The king came to be known as the ‘Gold producing king’. One day the gold producing king asked his mother, “Mother, where is my father?” His mother replied, “I do not know where he has gone”. Then she said to him everything from the beginning to the end. At last she said, “Son, give an announcement that you are going to dig a big tank and the workers will be paid a gold coin each”. The king, on the instruction of his mother, gave such an announcement. His mother tied that three beaked bird in the work site and instructed the sentries to bring to her anybody who shed tears after seeing and hearing that bird.

Many people came to work in the tank. The brahmin, in whose house, the gold-producing king’s father worked
as servant, also sent him to work in the tank as he had heard about the gold coin. The man came and when he saw the three-beaked bird and heard his questions, remembered his wife and son, and started weeping. The sentries arrested him and brought him to the king's mother. The king's mother immediately recognized him, took him inside, gave him good food and introduced herself. The man started weeping in joy. The king's mother said to her husband, "Now find out them who said I am inauspicious". The gold producing king found out the evil priest and killed him (Ex,U).

4. Heroine meets relatives:

After this, the gold-producing king searched for his father's brother's and found that only one of them was alive. He brought him to the palace and lived happily (W²).

(Bezboroa 1968 : 844-48)

Functions:

Move-I→ζ¹ η¹ θ¹ A¹³ B⁴ C↑ F⁵ k⁻¹.

Move-II→β¹ ζ¹ η₁ θ¹A¹ B⁴ C↑ F⁵ K² Exu W².

The other two tales being variant of this tale are not morphologically analysed.

An observation on the morphological analysis of the tale reveals the following.

1. It has been observed that a strong element of 'motivation' is present in this tale (in the other two tale also). The villain, from his angle, is clearly motivated to commit the villainy, as Propp's observes, "...only villainy, as the first basic function of the tale, requires a certain supplementary motivation" (1968 : 75). The villain here finds his income dwindling and holds the heroine responsible for this. This clearly motivates
his action.

2. In this tale, instead of prefix functions in the introduction, we observe that attempts of villainy are foiled by the heroine. Logically, this is a different type of preparation for the development of the tale and does not exactly conform to Propp.

3. The villainy committed in the first move (of giving the heroine a false allegation and snatching away her honour and dignity) is seen to be liquidated in the second move (when she achieves these). Her wondrous child is the agent through which she liquidates the villainy. The liquidation of villainy in the first move is of intermediary nature.

4. The role of the donor is not explicit in this tale. The miserable heroine is given a wondrous child to help her. It can be said from the tale's plot structure that destiny or God himself has played the role of the donor. In the second tale, this role is clear—Goddess Lakshmi has played the role of donor.

5. The punishment of the villain is deferred to the second move. Although he commits the villainy in the first move, the villain is punished in the second move. Nothing is told about the punishment of the villain of the second move in the tale.

Realisation of the main sequence ‘Banished heroine achieves wealth and recognition in marital life’:

A look in the way by which the heroine of these tales realises the main sequence, that is the banished heroine achieves wealth and recognition in her marital life, shows that she realises this through her wondrous child. The heroine is victimized from the beginning—she is the target of the villainous family priest or the wives of her husband's brothers for no fault of her. They consider her as the thorn in their interests and plan to get rid of her. Her husband abandons her in the most crucial time in her life (When she is suffering from labour pain) and then her shelter giver kidnaps the only solace in her miserable unfortunate life—
her child. She either recovers her kidnapped child immediately or has to wait for many years in a state of madness till she is united with her child. (Tale nos 2 and 3) However, her child has wondrous qualities, and through these qualities he ascends throne and gives back his mother her lost honour and dignity. Then through her lost spouse and envious relatives—to whom she proves her worthiness, that she is virtuous and cannot be beaten by their nefarious activities.

In realising the main sequence, the heroine is helped by some forces, not explicit in the tale. However, in the second tale, it is clearly mentioned. Moreover, some forces help the heroine in saving her life from her husband when he tried to kill her (after being ordered by her in laws). Something prevented him from striking her.

The wondrous qualities the heroine’s child possesses are:
— he excretes gold (tale no-1 and 3)
— diamond and pearls comes out with his tears (tale no-2).

The villain (of the second move) kidnaps her child for his this wondrous qualities (motivated by greed).

(a) Characters and Roles

Five type of characters playing give different roles appear from these tales. These are; Heroine, Villain, Donor, Heroine’s partner, and heroine’s relatives. The roles are distributed as follows;

1) Heroine:
— The youngest daughter in law of a rich man. (all the tales)

2) Villain:
— the family priest (tale nos 1 and 3).
— the wives of the heroines husband’s brothers (tale no 2).
— the female florist (tale nos 1 and 3).
— the woodcutter and his wife (tale no-2).

3) Donor:
— Goddess Lakshmi (tale No-2).
4) Heroine’s partner:
—heroine’s spouse (all the tales)

5) Heroine’s relatives:
—heroine’s father-in-law (tale nos 1 and 3).
—heroine’s husband’s brothers and their wives (all the tales)

Apart from the above characters and roles, there are a few minor characters playing minor roles in these tales. These are not morphologically relevant. However from the point of view of the tale’s plot, these are important. For example, the astrologer (tale no 1) who advises the villain (the priest) the remedies to his dwindling income, or the astrologer who, with the intention of helping the villain (heroine’s husband’s brother’s wives), poisons the minds of the heroine’s husband’s brothers (tale no 2) by telling false things about her. The king (tale no 1) who gives justice by restoring the heroine her kidnapped child is also one important minor character.

(b) Helping Agent

The three beaked bird which asks the heroine’s spouse a puzzling question in the first tale is a helping agent. Although he gets afraid not understanding the meaning of the question and flees away, however, it is this bird through which he is reunited with his wife and son (now a king).

An observation on the general structure of these tales reveals that there are five episodes in these tales. These are; ‘Heroine is banished’; ‘Heroine gives birth to wondrous child and get shelter’; ‘Heroine loses child’; ‘Heroine gets back child’; and ‘Heroine’s child ascends throne and she is reunited with spouse and relatives’. The tales end with the heroine reuniting with her relatives after achieving wealth and recognition and proving these to them. Her banishment in the marital life is thus compensated by giving back shelter to her erstwhile well to do relatives.

HEROINE OVERCOMES THREATS OF ADULTERY
Tales classified in the sub-type “Heroine overcomes threats of adultery” under the pattern “Heroine overcomes misery in marital life” describe how the heroines of these tales overcome threats of adultery faced from some evil persons. Heroine of these tales are simple, virtuous woman who is the wife of a rich man. The husband who is the master of the house, is also a virtuous man. A holy man (normally a ‘sannyasi’) comes to live in their house or near by, sees the heroine and casts an evil, adulterous eye on her. He then does mischief, poisons the ears of the husband, so that the heroine is thrown out of the house. His intention is that, once the heroine is thrown out of her house, he can fulfil his evil desires by committing adultery with the helpless woman. But, he can never fulfil his evil desires. He succeeds in throwing the heroine out of the house, but before he could do any mischief to her, he is killed normally by an animal. Thus, the heroine is rescued from the threats of adultery loomed large upon her. What draws our interest in the tale classified in this sub-type is that, this type of tale, the heroine faces threats of adultery from some holymen. This is a peculiar feature observed in this type of tale. Moreover, the villainous holyman meets a gruesome death, he is mauled by a ferocious wild animal. This may be a kind of punishment meted out to him for his misdeeds. In some cases, the heroine, after overcoming the threats of adultery, is blessed with a wondrous son. The son, with the help of his magic power, becomes a king and the heroine becomes the queen mother. This might be a kind of reward to the heroine after going through many miseries in her martial life, including threats of adultery.

We have in our corpus of Assamese materials, one tale that can be classified in this sub-type. The tale is:

1) The Good has it good all the time (AT 896+).

Morphological Analysis of the tale “The Good has it good all the time” is given below with its full text.
A certain merchant lived with his son and daughter-in-law. The daughter-in-law was very virtuous. After some days, a sannyasi came to live in front of the merchant's house and the merchant respectfully offered the sannyasi every morning, some milk.

Every afternoon, the merchant's beautiful daughter-in-law used to come out of the house to have some fresh air. The sannyasi saw her and took a fancy on her. He wanted to have her. One day, the merchant came to him and asked him, "Father, what do you know?" The sannyasi said, "I can read the palm and tell a person's fortunes." The sannyasi read the palms of the merchant's son and daughter-in-law. After reading the palms of the daughter-in-law, the sannyasi said, "She is going to give birth to a demon, who would destroy the entire family." The merchant was very much perturbed to hear this. He instructed his son to send his wife away. The sannyasi was happy to get a chance to fulfil his evil desires.

The poor woman took shelter in the bamboo groove in the merchant's backyard thinking what to do. At night, the sannyasi went to her, but before he could do any mischief to her, a tiger came from nowhere and carried him off. The merchant thought that the demon in her womb had eaten the Sannyasi.
So, he asked her to go away from that place, and his son (her husband) beat her with a stick and asked her to leave that place immediately. She recited a verse and left that place.

Move-II

1. Heroine gives birth to wonder child:
   After leaving her husband’s house, the woman took shelter in the cottage of a florist couple. At that time, she was pregnant, and after a few days, gave birth to a baby boy. As the florists were childless, they gave the child all their love. The child had a wondrous quality—he used to excrete gold. His mother kept the gold hidden and when necessary, sold it at the shops. The florists did not know anything about this.

2. Heroine faces villainy:
   One day, she left the child with the florist’s wife saying “Please do not take him up even if he cries” and went out to dispose of some of the golds. But, the florist’s wife, out of love for the child, took her up and found that he had excreted gold (ζ'). The woman told her husband of the matter, and they both took the child and fled the place (A').

3. Heroine overcomes villainy:
   When the mother returned home, she found the child missing (B') and became demented with grief. She began to move about like a lunatic (C†).
   The years rolled out, the child grew and with the gold that he excreted, a golden city was build up. The child ruled as king over the city (Connective: §)
   After roaming about for eighteen years. The mother
reached that city and discovered her son (F5). The lunatic looking woman, with matted hair on her head, went up to the king and declared, “You are my son.” The surprised king asked his ministers, “What does this woman say?” The latter said to her, “If you say the king is your son, can you give any proof?” She said, “I’ll cover my breasts with seven folds of cloth but, if I am indeed a virtuous lady and the mother of the king, milk will spurt out from my breasts.”

So her breasts were covered with seven folds of cloth, but milk spurted out and the proof convinced everyone. The king called the florist couple to him and said, “Tell me if you are my parents, speak the truth, or else you will be put to torture.”

The impostors had to admit that they were not the king’s real parents, that they had stolen him from his mother. The king said, “I am happy that I have got back my mother. But, I am not going to do you any harm, for you have conducted yourself as my true parents”. He welcomed his mother and she began to live with him as the queen-mother (K4).

4. Heroine is recognised:

After a few days, the queen mother said to her son, “My son, start digging a tank. Place my image on one side of the tank that you are going to dig. Declare it with beats of drum that you are going to pay one rupee for each load of earth removed. Keep sentries watching by the image.” The king declared as told by his mother.

During these years, the old merchant lost his family
luck and fell ill. His son (the woman's husband), was now a very poor man, and came to work in the tank. But, as soon as he caught sight of the image of his wife, he started weeping. The sentries arrested him and straight way took him to the king. The man was very afraid, and he pleaded the king, "O king, I won't weep any more. Please don't kill me." The king received him civilly and asked his mother to have a look at him through the window. His mother found that this beggarly man was her husband indeed. She said to her son, "Yes, he is your father".

The king said to the man, "Please get up and have your bath." The latter thought that before he was slain, he was given a ceremonial bath. He started pleading. "I do not know what you are going to do for me. If I gave you any offence, please forgive me." However, he was washed, given good cloth to wear, and then, give a good meal to eat. The man sat for the meal, but could not eat out of fear. Then the queen mother said to him, "Why do not you eat? Please eat." The man was taken aback, stood up, and said, "Strange, do they know me?" The king's mother then said to him everything. She also told him how he beat her with a stick. The man accepted his guilt and asked for their forgiveness. The mother, father and their son were reunited (W2).

(Goswami 1980 : 185-88)

Functions:
Move-I → ζι ηι θι Α9 Β4 Ξ Κ4
Move-II → ζι Α1 Β4 Ξ Φ3 Κ4 Β2
Realisation of the main sequence 'Heroine overcomes threats of adultery:

A look in the way by which the heroine of this tale realises the main sequence of the tale, that is, she overcomes the 'threats of adultery', shows that she realises this through some wild animals. The plot of the tale develops centering round the threats of adultery faced by the heroine from some holymen. She is rescued from this threat by some wild animals.

In this tale, a tiger comes from nowhere and kills the villain before he could succeed in his evil design. No apparent donor or helper is seen in this tale. It may be presumed that Destiny itself plays the role of the donor in this tale to help the hapless woman in distress, and sends the tiger to kill the villain to rescue the heroine. The helpless heroine is again blessed with a wondrous child and through him, the heroine achieves wealth and recognition. However the heroine achieving wealth and recognition is an additive episode in the tale, as the chief motive of the tale is the attempt of adultery by the villain.

.  Characters and Roles ;

Three types of characters playing three different roles appear in this tale. These are : Heroine, Villain, Helper and Heroine’s family members. The roles are distributed as follows :

1. Heroine :
   —the daughter-in law of a merchant (tale no-1)

2. Villain :
   • an evil sannyasi
   • a pair of florist

3. Heroine’s family members :
   • heroine’s father-in law
   • heroine’s spouse

The animal that kill the villain in this tale is :
   • a tiger
An observation on the general structure of this tale reveals that there are six episodes in this tale. These are: ‘Heroine faces threats of adultery’, ‘Heroine overcomes threats of adultery’, ‘Heroine gives birth to wonder child’, ‘Heroine facing villainy’, ‘Heroine overcoming villainy’ and ‘Heroine meeting relatives’. ‘Heroine facing threat of adultery’ is the chief motive of the tale and the tale rotates around this.

HEROINE OVERCOMES VILLAINY THROUGH RELATIVE

Tale classified in the sub-type ‘Heroine overcomes villainy through relative’ under the pattern “Heroine overcomes misery in marital life” describe how the heroine in this type of tale faces villainy from a villain outside of her family and she overcomes it through her relative. The heroine of this type of tale is virtuous, is considered the ‘Lakshmi’ of the family. After her arrival in the family, the family has progressed rapidly and everybody in the family listens to her. There is no jealousy, no villainy, no animosity in the family towards her. Everybody in the family accept her authority.

But the heroine faces villainy from an external villain. As a result of this villainy, the family suffers. At last the heroine overcomes the villainy through her relative.

In this type of tale, the heroine does not face any villainy or misery from any of her family members. Rather she is loved and respected by them. This gives these tales a special status—they belong to a special category.

We have in our materials one tale that can be classified in this sub-type. The tale is ‘The virtuous woman’.

Morphological analysis of the tale ‘The Virtuous Woman’ is given below with full text.

The Virtuous Woman

1. Introduction:

There lived an old man and his wife. They had seven
sons and all were married. Among the daughters-in-law, the youngest was very virtuous. Before their death, the old man and his wife ordered their sons and daughter-in-law to obey their youngest daughter-in-law and to do whatever she says. After this, they died and his sons and daughter-in-law listened to the youngest daughter-in-law. She asked them never to come home empty-handed. As she felt bad if someone came home empty-handed, they brought home whatever they got on the way. One day, one of the brothers got a dead rotten snake on the way and thought, "Our daughter-in-law feels bad if we go home empty-handed. Today, I shall take this rotten snake and let me see what happens." He brought the snake home, kept it on the fencing and said to her, "There is something on the fencing. Take it home. I am going to take bath". The daughter-in-law came out to take that thing and saw that it was a dead rotten snake and flies flying over it. She went inside and said to her brother-in-law, "You have brought the dead snake to tease me. O.K., no problem." She came out again and saw that a bundle was hanging in the place in the fencing where the rotten snake was. She brought the bundle, opened it and saw that there were many valuable ornaments in it. She ran inside with the bundle and showed it to her brother-in-law. She said to him, "You brought the rotten snake only to please me. Now, from where these ornaments have come? That is why I always ask you not to come home empty-handed. Now you have seen yourself." Actually an unmarried girl had removed her
ornaments, put them in a bundle and she had put the bundle on the river bank and went to the river to take bath. A kite snatched the bundle thinking it to be something eatable. When it saw the dead snake on the fencing, dropped the bundle and flew away with the dead snake.

Another day, one of the brothers brought home two pieces of dry cow dung. He put the cow dung pieces on the roof of the house and said to her, “There is something on the roof of the house. Take it home”. She found that it was two pieces of dry cow dung. She put the cow dung pieces in a bottle. After nearly five years, a king wanted old cow dung to be used as medicine for his daughter. He gave an announcement in this effect and said, “Whoever can bring me five years old cow dung, I shall give him one pot of gold and one pot of silver”. Hearing this announcement, the youngest daughter-in law suddenly remembered the cow dung pieces in the bottle, gave it to the king and got the reward. These instances consolidated her authority in the family.

2. Heroine faces villainy:

One day, one beggar Faqir abducted the youngest daughter-in law by applying magic ($\eta^1 \theta^1 A^1$). After this, all the people and the cattle in the family perished except the son of the eldest brother. He left home and wandered here and there and one day met his aunt (the youngest daughter-in law) on the bank of a river in the middle of a forest. They recognized each other. The nephew said, “All are dead at home. Only I am alive”.
His aunt started weeping and said, "I cannot escape from here. The Faqir will kill me if I try to escape. He knows many 'mantras'. I heard him saying that his life is in the sparrow with Brahma. If you can kill that bird, the Faqir will die and I can go home" (B4C).

3. Heroine's relative obtains magical agent:
Hearing this, her nephew prayed to Brahma by expressing his sorrows. Lord Brahma became satisfied with his prayers and gave his daughter in marriage to him. The boy got many things as dowry. Then he said to Brahma, "Please give me that sparrow also". Brahma gave him that also (D2 E2 F1).

4. Heroine overcomes villainy:
The boy killed the sparrow immediately and the Faqir also died wherever he was. His aunt came to know that the Faqir was dead (K5). After this, with the blessings of Brahma, the boy, Brahma's daughter and his aunt started a new family. Within no time, they again became rich with men, animals and wealth (W°).

[Bezbaroa 1993 (1911) : 64-65]

Functions : η1 θ1 A1 B4 C D2 E2 F1 K5 W°

An observation on the morphological analysis of the tale reveals the following:

It is interesting to note that in this tale in the preparatory part, we observe a number of functions that cannot be ignored as connectives. In this case, we notice prior to villainy which prepares the ground for the main villainy. The preparatory villainy sharpens the main villainy. We may call this as 'preparatory villainy'.

Realisation of the main sequence 'Heroine overcomes villainy through relative:
A look in the way by which the heroine of this tale realises the main sequence, that is, she overcomes villainy through relative, shows that she realises this by obtaining the magical agent through her relative. The heroine is abducted by the villain. The villain’s motive in abducting the heroine is not told in the tale. The heroine comes to know about the magical agent from the villain and get it obtained from the donor through her relative and overcomes the villainy.

The magical agent is the life token of the villain—a bird sparrow with lord Brahma. To kill the villain, this bird is to be killed. The heroine learns this from the villain himself. When she meets her relative, she asks him to obtain it from Lord Brahma and kill it. Her relative prays the god telling his tale of woe. The God is satisfied, gives his daughter in marriage to the boy and the bird as dowry. The relative kills the bird, the villain is dead and the heroine becomes free from the villain’s evil grip.

(a) Characters and Roles

Four types of characters playing four different roles appear from this tale. The characters are: Heroine, Villain, Donor and Heroine’s relative. The roles are distributed as follows:

1. Heroine:
   —the youngest daughter-in-law of an old man.

2. Villain:
   —a Faqir

3. Donor:
   —Lord Brahma

4. Heroine’s relative:
   —heroine’s nephew.

(b) Magic Agent

The magical agent appeared in this tale is the bird sparrow, which is the life token of the villain. To kill the villain, this bird is to be killed.
An observation on the general structure of the tale reveals that the plot structure of the tale is very simple. The tale has three episodes: 'Heroine faces Villainy'; 'Heroine's relative obtains magical agent' and 'Heroine overcomes villainy'. The tale ends with the killing of the villain and the heroine overcoming the villainy.

(iv) PERSECUTED HEROINE OVERCOMES VILLAINY COMBINED WITH MISERY IN MARTIAL LIFE

Tale classified in the pattern “Persecuted heroine overcomes villainy combined with misery in marital life” describes how the heroine of this tale overcomes victimisation and villainy in her parental home, then again faces misery, including threats of life, in her marital life and overcomes it. The heroine of this type of tale is the neglected daughter of a rich father (normally a rich farmer), who, along with her neglected mother, live a miserable life. She is a persecuted girl in the hands of her step mother and father, who are always in search of opportunities to harm her. She is married to a non-human spouse (who, in the course of the action, is transformed to human shape). Then she again faces villainy from her mother-in-law (including threats of life), which she overcomes through her spouse. Her misery ends after overcoming a long spell of villainy faced both at her parental house as well as in her marital life.

The plot of the tale classified in this pattern is very complex, interwind with many episodes and subplots. The episodes follow one after another.

We have one tale in our corpus of Assamese materials, that can be classified in this pattern. The tale is “Champavati” (AT 433C, 425D).

Morphological analysis of the tale ‘Champavati’ is given below with its full text.

Champavati

Move-I

1. Introduction:

Once upon a time, a rich man lived with his two wives.
The elder wife was his favourite and the younger was not liked by him. Both the wives had a daughter each. The neglected wife’s daughter was named ‘Champavati’. Listening to his favourite wife, the henpecked husband asked Champavati and her mother to live in a hut built in the polluted garbage heap. One day, her father asked Champavati to keep the paddy in the field. She used to drive away the binds that came to eat the paddy.

2. Heroine faces villainy at parental house:

One day, while keeping the paddy in the field, Champavati heard somebody calling her name and saying that it would marry her. She looked around, but could see nobody. That evening, she reported the matter to her mother. Next day, her mother accompanied her to the paddy field. Again, somebody told that it would marry Champavati. Her mother, hearing this, became surprised. She again heard somebody saying that it would marry Champavati. Then both mother and daughter came home. The mother told everything to her husband. Her husband took her, Champavati and some neighbours to the forest. There, they also heard somebody saying to marry Champavati. To find out who said in this way all the people entered the neighbouring forest, but didn’t see anybody. Then Champa’s father looked towards the forest, and said, “If you really want Champavati, then, whoever you are, come out. I am promising three times that, I will get Champavati married to you” (ε¹). Hearing this, a giant python came out of the forest. Seeing the python, all the people started running away in fear. Champa’s father
asked them not to run away, and all of them gathered in one place. Then he took the python to his home ($\xi^1$). Champa’s mother and Champa started weeping. Champa’s mother pleaded her husband not to marry off her daughter with the python. But obeying his favourite wife’s advice, her husband immediately arranged the marriage of Champavati with the python ($\eta^1 \Theta^1 \Lambda^{13}$).

3. Heroine overcomes villainy at parental house:

After the marriage, Champavati was asked to live in a separate house with the python and her mother. That day, the favourite wife of the man was very happy thinking that the python would eat Champavati that night. Champavati was asked to live in the same room with the python. She also thought that the python would eat her, so she lay in the bed in sorrow thinking about God. ($\beta^4 \Gamma^4$). Early in the next morning, her mother went to Champa’s room, and saw that her body was full of gold ornaments and the body was dazzling in gold. But the python was no where to be seen. Her mother woke Champa, and, when she saw the gold ornaments, she became very happy, and surprised ($\Phi^6 \Delta^3$).

Seeing Champavati’s gold ornaments, her stepmother became very jealous, and urged her husband to find a python for her own daughter also to arrange her marriage. The hen pecked husband again went to the forest with some people to find a python. They found one, brought it home and immediately arranged the marriage of his daughter (the daughter of the favourite wife) with that python. Like Champa, the girl and the python were also kept in side the room the whole night.
During the night, her daughter kept on groaning in pain, and the mother happily thought that her son-in-law (the python) was putting on the gold ornaments on her body. Early in the next morning she opened the door happily, but did not see her daughter, only the python with its belly bulging. She started crying and her husband and the other villagers came there. Seeing the python, they realised everything, cut its belly and took out the girl's dead body from it. They cremated the dead body and rebuked the husband and the wife for their greed (Ex, U).

Move-II

1. Heroine is shifted to forest:

After her daughter's death, the favourite wife and her husband became very jealous of Champavati and her mother, and they always planned to kill both of them. One night, they entered the house where Champa and her mother were sleeping, with swords in their hands to kill both of them. But, suddenly, the python, who married Champa, appeared there and swallowed both the husband and the wife. Then he shifted Champa and her mother from there to a good house in the middle of the forest. The mother and the daughter did not know any of these things, as they were in deep sleep. Next morning, when they woke, finding themselves in a strange place, they started weeping in fear. The python said to them, "Do not worry, I have brought you here." Then he told them everything that happened in the previous night. Both mother and daughter thanked the python, and started living in that house happily with
the python. After a few days suddenly Champa’s mother fell ill and died. The python and Champa cremated their mother with a heavy heart. (Connective: §)

2. Heroine’s marriage remain incomplete:
   After her mother’s death Champa felt very lonely in that house. Now, she realised that she was married to a python and her marriage remains incomplete (a6).

3. Heroine learns true identity of spouse:
   One day, when the python was out of the house, suddenly, an old woman came to Champa’s house. Meeting a human being after many days, Champa became very happy and received the old lady with lot of love and respect (B4C). The old lady, after hearing her story, said, “Daughter, the python whom you have married, is actually a god. At night, when you are asleep, he changes his snake covering becomes a god and goes to heaven to converse with the gods. Daughter, if you want to get your python husband as god, then, to night, you pretend to be asleep. When he will test you to see whether you are really asleep, do not move, just sleep. He will be satisfied that you are in deep sleep. Then, he will remove his snake covering, becomes a god and will go to heaven. Get up immediately and burn his snake covering in the fire of paddy husk. The moment his snake covering will be burnt, he will feel severe burning sensation in his body and will come back to you in the shape of god. Fan him immediately with a hand fan and he will sleep. In the morning, accept this handsome male as your husband by garlanding him and treat him well. He is your python.
husband. Champavati became very happy and gave the old woman a pot of gold and a pot of silver as reward.

4. Heroine’s spouse is transformed to human shape and the marriage is consummated:

At night, Champavati pretended to be in deep sleep. Her husband removed the snake covering, became a god and went to heaven. Then, she did as instructed by the old lady and got a handsome youth as her husband. She touched his feet. After this, both of them lived happily as husband and wife.

MOVE-III

1. Heroine’s spouse’s supernatural power is made known:

After a few days, one day, when Champa’s husband was not at home, that old lady again came to their house. Champa received her and asked her why she came again. The old lady said, “Daughter, I have come to tell you something for your good. Tomorrow, ask him to take meal with you in the same plate. When he will agree to take meal with you in the same plate, you also take meal in the same plate with him. If you do this, his love to you will increase and he will not be able to live without you. After taking the meal, tell him that while taking the meal, you have seen many villages inside his mouth. So, ask him to open his mouth and show you the whole world inside his mouth. Hearing this, he will be angry on you, and will go to the river to sink. Before that, he will ask you, “What do you want, me or the world?” Then you tell him that you want to see the world. He will open his mouth
and show you the whole world. Then, he will go to the river to sink. Before sinking, he will tell you, "You will see me only after six years", and he will sink. But, do not lose your heart and keep sitting on the river bank. You will see that after some time, he will come to you" (η¹). Champavati became very happy, and like the previous occasion, gave the old lady a pot of gold and a pot of silver (θ¹). The old lady, seeing her intentions going to be fulfilled, went back home in a happy mood.

2. Heroine's spouse reveals causes of danger and provides means of overcoming it:

Next day, Champavati, as per the advice of the old lady, sat with her husband to take lunch in the same plate. Her husband said, "Now a days your intentions are becoming bad", and ate in the same plate. After lunch, Champavati, as advised by the old lady, said to her husband, "Today, while taking lunch, I have seen many villages inside your mouth. Please open your mouth and show me what is there inside your mouth." Then her husband said, "In that case, you will not see me anymore". Champavati did not listen to him and insisted on seeing the inside of his mouth. At last, he went to the river, and said again, "My dear Champa, tell me clearly, you want me or the world." Champavati said, "I am swearing on you, my dear husband, I want you as well as want to see the world." Then her husband opened his mouth and showed her the world. He gave her a gold ring and said, "My dear Champa, that old woman, whose advises you have
listened and have done this, she is a maid of my mother. My mother is a demoness. She had asked me to marry another girl. But, I did not listen to her and married you. This has angered her, and she has done this trickery through her maid, so that, she can take you away from me and eat you somewhere (A). Once you are eaten by my mother, then, I shall be compelled to marry that girl. Therefore, whatever happened is happened, I am giving you this gold ring. Keep this safely with you. Once this ring is with you, then my mother or any demon-demoness or even wild animals will not be able to eat you. If you lose this ring, you will face great danger. One more thing, with the power of this ring, you will meet me after six years at my demoness mother's home. Now, as per my promise, I am going. Be careful, do not lose the ring” (D^2 E^2 F^2). Telling this, Champa's husband sank in the water. Now, Champa realised what villainy was committed to her, and started weeping. She left her house and keeping the ring with her, started roaming aimlessly in the forest. Her demoness mother-in law took different disguises and tried to eat her, but due to the power of the magic ring, could not even come near her (K^3).

3. Heroine is reunited with spouse:

Six years had elapsed. One day, suddenly Champa saw her husband in her mother-in law's house and ran to him. She caught his two legs and started weeping. The husband and the wife were reunited again, and they lived in that house happily (W^2).

MOVE-IV
1. Heroine faces threats of life:

Seeing her daughter in law again with her son ($e_1$), the demoness mother-in-law became very angry and kept on searching chances to eat her ($z_1$). The moment Champavati was reunited with her husband, that magic gold ring disappeared from her. Still, as her husband was with her, the demoness mother-in-law could not do any harm to her. One day, when her husband was not at home, the mother-in-law called Champa and gave her a letter to be delivered to a neighbour ($n_1$). The gullible Champavati did not suspect anything, took the letter from her and went to the neighbour's house ($\theta_1$). In that letter, Champa's mother-in-law wrote to her neighbour, "My greatest enemy is going to you. Kill her and all of you eat her flesh. Also send a share to me" ($A_{13}$). Champa did not know what was written in that letter.

2. Heroine's spouse rescues her:

But, Champa's husband came to know about this ($\beta^4$) and called her from behind hurriedly, "Dear Champa, do not go so fast. Please stop for a while" ($C$). When Champa stopped, her husband ($F^9$) came running to her, snatched the letter from her hand and read it. Then he became mad in anger, went to his mother and without asking anything, cut her into pieces with his sword ($K^4$). After killing his mother, he left his house and other property there and left that demon's village for ever. He founded another city, and lived there happily with Champavati ($W^2$).

[Bezbaroa 1993 (1911) : 76-8]
Functions:

Move-I → ε\(^1\) ζ\(^1\) η\(^1\) θ\(^1\) A\(^1\) B\(^4\) C F\(^6\) K\(^5\) Ex U.

Move-II → a\(^6\) B\(^4\) C D\(^2\) E\(^2\) F\(^2\) K\(^4\) W\(^*\).

Move-III → ζ\(^1\) η\(^1\) θ\(^1\) A D\(^2\) E\(^2\) F\(^1\) K\(^5\) W\(^2\).

Move-IV → ε\(^1\) ζ\(^1\) η\(^1\) θ\(^1\) A\(^1\) B\(^4\) C F\(^6\) K\(^4\) W\(^2\).

An observation on the morphological analysis of the tale “Champavati” reveals the following:

It appears from the above morphological analysis of the tale that the plot of the tale is the combination of two plots—the persecuted heroine overcoming the villainy faced at her parental house; and her overcoming the misery faced in her marital life. The first plot begins with the victimisation of the heroine by her stepmother and father (in the form of her marriage to a dangerous non-human being—a python, with the explicit intention that the python would devour her and they would get rid of her), the liquidation of the villainy (in the form of the heroine not being harmed by her spouse and she being laden with gold ornaments) and the punishment of the villains (in the form of their favourite daughter being devoured by another non-human being spouse another python, to whom they get her married out of greed and jealousy to the Heroine). This marriage of the heroine to a dangerous non-human being, forcibly arranged by her stepmother and father, without paying any heed to the pleadings and protests of the heroine and her mother and being fully aware of the dangers involved in it, is the manifestation of the ill-feelings they had towards her. This plot ends with the revelation of the true identity of the heroine’s non-human spouse to her, his disenchantment and transformation to human shape and the consummation of the Marriage. Thereafter, the heroine leads a happy married life with her spouse (Wedding). The first plot draws to a close in the second move of the tale. Structurally, the tale is supposed to end here, as Propp says, “At this point (wedding) the tale draws to a close” (Propp, 1969 : 64).
However, in the third move of the tale, the heroine again faces fresh villain from an entirely new villain (her demoness mother-in-law), who is not introduced earlier in the tale, and the second plot of the tale begins here. This plot begins with the revelation of the super natural power of the heroine's spouse to the heroine by the villain's co-operator (the old lady—the villain's maid, who is deputed by the villain to go to the heroine), thereby alluring her to a trap, wherein the heroine is made enthusiastic to see the whole world inside her spouse's mouth. The heroine requests her spouse to show her the would inside his mouth, which is the manifestation of the heroine's spouse's super natural power. The intention of the villain's co-operator in doing so is to send away the heroine's spouse from her (for as long as he is with her, the villain cannot do any harm to her), and setting the stage ready for the villain to strike the heroine. It is apparent from the tale that, the heroine's spouse is under some oath not to reveal his super natural power to anybody (including his spouse), and if he does so, he has to undergo punishment in the form of living under the water, away from his spouse, for a period of six years. The villain is aware of this fact and deputes her trusted lieutenant (the maid) to the heroine to reveal to her the supernatural power of her spouse, and to allure her to know this from him. The villain succeeds in doing so, but she can not do any harm to her because of the magic ring that her spouse gives her to protect her before sinking in the river. At the end of the stipulated six years, the heroine is reunited with her spouse and their marriage is resumed (wedding). However, in the fourth move, the heroine again faces villainy in the form of threats to her life (in the temporary absence of her spouse, sending her to a neighbour to deliver a letter, where in it is started to kill and eat her, and she does not know about this). Her spouse comes to know about it, slays the villain (his mother) before any harm is committed to her and rescues her. This finally ends the misery
faced by the heroine, and she is united with her spouse for ever. They lead a happy married life hereafter (wedding) and the tale comes to a close.

2. It appears from the above that, the plot of tale is the combination of two independent plots. The only link connecting the two plots is the old lady (the villain’s co-operator), who is deputed by the villain to the heroine to set the stage ready for her to commit the villainy. The old lady performs the role of the donor in the second move of the tale (by revealing the true identity of the heroine’s spouse to her), and thereby wins her trust. In the third move, she can easily lure the heroine to her trap (in this move, she plays the role of the villain on behalf of the actual villain—the heroine’s demoness mother-in-law). She makes the heroine enthusiastic to know about her spouse’s supernatural power, and thus succeeds in sending her spouse away from her. It is another thing that the villain fails to avail the opportunity and harm the heroine. In performing the ‘donor’ role in the second move by the old lady, it is “motivation” of the villain to commit the villainy in the next move. Actually, it is the main villain (the heroine’s demoness mother-in-law), who is performing the role of the ‘donor’ and the ‘villain’ through her deputy, the old lady.

3. It has been observed that the heroine’s spouse is the assimilation of two divergent roles combined into one. He is the son of a demoness mother and a god himself, possessing supernatural power. As a god he dislikes his demoness mother, defies her by not marrying the girl of her choice and marries the heroine (which is the motive of her villainy to the heroine). Then, he protects the heroine by giving her a magic ring in his absence from her, and ultimately kills his demoness mother to rescue the heroine from her. There is no demon like quality in him, although he is born to a demoness mother. He kills his mother, but is not accused of ‘matricide’.
4. It has been seen in the above morphological analysis of the tale 'Champavati' that, the function “Wedding” occurs repeatedly in the tale. In the end of the second, third and fourth move of the tale, “Wedding” occurs. According to Propp’s scheme, ‘wedding’ marks the end of the tale (1968 : 64). As per this observation, the tale should have come to an end in the end of the second move itself. But, the tale continues to the fourth move. In this regard, it can be observed that Propp’s scheme somewhat does not work in this tale.

Realisation of the main sequences “Persecuted heroine overcomes villainy” and the “heroine overcomes misery in martial life”:

A look at the way by which the Heroine of the tale “Champavati”, classified under the pattern “Persecuted heroine overcomes villainy combined with misery in marital life”, realises the main sequences of overcoming the villainy faced by her in her parental house as well as in her marital life shows that, the heroine overcomes these villainy and misery through her spouse.

The heroine overcomes the victimisation faced from her stepmother and father at her parental house through her magical spouse. The non-human magical spouse, instead of harming her, ladens her with gold ornaments. Again, the stepmother and the father of the heroine try to kill both the heroine and her mother, and the heroine’s spouse kills both the villains, and transfer them to a safer place a big house in the midst of the forest.

When the heroine faces villainy in her martial life, again her spouse comes forward to rescue her. By this time, he is transformed to human shape. When he is to leave the heroine for a period of six years, he gives her a magic ring, which protects her from the villain. When the villain makes attempt to kill the heroine, again the spouse comes forward, kills the villain (his own mother) and rescues the heroine.

(a) Characters and Roles
Five types of characters playing five different, but equally important roles, appear in the tale ‘Champavati’. The characters are: Heroine, Villain, Donor, Heroine’s partner and Villain’s Helper. The roles are distributed as follows:

1. **Heroine**:
   - the daughter of a rich farmer neglected by her father;
2. **Villain**:
   - the heroine’s stepmother and father (Move I and II);
   - the heroine demoness mother-in-law (Move III and IV);
3. **Donor**:
   - the villain’s helper (the old lady) (move-II);
   - the heroine’s spouse (Move-III);
4. **Heroine’s Partner**:
   - a python, transformed to a human being;
5. **Villain’s Helper**:
   - the villain’s maid (the old lady) (Move-II and III).

(b) Magic Agent

We have seen in the morphological analysis of the above tale that the role plays by magic agent in this tale is not much conspicuous. We have observed only one magic agent—the magic ring given by the heroine’s spouse to the heroine to protect her from the villain in his absence from her. The ring has the capacity to protect her not only from the villain, but also from all other adversaries like wild animals, etc.

We have seen that the heroine’s spouse himself possesses supernatural powers and he helps the heroine in distress. Propp terms this type of helper as "Magical Helpers" (1968 : 82). The heroine’s spouse ladens the heroine with gold ornaments, and then rescues her from the villains.

Another tale having similarity with the first part of the tale ‘Champavati’:

We have in our corpus of Assamese materials, one tale, the plot of
which has similarity with the first part of the pattern “Persecuted heroine overcomes villainy combined with misery in marital life”. The tale is “The Snake and the Farmer’s Daughter”. Morphological analysis of this tale is given below with its summery.

The Snake and the Farmer’s Daughter

1. Introduction:
A farmer with two wives—the younger wife is his favourite. Both the wives had one daughter each. The husband did not like his elder wife and her daughter. Moreover, his favourite wife used to complain him against the first wife and her daughter and instigated him against them. As a result, the first wife and her daughter were asked to do all the hard works like clearing the cowshed, keeping the paddy in the field, etc.

2. Heroine faces misery at parental house:
One day, while keeping the paddy in the field, the daughter of the neglected wife heard somebody calling her from a tree in the nearby forest, telling her that a snake would marry her. She became afraid, came home and told her father everything. He went to the field with her and heard the same thing. He went inside the forest and saw a python in that tree. The python said that it would marry his daughter. He came home and discussed the matter with his younger favourite wife (ε₁). The younger wife instigated him to give the daughter of the neglected wife in marriage with that python, as she hoped that the python would eat her (ζ₁). As instigated by his favourite wife, the farmer went to the forest again and invited the python to come
to his home to marry his daughter. Hearing this, the mother and daughter started weeping, and pleaded the farmer not to do this. But, the farmer along with his favourite wife, arranged the marriage of the daughter of the neglected wife with the python ($\eta^1 \theta^1$).

3. Heroine overcomes misery at parental house:

After the marriage, both the python and the girl were kept in a room. Her mother, worrying about the life of her daughter, lay outside the room whole night ($B^4C$). Next morning, she entered the room and found her daughter alive and laden with lots of gold ornaments ($F^6K^3$).

Seeing the turn of the event the stepmother forced her husband to find another python for her daughter. A python was found, brought home and kept similarly in a room with the favourite daughter of the farmer. Next morning, they discovered the girl being swallowed by the python ($Ex, U$).

Rezbaroa 1968 (1913) : 93

Function : $\epsilon^1 \zeta^1 \eta^1 \theta^1 A^3 B^4 C F^6 K^3 Ex U$.

A general observation on the morphological analysis of the tale reveals that the plot of the tale is similar to the plot of the first move of the tale ‘Champavati’. The tale comes to a close at the liquidation of the villainy faced by the heroine at her parental house (in the form of not harming by the non-human spouse and her being laden with gold ornaments, thereby liquidating her lack of earthly needs. By getting the gold ornaments, she gains materially). Due to this reason, this tale has been placed by the side of the tale ‘Champavati’.

A look in the structure of the tale ‘Champavati’, reveal that the plot of the tale is very complex. The heroine faces villainy repeatedly in the
hands of two sets of villains—her stepmother and father, and her demoness mother-in-law. The tale consists of episodes of the heroine facing villainy and her overcoming it. In between the episode of the heroine learning the true identity of her spouse is observed, which is an integral part of the plot of the tale.

(v) HEROINE IS TRANSFORMED INTO HUMAN SHAPE AND WINS SPOUSE

Tales classified in the pattern ‘Heroine is transformed into human shape and wins spouse’ describe how the heroine of these tales takes birth in some non-human shape and later transformed to human shape and wins spouse. She is either born to the young queen of a king, who is childless for a long time and is blessed by a holyman, who gives a fruit and asks the queens to eat it. But, the elder queen eats the fruit and gives the peel to the younger queen. She eats the peel and gives birth to a non-human being (may be a duck). Sometimes, a queen simply gives birth to a non-human thing (may be an ‘ow’—a sour fruit). In some cases, the birth of a non-human heroine is not told in the tale. In any case, the heroine in non-human shape is not liked by the king and is allowed to grow up in her own way. Sometimes, she takes shelter in some old woman’s house and hides there. However, occasionally, she comes out of her non-human covering, takes human shape and does some daily chores (like taking bath, eating, etc.). She is a beautiful girl (in human shape) and is happened to be seen by a prince or the son of the old woman in whose house she takes shelter, and he wants to marry her. After completing her daily chores, she again goes back to her nonhuman covering and the prince sees this also. He is enchanted by her beauty and wants to marry her. Inspite of his parent’s objections, he marries her in the non-human shape. Then some donor comes to his aid and gives him tips how to get his spouse in human shape. He avails the earliest available opportunity, applies the tips given to him by the donor
and gets the heroine in human shape. The marriage is thus consummated and the heroine in human shape wins spouse.

These tales are tales of 'disenchantment' ('freeing from a spell' to Apo (1995:82). After the disenchantment, the lack of the heroine’s spouse is also liquidated (as the first sexual encounter after the marriage is accomplished).

The plot of these tales are simple. The heroine takes birth in some non-human shape and is married. Her spouse releives her of this non-human shape and she wins her spouse.

We have in our materials, three tales that can be classified in this pattern. The tales are:

1. The Duck Princess, (AT 400+)
2. The 'Ow' princess, (AT 407A)
3. Panesai, (AT 400+).

We have taken the tale 'The Duck princess' as the representative tale of this pattern. Efforts have been made to identify the identical episodes of the tales in this pattern and to underline a uniform scheme for it.

Morphological analysis of the tale 'The Duck Princess' is given below with its full text.

Tale no-1 The Duck Princess

1. Introduction:

A king had two queens but none had a child. The want of a child made the king very unhappy. As he grew older, the king became sadder and sadder. One day, out of sorrow he left home to an unknown place. He wandered here and there. One day, tired and sad, he was resting under a tree when there came a sannyasi. The sannyasi asked him, "I find you so sorrowful. What makes you so unhappy?" The king replied, "I had everything. But although I had two queens, I am
childless. This is my sorrow”. The sannyasi then took a banana from his bag, recited some mantra, gave the banana to the king and said, “Your Majesty, take it home and ask your wives to eat it after their morning bath. They will have children.” The king took the banana from him and returned home. He gave the banana to the elder queen and said, “After taking bath tomorrow morning, both of you eat this banana”. However, the elder queen ate the banana and threw away the peel. When the younger queen asked for her share, she said, “I am very sorry. By mistake I have eaten up the banana myself”. The younger then became very sad and picked up the peel and ate it.

2. Heroine takes birth in non-human shape:

In due time, both the queens gave birth to children—the elder one to a boy and the younger to a duck (a₆). The king was awfully embarrassed at the younger queen’s giving birth to a duck and asked her to live near the polluted garbage heap of the palace. The duck used to run after the mother and the queen also tried her best to keep it fed. She however, noticed that there was always a part missing from her own meal and she could not find out the reason for this.

3. Heroine is married:

‘Bihu’—the Assamese New Year festival arrived. On the eve of the Bihu, everybody washed his dirty clothes in the river and also took a good bath. The younger queen also washed her hair and body. At noon, when there was nobody in the river, the duck came to the river. It looked around to see if there was anybody in
the river, then took off its duck covering and appeared a lovely girl. She jumped into the river to bath. A prince, who was angling a little away on the other bank of the river, happened to notice her (B4). He was charmed by her beauty and her long black hair, that was sparkling in the river. One of her long hair floated away and the prince picked it up. After taking bath, the girl again put on the duck covering and left.

The prince returned home and refused to take meal (C). When his father came to know that he had refused to take meal, he asked him why he was unhappy. The prince said, "I'll have my meal only if I get to marry the lovely girl inside the duck which I saw on the other bank of the river". As the prince was adamant to what he said, the king had to promise to give what his son wanted. The prince took his meal. Next day, the king sent his men to search for the duck of his son's description. They came to know that one such duck was there in another king's palace on the other side of the river. They offered the king a handsome price for the duck and the latter, having got an opportunity to dispose off the object of his embarrassment, gladly sold it off. The younger queen did not know anything about this. The duck was brought to the palace and the marriage was performed.

4. Heroine's spouse meets helper:

The duck was kept in a cage in the house of the prince. This marriage made the queen mother very unhappy. Out of love for her son, at mealtime, she used to send rice and excellent curries to him. But the prince could
never had a full meal, as someone used to eat up most of it. This was reported to the queen mother. She sent him to a clever old woman for consultation. The old woman, after hearing him, said, "One day keep hiding behind the door and find out who eats up your meal". (D²). The prince did accordingly and found that it was the girl inside the duck who came out and ate the meal and again went back to the duck (E²). The boy reported this to the old woman. She said, "My boy, get some curds in a cup, a mat and a hand fan, and keep a fire of rice husk burning. Then remain hidden behind the door. When the girl will sit at the meal, immediately burn the duck covering in the fire. The girl will then move around with burning sensation in her body. But don’t get worried, just lay her down on the mat, rub the curds on her body and fan her. She will be alright after some time" (F²).

5. Heroine is transformed into human shape and wins spouse:

The prince did accordingly. When the duck covering was thrown into the fire, she cried out and lost her senses. The prince did as instructed and she got back her senses. They passed the night in happiness (K³). Next day, when his parents came to know about this, they became very happy. They again organised their son’s marriage and invited the duck princess’ father and mother. Her mother could not believe her luck. Everyone was happy, specially, the mother of the duck princess (W°).

(Goswami 1980 : 267-70)

Functions : a⁶ B⁴ C D² E² F² K³ W°
Morphological analysis of the other two tales in this pattern is given below with the summery of the text.

Tale no-2 The Ow-Princess

1. Introduction: Heroine takes birth in non-human shape:
   A king had two queens. Both were pregnant. One day, both of them gave birth to their children—the elder queen to a boy and the younger queen to an ‘ow’ (‘ow’—a round shaped sour fruit, Botanical name—Dillenia indica Linn) (a⁶). The younger queen threw away the ow, but it came back again to her.

2. Heroine is married:
   One day, at noon time, when nobody was around, the ‘ow’ went to the river and a beautiful girl came out of it and jumped in the river to take bath. After taking bath, the girl again went into the ‘ow’ and went back. A prince, angling near by, saw everything (B⁴). Charmed by her beauty he decided to marry her. Although at first his parents laughed at his proposal but he was adamant and forced them to arrange his marriage with the ‘ow’ (C).

3. Heroine’s spouse meets donor:
   The prince kept the ‘ow’ in his bedroom. His mother used to send his meal every night to his bedroom. He ate one part of the meal and kept another part for the morning. Once he was asleep, the girl inside the ‘ow’ came out and ate the meal. The prince was very much surprised at this. One day a beggar woman came to him and said that it was the girl inside the ‘ow’ who ate the meal. She told him to keep a paddy-husk fire ready and some curd and a banana mixed in a pot.
When she would come out of the 'ow' covering, he should immediately burn the covering in the fire and apply the curd and banana mixture on her forehead. Then the girl would be alright (D² E² F²).

4. Heroine is transformed to human shape and wins spouse:
The prince did accordingly and got back the princess and their marriage was consummated (K⁵). The king organised his son's marriage and invited the parents of the "ow" princess to the marriage (W°).

[Bezbaroa 1993 (1911) : 12-13]

Functions : a⁶ B⁴ C D² E² F² K⁵ W°

Tale no-3 Panesai

Move-1

1 Introduction:
An old woman lived with her only son-in-law in a village. One day, the son found a duck-egg and gave it to his mother. The old woman kept the egg on a shelf in the kitchen.

2. Heroine takes birth from non-human source:
The egg in the kitchen hatched and a beautiful girl came out of it (a⁶). She hid herself in the shelf during the day time, and when the woman was not at home, ate the old rich in the kitchen and cooked new rich. Again she hid in the shelf. This was going on for some days.

3. Heroine is accepted as a family member:
One day, the woman noticed that some body ate the rice in the kitchen and prepared new rich (B⁴). She made a plan. Next day, she told in a loud voice to her neighbours that she was going to a far away place and
requested them to keep an eye on her house. Saying this she hid behind the door (C). Like other days, that day also the girl came out from her hiding place thinking that the woman was not at home. As she was about to eat the old rice, the old woman appeared in front of her (F⁰). The girl told her everything and the old woman allowed her to live in her house as a family member (K⁵). She was named ‘Panesai’ and the old woman introduced her to others as her daughter.

Move-II

1. Heroine’s foster brother proposes to marry her :

The old woman’s son grew up to be a young man and he wanted to marry Panesai (C¹). His mother tried to convince him not to marry her, but he didn’t listen. The woman helpless, organised the marriage with out the knowledge of Panesai (A¹⁶).

2. Heroine meets donor and receives magical agent :

On the day of the marriage Panesai was preparing a paste of pulse and turmeric (to be applied on the groom’s body) on the river bank when an old beggar woman came to her and asked for some pulses. Panesai refused to give saying that she was preparing a paste for her brother’s marriage. The woman asked who was the bride. When Panesai said that she did not know who was the bride, the woman said that she (Panesai) was the bride (B⁴). Panesai became afraid and asked the woman what to do (C). The woman advised her to ride in a boat of reed with an oar of reed in the pond behind their house and not to come ashore when called. At night she should stay in the stump of the tree on
the shore of the pond (D² E² F²).

3. Heroine rejects marriage proposal:

Panesai went to the pond and did accordingly (G²). Inspite of the pleadings of the woman and her son, she did not come ashore and remained in the boat at day time and stayed in the stump of the tree at night. Thus she rejected the marriage proposal (K²).

Move-III

1. Heroine’s hiding place is discovered:

One day, the woman’s son was angling sitting on that stump of the tree. He could not catch a single fish. Somebody from inside the stump started teasing him on this. On being teased repeatedly, he cut the stump into pieces. Panesai was hidden in one piece (a⁶).

2. Heroine is given shelter by same donor:

The same beggar woman came and asked the boy for one piece of the stump to use as firewood. The boy refused and the woman picked up the piece that was lying in mud and took home. She cleared the piece and kept it on the shelf. Panesai was hiding in the piece (B⁴). She used to come out when the woman was not at home, ate the old rice and prepared new rice. One day she was caught. The woman allowed her to stay in her house. During day time, Panesai became a duck and at night transformed to her original shape and slept with the woman (C).

3. Heroine is transformed to human shape and accepts previous marriage proposal:

One day, the woman’s son was playing marble with his friends in the courtyard of that beggar woman. The
duck was nearby and once it took away the marble played by the boy. The boy asked his mother to bring the duck for him. The duck was purchased and given to the boy. He kept the duck in his bed room. One day, another beggar woman came and told him that the duck was actually Panesai. She advised him to pretend to be asleep that night. When she would come out of the duck covering, he should burn the covering in paddy-husk fire and apply oil and water with lemon juice on her head and fan her with a hand fan. She would be alright (D² E² F²). He did accordingly and the duck became a beautiful girl, Panesai. He married her and lived happily (K⁴ W⁰).

[Bezbaroa 1993 (1911) : 58-61]

Functions :

Move-I \( \rightarrow a^6 B^4 C F^8 K^4 \).

Move-II \( \rightarrow \zeta^1 A^{16} B^4 C D^2 E^2 F^2 G^2 K^3 \).

Move-III \( \rightarrow a^6 B^4 C D^2 E^2 F^2 K^4 W^0 \).

Realisation of the main sequence 'Heroin is transformed into human shape and wins spouse':

A look in the way by which the main sequence of these tales, i.e., heroine is transformed into human shape and wins spouse' is realised as that this is realised through the heroine's spouse or future spouse. In the first part of the third tale, the heroine of these tales is ant through out the tale. However, the apparent lack of action from heroine has not stood on the way of the liquidation of the lack. She rm in non-human shape and occasionally comes out of her nona covering (or sometimes, transforms to human shape in the ring itself). Her future spouse happens to see her in the human and is enchanted by her beauty and wants to marry her. He also
observes her going into the non-human covering again and yet marries her or attempts to marry her (despite the objections from his mother) in her non-human shape. However, the marriage is not consummated. Then, a donor enters the scene (in the form of an old woman / a beggar woman) and gives him tips to transform the heroine into human shape. The heroine’s spouse does accordingly and she is transformed into human shape. The marriage is again solemnized and the heroine wins spouse. In this entire process of transforming the heroine into human shape, the heroine does not do anything, she lies passive. Her spouse or the future spouse, as advised by the donor, does everything to transform her into human shape. It can also be said that, in doing so, he liquidates his own lack — lack of a human bride to consummate his marriage. He is attracted to the heroine in human shape but marries her in non-human shape and his marriage remains unconsummated. In this way, these tales can be studied from the heroine's spouse's point of view also (as his 'lack of a human bride—its liquidation'). However, as the plot of these tales rotated around the heroine, these tales have been classified as feminine tales. Moreover, psychoanalytical interpretation of such tales attests that these are feminine tales concerned with attainment of sexual maturity.

The plot of the third tale is different from the other two. In this tale, the heroine transforms to human shape in the beginning of tale itself of her own. Her future spouse proposes to marry her in human shape, which she rejects with the help of a donor. In this part of the tale, her future spouse plays the role of villain, as he wants to marry her forcefully without her knowledge. The heroine rejects the marriage proposal and again transforms to non-human shape. But, she (in her non-human shape) keeps on hanging around her future spouse and he brings her home. He transforms her into human shape of another donor and then marries her. This time, she meekly accepts his proposal, without an iota of protest.

The non-human shapes that the heroine takes birth in or assume are:
—a duck (tale no 1 and 3),
—a ‘ow’ (tale no 2)
—an egg (tale no 3).

In all these tales, the heroine’s spouse happens to see her in human shape, but marries her or attempts to marry her in non-human shape. To transform her into human shape, he burns her non-human covering in a paddy-husk fire and then applies some healing / cooling lotion on her body and she retains her human shape. It has been observed that, although she comes out of her non-human covering occasionally, she cannot discard it once for all. She has to go into it again. To retain her in her human shape, her non-human covering is to be burnt in fire and to soothe her burning sensation, a cooling agent is to be applied on her body. The cooling agent used in these tales is either a mixture of curd and banana with lemon juice or oil and water.

However, the heroine’s spouse achieves this with the help of a donor. The donor gives him all the tips. Therefore, the heroine’s spouse transforms the heroine into human shape through a donor. After the transformation, she wins spouse.

As said earlier, these tales are tales of ‘disenchantment’. Through transformation, the heroine is disenchanted (‘freed from a spell) and she gets a human shape. The heroine’s spouse eliminates from his partner certain abnormal properties. As after Apo, these are stories about how the heroine’s spouse frees his partner from a spell turning her into (at times) an object (Apo, 1995 : 82).

(a) Characters and Roles

Four types of characters playing four different roles can be discerned from these three tales. The characters are: Heroine, Heroine’s partner, Donor, Villain and Heroine’s benefactor. The characters and their corresponding roles are as follows:

1. Heroine:
—daughter of a younger queen (tale no-1 and 2)
—a girl, whose parentage is not known (tale no-3)

2. Heroine's partner:
—a prince (tale nos. 1 and 2)
—a boy, son of the woman in whose house the heroine gets shelter initially. (tale no.3).

3. Donor:
—an old woman (tale no-1)
—an old beggar woman (tale nos 2 and 3)
—another old beggar woman (tale no-3).

4. Villain:
—the son of the woman in whose house the heroine gets shelter initially. (move II in tale no : 3).

In the third tale, it has been seen that two different donors help the heroine and the heroine's partner in two entirely different situations. In the first situation, the donor helps the heroine in evading and rejecting the marriage imposed on her. In the other situation, another donor appears and helps the heroine's partner in transforming the heroine into human shape and thereby marrying her. This is a rare instance of observing two different donors in the same tale.

Apart from the above characters and roles, a few minor characters are observed in these tales, like the 'sannyasi' giving the magic banana to the two childless queens (tale no 1). However, these have no morphological relevance.

(b) Helping Agents

In these tales it has been observed that certain objects help the heroine's partner in transforming the heroine into human shape or her getting rid of an imposed marriage and these objects have been termed as 'helping objects'. These are:
—a paddy-husk fire (all the tales).
—a mixture of curd and banana paste (tale nos 1 and 2)
—a mixture of oil and water (tale no 3)
—a hand fan (tale nos 1 and 3)
—a boat and an oar of reed (tale no 3)
—a stump of a tree (tale no 3)

In the first tale, the holyman gives a magic banana to the childless queens, by eating the peel of which the second queen gives birth to the heroine. However, this magic fruit has no morphological relevance in the tale.

An observation on the general structure of the tales discussed above shows that there are four common episodes in these tales. These are: 'Heroine takes birth in non-human shape', 'Heroine is married'; 'Heroine spouse meets helper'; and 'Heroine is transformed into human shape and wins spouse'. The plot of the third tale differs in some directions, this tale has certain additive episodes like 'Heroine gets shelter and accepted as family member'; 'Heroine rejects marriage proposal and gets shelter in benefactor's house and 'Heroine is married after transformation'. In all these tales the donor plays an important role. The plots of the tales are simple, except the third tale, which is a bit complex.

(vi) HEROINE WINS SPOUSE AND OVERCOMES VILLAINY OF FALSE BRIDE

Tales classified in the pattern 'Heroine wins spouse and overcomes villainy of false bride' describe how the heroine of these tales is about to be married to a king or is married to a king or a prince ('wins spouse'), and just before the solemnization of the marriage ceremony or while going to her spouse's house after the marriage ceremony, faces villainy from a fake/false bride (the villain) and overcomes it. Either just before the marriage or on the way to her spouse's house after the marriage, the heroine (the bride) is replaced by the villain herself or with her daughter (the villain's). The false bride present herself or is presented
to the spouse (the king/prince) dressed in the real bride’s (the heroine’s) clothes and ornaments. Initially the spouse takes the false bride as the real one and does not suspect anything. The victimised heroine also follows the villain to her spouse’s house, however in the reverse role (may be as the attendant of the false bride), and tries to convince her spouse about the forgery, but does not succeed. At her spouse’s house, she succeeds in convincing her spouse about the fraud with the help of her helpers. Her spouse discovers the truth, punishes the villain and accepts her. Thus the heroine wins spouse and overcomes the villainy of false bride.

The false bride (the villain) is mostly the heroine’s trusted maid or her daughter, and in some cases, a demoness in the shape of the heroine. The heroine of these tales is a young, beautiful, charming, tender, innocent and simple girl, who does not know anything evil. She easily believes others and her this nature invites trouble for her. The villain takes advantage of her this nature and easily deludes her. However, her trusted aids come to her rescue and help her. With their help, the heroine succeeds in exposing the villainy of the false bride and winning her spouse back. Although initially the spouse takes the false bride as the real one, however, in some cases, the spouse is suspicious from the beginning and this leads to the discovery of the truth.

These tales are tales of greed. The villain, driven by greed, takes advantage of the simplicity and innocence of the heroine and easily dupes her. However, the truth prevails and the villain is exposed and punished.

The plot of these tales is simple and is similar to the later part of the plot of the tale ‘Tula aru Teja’, classified in the pattern “persecuted heroine overcomes villainy” (Pattern no-1). However, the plot of the later tale is complex. Here the heroine faces villainy from her stepmother from the beginning. First her mother is victimised in the hands of her
co-wife (the heroine’s stepmother) and the heroine is left to the mercy of her stepmother. However, with the help of her victimised mother, the heroine is married to a king and goes to her spouse’s house. After some time, she comes to visit her parental home (on the invitation of the stepmother) and there she faces villainy from her stepmother. She is transformed to a bird and her step sister substitutes her and goes to her spouse’s house. The rest of the plot of the tale follows in the similar way as the plot of the tales included in this pattern.

We have our materials, three tales that can be classified in this pattern. The tales are:

1. King Seven-Horned (AT 408 (iv), 403).
2. The tale of the Dolls
3. The Banana Flower Princess.

We have taken the tale ‘King Seven Horned’ as the representative tale of this pattern. Attempts have been made to identify the identical pattern of sequences in these tales.

Morphological analysis of the tale ‘King Seven Horned’ is given below with its full text.

Tale No-1. King Seven Horned

1. Introduction:

   There was a king, named Seven Horned. His name does not imply that he had seven horns—it was only his name. He was very kind and virtuous. In another kingdom, there was a beautiful and accomplished princess named Bholadai. The king’s marriage was arranged with this princess. The celebration began seven days before the wedding. On the wedding day, King seven horned reached the bride’s place at the auspicious moment to tie the nupital knot with Bholadai.

2. Heroine faces villainy:
When the groom arrived, the womenfolk of the bride’s house went out to receive him ceremonially. The bride was dressed in her bridal dress and ornaments and kept sitting among some women. As soon as the women heard about the groom’s arrival, they all rushed out to see the groom, leaving the bride alone with only her maid. Princess Bholadai was a simple and innocent girl, and like others, she also wanted to have a glimpse of the groom. She asked the maid how she can see the groom. The maid advised her to exchange their dresses and to go out in her (the maid’s) dress (τ), which the princess did (θ). But, as soon as the princess went out of the room, the women returned and thinking the maid in the princess’ wedding dress to be the princess, took her out to the place of the wedding ceremony. The princess did not get time to exchange her dress and so sat by the side of the false bride. The maid did not say anything and got married with the king (A). After the marriage, the bride and the groom were given a ceremonial farewell. All the time, the princess tried to tell other’s about the maid’s villainy (B), but could not do so. When the ‘bride’ was carried in a litter to the groom’s palace, she also followed her on foot (C).

3. Heroine overcomes villainy through helper:

Princess Bholadai had a pet myna (a kind of talking bird) Which kept flying over the litter and kept saying, “My darling Bholadai has to walk while that hussy is being carried in a litter’. But nobody paid any attention to the bird. When the bridal party arrived at the groom’s palace, Bholadai found an opportunity and whispered
in the maid’s ear, “Give me my clothes now”. But the maid-bride shouted, “Be off! Don’t disturb me.” The princess had to shrink back. The night came. The princess was tired and went to sleep on a hard mat just outside the king’s bedroom. She was not able to sleep and at every stage of the night, she would ask her myna, “my myna what stage of the night is it?” The bird would answer; “One stage,” “Two stages” and so on. King seven homed heard this conversation and said to his bride, “Princess, won’t you call out to the bird?” So, the false bride called out, “Myna what stage of the night is it?” The bird snapped, “O you phlegm-eating maidservant, you are sleeping in a king’s bed, while my darling princess in sleeping on a hard mat. How do you dare to talk to me?” The king was surprised to hear this and said to his wife, “What the bird is saying?” The maid said, “Nothing. The bird is the maid’s pet and therefore loves her.” The king, however had his suspicious and asked the bird to explain everything. The myna (F9) then revealed the villainy of the maid to the king. He realised everything.

4. Heroine wins spouse :

The king then accepted Bholadai as his wife (K4). He immediately cut off the head of the maid (Ex, U), and thereafter lived happily (W°).

(Goswami 1980 : 225-27)

Functions : η¹ θ¹ A¹² b⁴ C ↑ F⁹ K⁴ Ex U W°

Morphological analysis of the other tales in this pattern are given below with their summery.

Tale no : 2 The tale of the Dolls
1. Introduction:

A rich merchant had two wives—one favourite, the other neglected. The merchant's neglected wife had one very beautiful daughter, named 'Rupahi' (literally, 'beautiful'). One day, a king, while going on hunting, saw Rupahi and was attracted by her beauty. He approached Rupahi's father and submitted his proposal to marry Rupahi. Reluctantly Rupahi's father agreed to the king's proposal and they were married. After the marriage, the king left for his palace and after seven days, sent his royal litter and many servants to Rupahi's house to take Rupahi to his palace. Rupahi's father didn't give anything to Rupahi. Her mother gave whatever ornaments she had and also the maid and her daughter that her father gave her in her marriage, to Rupahi to serve her. The maid's daughter's name was Jetuki.

2. Heroine faces villainy:

Rupahi, the maid and her daughter Jetuki went to the palace in the royal litter. On the way, Rupahi felt thirsty and the maid gave her some bitter water soaked with leaves of neem (\(\zeta^1\)). When Rupahi asked for sweet water, the maid asked Rupahi to give her ornaments to her in return of sweet water (\(\eta^1\)). Rupahi was feeling very thirsty and gave her ornaments to the maid for water (\(\theta^1\)). In this way, the maid took all the ornaments and clothes from Rupahi. Then she dressed her daughter in Rupahi's clothes and ornaments and sent her to the king in the litter as Rupahi (\(A^{12}\)). She threw Rupahi out of the litter and she fell in a ditch, wearing only
one cloth in her waist. Next morning, the king’s priest, on his way to the garden to pluck flower for the ‘puja’ saw Rupahi in the ditch and gave her his ‘chaddar’ to wear. Rupahi, wearing the chaddar, came out of the ditch and told the priest everything (B4) who took her to the palace (C).

3. Heroine overcomes villainy through Helper:
When Jetuki (the false bride) saw Rupahi in the gate, told the king that she (Rupahi) was her mother’s maid send to serve her. Rupahi was asked to live in the servant’s quarter. However, from the beginning, the king had doubts in his mind and observed Rupahi the whole day. At midnight, he went to the servant’s quarter where Rupahi was living and peeped through the wall. He saw that Rupahi opened a casket that she brought from her mother’s place with her, and thirty two dolls of very small size came out of the casket (F0). The dolls started serving Rupahi by combing her hair, by washing her feet, etc. and also discussed among them the villainy of Jetuki and her mother. Some of them accused the king of not recognizing his real wife. Some of them wanted to punish Jetuki. But Rupahi asked them not to do anything saying that she has accepted everything as the writing of fate. Hearing this, the king realised everything and went inside. The dolls had no time to hide and one of them told everything to the king.

4. Heroine wins spouse:
The king recognised Rupahi, brought her to the palace (K4) and killed Jetuki (Ex, U). After this, they lived happily (W2).
1. Introduction:

A prince had a very poor friend. One day the prince went to his friend’s house for lunch. After the lunch, the friend gave the prince a banana flower as gift, but asked him not to open the flower till he reached his house.

2. Heroine faces villainy:

However, the prince became very curious to know why his friend asked him not to open the flower on the way, and opened it. A very beautiful girl came out of the flower and the prince became so fascinated by her beauty that, he immediately married her. He asked her to sit on a bench on the bank of a pond and wait for his servants and litter to take her to the palace. Then he hurried to his palace to send litter for her. A demoness was watching everything from the pond. The moment the prince left, she approached the girl and addressed her as her cousin. She expressed her love to the girl and wanted to see her ornaments and clothes and asked her to remove these one by one and show her. The simple girl believed her and did as the demoness said. The demoness gave her a torn cloth to wear and the girl removed her last cloth and wore the torn cloth. The demoness wore all the ornaments and clothes of the girl and pushed the girl to the pond asking her to be a lotus flower chanting some ‘mantra’. The girl
immediately turned to a lotus flower and the demoness sat on the bench waiting for the royal party to be taken to the palace as the bride. After some time, the prince came himself with a big party of men to take the princess home. He thought the demoness to be the bride and took her home. He saw the lotus flower, plucked it and took it with him (B4C). At home, he kept the flower on the head stand of his bed.

3. Heroine overcomes villainy:

After dinner, the prince and the demoness bride went to sleep and immediately she was fast asleep. However, the prince had doubts about his bride and was unable to sleep and kept awake in the bed. At midnight, when everything was silent, the banana flower princess came out of the lotus flower and started telling her sad story to the earthen lamp. She described how she was duped by the demoness, and when her story was over, she again began to go inside the flower. But before she could enter the flower, the prince (F6) got up and caught her.

4. Heroine wins spouse:

After this the prince locked that palace from outside and went to another palace to spend the night with the banana flower princess. He accepted her as his wife (K4). Next morning, the prince got the demoness killed with the help of seven elephants (Ex, U). The prince lived happily with his wife (W°).

Functions: γ1 δ1 ε1 ζ1 η1 θ1 A11 B4 C F6 K4 Ex U W°.

Realisation of the main sequence 'Heroine wins spouse and overcomes
villainy from false bride':

A look at the way by which the heroine of these tales realises the main sequence, that is, she 'wins spouse and overcomes villainy from the false bride' shows that she realises it with her own effort win the help of some helpers. In these tales she plays an active role in exposing the false bride and overcoming the villainy from her. In doing so, she gets help of some helpers. The nature of villainy in these tales is the substitution of the heroine. The docile and innocent heroine, after being duped, follows the villain to her spouse's house and attempts to get her right full position back. Although she tries to contact her spouse immediately after the forgery takes place, she fails. She takes shelter in her spouse's house and at night discusses the villainy with her helpers. Her spouse overhears this, questions her helpers or the heroine herself and comes to know about the forgery. The heroine's spouse plays an important role in exposing the villainy of the false bride. It is he who recognises the real bride (the heroine), punishes the false one (the villain) and is reunited with the heroine. Thus the heroine wins spouse and overcomes the villainy of the false bride. Let us see how this is accomplished.

1. In the first and the second tale, the heroine's helpers, the bird 'myna' and the thirty two tiny dolls respectively, discuss the villainy of the false bride. The spouse overhears, questions them and they tell him everything. The spouse then punishes the false bride and the heroine overcomes the villainy from her and wins spouse.

2. In the third tale, the heroine herself describes her sad story to the earthen lamp and her spouse hears it. He catches the heroine and comes to know everything (about the fraud) and punishes the villain.

Characters and Roles:

Four types of characters playing four different roles appear in these alse. They are:


1. Heroine:
   —princess (tale no-1).
   —daughter of a merchant (tale no-2).
   —the banana flower princess (tale no-3).

2. Villain:
   —the heroine’s maid (tale nos 1 and 2).
   —the demoness (tale-no-3).

3. Donor:
   —a bird myna (tale no-1).
   —thirty two tiny dolls (tale no-2).
   —an earthen lamp (tale no-3).

4. Heroine’s partner:
   —a king (tale nos 1 and 2).
   —a prince (tale no-3).

An observation on the general structure of these three tales reveals that there are three common episodes in these tales. These are: ‘Heroine faces villainy from false bride’, ‘Heroine overcomes villainy’ and ‘Heroine wins spouse’. There is no additive episode in any of the tales. False bridehood is the motive of these tales.

(vii) HEROINE OVERCOMES VILLAINY FROM CO-WIVES AND THE ANXIETY OF GIVING BIRTH TO A CHILD

Tale classified in the pattern ‘Heroine overcomes villainy from co-wives and the anxiety of giving birth to a child’ describe how the heroine of this type of tales overcomes villainy from co-wives and the anxiety of giving birth to a child. The heroine gives birth to male child, but her co-wives replace the new born babies with some objects. The heroine’s spouse believes his other wife’s tale that his youngest wife (the heroine) gives birth to non-human objects, so is inauspicious. She is driven away from home. Then she overcomes the villainy with the help of her own children through the help of a donor) and thus overcomes the anxiety of
giving birth to a child (as initially, she also believed that she has delivered only non-human objects, not human child).

We have in our corpus of Assamese feminine tales, two tales that can be classified in this pattern. The tales are

1. The Cat’s Daughter (Religious tale + AT 707)
2. The Golden Bird (AT 707)

The heroine of the first tale faces misery right from her birth. She is born to a non-human mother (a cat). Her real mother commits an immoral act and is cursed by her pet cat. As a result, the fetuses in the mother and the cat’s belly get interchanged. The heroine and her sister are born to the cat and their real mother gets two kittens. Though their cat mother loves them, but they are deprived of human upbringing. Even one day, the cat mother is also killed. Both the sisters are married—to a water prince and a king. The heroine (the one married to the king) faces villainy from co-wives in the form of replacing babies with some objects. However, with the help of the water prince, she overcomes the villainy and at last she enjoys happiness.

The initial part of this of tale resembles certain religious tales that follow ‘violation=punishment’ pattern. The heroine’s mother commits a sin by blaming the cat, and thus violates the religious norms. She is punished (through giving birth to kittens, the cat in this instance is acting as an agent).

Morphological analysis of the first tale is given below with its text.

The Cat’s Daughter

Move-I

1. Introduction :
   A man had a pet cat whom he loved very much. The cat was pregnant. At that time, his wife was also pregnant.

2. Heroine’s mother violates norms and is given punishment :
The cat wanted to eat fish and said to the wife of the man, “I want to eat fish”. The lady said, “Where from I shall give you fish? If you bring fish then only I can cook and give you.” Hearing this, the cat started stealing or robbing fish from other’s houses and bring to the lady. But the lady ate the meat of the fishes herself and gave only the bones to the cat (Violation). The cat never got fish to eat. This angered her and she cursed the lady, “Let whatever is in my belly go to her and whatever is in her belly come to mine.” After a few days, really, the cat gave birth two girls and the lady to two kittens (‘punishment’)

Move-II

1. Heroine is brought up by cat mother:
   The cat somehow brought the girls up (a⁶). Everyday she went out in search of milk and fish for the girls. After a few years, when the girls grew up, one day, they asked the cat, “Mother, how would we come to know if somebody kills you? What should we do in such a situation?” Their foster mother planted a ‘tulsi’ plant and placed a pot of milk near the ‘tulsi’ plant, and said, “If somebody kills me, then this ‘tulsi’ plant would become pale and the pot of milk would become black. Then you go in search of me”. After a few days, the plant became pale and the milk in the pot black. The girls knew that their mother had been killed and they started weeping (B⁴). They started from their house in search of her (Cᵀ).

2. Heroine is married:
   After walking for some distance the younger sister felt
thirsty and the elder sister went to a river to bring water for her. When she was about to take water, the water prince came out and said to her, “If you give me the ring in your hand, then only you can take water, otherwise not. She thought water was needed more than the ring, gave the ring to the water prince and brought water for her sister. After drinking the water, her sister again sent her to the river to bring the ring back. But, this time, the water prince took her (the elder sister) to the river bed and married her. The younger sister came to the river bank in search of her sister and not finding her there, started weeping. After some time, a merchant (F6) came that way and seeing beautiful girl sitting there alone, took her home and married her (K4 W9).

Move-III

1. Heroine faces villainy from co-wives:

   The merchant already had two wives. However he loved his new young wife more than them. This aroused their jealousy (mot.) and they thought how to poison his mind against his new wife. The new wife became pregnant and they made a plan (ξ'). In the time of her delivery, they covered her eyes with a cloth (η3 θ3), took away the baby boy that she had delivered, put it in a pot and abandoned the pot in the river (A10). They told their husband that she had delivered a ‘Dheki-thora’ (the teeth of the paddy husking pedal). In her next pregnancy also, she delivered a baby boy. But her jealous co-wives repeated their villainous act (η3 θ3 A10 repeated) and reported to their husband that she had, this time, delivered a gourd. The merchant believed
them and considered his third wife inauspicious. He built a hut in the garbage heap and banished his third wife there. She lived there amidst untold misery (B4 C).

2. Heroine overcomes villainy and the anxiety of giving birth to a child:

On the other hand, her elder sister, taken away by the water prince, came to know that the two baby boys abandoned in the river, were the children of her sister and she brought them up (§). One day, while the merchant was on the way on business trip, somebody stopped his boat in the middle of the river. The merchant tried his best to remove the boat, but could not. Then somebody called to him from the water, “If you agree to organize a feast and tell when you are going to organize the feast and leave your stick and bag of betel nut here, then only your boat would be free” (D1). Having no other way to come out, the merchant fixed a date to organize the feast at home and left his stick and bag of betel nut there (E1). The boat became free and he reached home. The aunt of the boys described to them their story—how they (she and their mother) were born to a cat, how she was married to the prince of river, how their mother was married to the merchant and how they were abandoned in the river by the merchant’s other wives and brought up by her. She asked them to tell everything to the people who would come to attend their father’s feast. On the day of the feast, the boys came to their father’s house with the stick and the bag of betel nut (F1). They went straight to their mother’s hut in the garbage
heap and asked her for a glass of water. Their mother thought that they were laughing at her, and said to them, “Why are you laughing at me? Those people are coming to the feast. You also go there and eat whatever you get.” Then they identified themselves to her and told her everything. They took rest in her hut and went to the feast (G²). Somebody informed the people gathered in the feast that two men had visited the woman in the garbage heap and after taking their meal there have come to the feast. They asked the two men to identify themselves. Hearing this, the two brothers arose immediately and said to the people, “The woman whom we visited is our mother.” Then the people asked the merchant to tell what he knew about them. The merchant said that he did not know anything. The people then asked the two men to tell them what they knew about the woman. The two brothers requested the people to listen to them attentively and then told them everything. After finishing their story, they showed them the merchant’s stick and the bag of betel nut. The merchant was surprised to hear all these and he sighed. He identified the stick and the bag of betel nut to be his. The people realised that all these happened due to the jealousy of co-wives and did not raise any uproar. They attended the feast and went home. The merchant brought back his third wife from the garbage heap and embraced his two sons (K⁴). He cut the ear and nose of the other two wives and threw them away from home (Ex, U). After this, the merchant lived happily with his wife and two sons (W²).
Tale No-2. The Golden Bird

Move-I.

1. Introduction:

A king, while making his daily rounds in the capital, one day, overheard three daughters of a launder talking among themselves. Two of the sisters desired to be married to the king’s attendants, while, the third one wanted to marry the king himself. The king, hearing their desire, married the third sister and got the other two married to two of his attendants. Now, the two elder sisters had to serve their younger sister, who had become the queen. This aroused their jealousy to her, and they determined to ruin her happiness (Mot.).

2. Heroine faces villainy from sisters:

The queen became pregnant, and the king asked the other two sisters to look after her ($\zeta^1$). The queen gave birth to a baby boy, but the sisters hid the baby and told the king that the queen had given birth to a “dekithora” (‘Tooth of the husking paddle’) ($A^{12}$). Though feeling very sad, the king believed them. In the next year, the queen gave birth to another baby boy, and this times the sisters replaced it with a puppy ($A^{12}$ repeated). The queen gave birth to a baby girl in
the third year, and the sister replaced it with a puppy (A\textsuperscript{12} repeated). The king could bear no longer, considered his queen inauspicious, and banished her to a distant place (B\textsuperscript{4}C)

Move 1.1 :

1. Introduction :

The king had a childless gardener, who was an accomplice to all the evil deeds of the two sisters. They hid the babied in his house. In course of time, they all grew up and considered the gardener to be their father.

2. Heroine's child procures magic agent :

One day, the gardener fell seriously ill (a\textsuperscript{6}), and the physician declared that, if anyone could bring him a 'golden myna' with a melodious voice, the gardener would survive, else, he would die (B\textsuperscript{4}). The elder brother decided to go in search of the golden myna (C), and set out of home (↑). On the way, he met a sadhu, who, after coming to know about the boy's object of quest (D\textsuperscript{2} E\textsuperscript{2}), advised him to tread carefully, as he was virtually proceeding towards death. He advised him to move ahead, and as soon as his horse became unable to move farther, he should abandon the horse and throw a stone ahead. The place where the stone would drop, was the place where the object of his quest lies. (F\textsuperscript{2}). But, under no circumstances, he should look back, else, he would die. The boy went ahead as instructed by the sadhu, entered a forest (G\textsuperscript{2}) fell of deadly ghosts and sprits, who were making dreadful sounds. Out of fear, he looked back once, and fell dead. When he did not
come home, his brother went in search of him, met the sadhu, entered the forest and got afraid. He also looked back once, and fell dead. Then, their little sister went, (B^4 C↑ repeated met the sadhu and entered the forest. She closed her ears tightly and went ahead (D^2 E^2 F^2 G^2 repeated). Finally, she saw a golden myna with a melodious voice, caught her and put it in a cage. The bird began to sing melodiously, and her both dead brothers got their lives back. At home, their father also became well (K^5). They returned home with the magic bird (↓ W^0).

Move-I.

3. Heroine overcomes villainy and the anxieties of giving birth to a child:

One day, the king, while passing in front of the gardener's house, saw a beautiful girl plying there. He became curious about her, approached her and wanted to visit her house. The girl went home and told the myna everything. The bird advised her to bring the king home next day. Next day, the king went to the gardener's house along with the girl. There, he was treated well and given a golden cucumber to eat. Surprised, the king wanted to know how could a cucumber plant could produce a golden cucumber, then, the bird (F^9) immediately told the king that if a woman could give birth to a 'dhekithora', a pussy or a puppy, then a cucumber plant also could produce a golden cucumber. The king could not understand anything. Next, he was given golden rice to eat. He again wanted to know about the golden rice, and the bird told him
same thing. Now, he started realising the things and asked the bird to tell everything. The bird told him everything. The king realised his mistake, embraced his sons and daughter (K₄) and recalled his banished wife. He punished the exposed villains to death (Ex,U), and lived happily thereafter (W²).

(Sarma 1992 : 43-46)

Functions :
Move-I→ξ¹ A¹² B¹ C F³ K⁴ Ex U W².
Move-I.1→α⁶ B¹ C ↑ D² E² F² G² K³↓ W₀.

The scheme of the move is :

\[ \begin{align*}
\xi¹ & A¹² B¹ C \quad F³ K⁴ Ex U W². \\
\alpha⁶ & B¹ C ↑ D² E² F² G² K³↓ W₀.
\end{align*} \]

An observation on the morphological analysis of the tales reveals the following.

1. In the first move of the first tale, we observe a case of giving birth to kittens by a woman caused by immoral acts and a curse. In this move, a woman is punished for committing immoral acts and a cat is rewarded with human offsprings. The cat here becomes an agent of punishment. This move resembles certain religious tales that follow 'violation-punishment' pattern (see Religious tales in chapter IV). This move is a preparatory move, a story which makes possibility of giving birth to animal offsprings believable. An additional story related with the main story. This move does not conform to Propp's scheme and can be said as an addition to the Proppian lore.

2. In the second move of the first tale, after the death of the cat, her daughters go out in search of her. As a result, they meet the donor of the next move and both the daughters are married. It is intriguing that in this move we notice that actions prepare ground for donor's action in the next move.
3. The second tale is of ‘embedded move combination’. Before the first move is terminated, another interruption move has begun. In this move, the magic agent is procured by which the villainy of the first move is liquidated.

4. The first move and the third move of the first tale and the second tale involve villainy concerned with child birth. In the first move of the first tale, the protagonist commits an immoral act, and as a result, she gives birth to kittens. In the third move of the first tale and the second tale, the jealously of the co-wives results in replacement of newborn babies with some non-human object (like ‘Dheki-thora’ and ‘gourd’, puppy and pussy). These incidents cause great anxiety to the mother. Bhattacharjee observes that in such Assamese tales, psychologically, feminine anxieties of giving child birth is a central psychological issue (Bhattacharjee, 2000 : 79). Therefore, this pattern has been classified as ‘Heroine overcomes villainy from co-wives and the anxiety of giving birth to a child’. This anxiety is explicit in these tales.

Realisation of the main sequence ‘Heroine overcomes villainy from co-wives and anxiety of giving birth to child’:

A look in the way by which the heroine of these tales realises the main sequence, that is, she overcomes villainy from co-wives and anxiety of giving birth to a child, shows that she realises this through her children with the help of a donor. Her misery starts with the co-wives committing villainy by replacing her new born babies with some non-human objects. Her husband believes his other’s wife’s tale that she has given birth to non-human objects (even she also believes) and throws her in the polluted garbage heap. However, her children (abandoned in the river by the co-wives) are rescued and brought up by the sister married to the water prince/given shelter by the accomplish of the villain. In the first tale, the water prince compels her husband to agree to organize a feast and leave his some items as proof of identity. This is done and in the feast, her
children publicly exposes the villains and rescues their mother (the heroine) from the villainy committed to her. In the entire tale, the heroine is victimized and she plays no role in liquidating her miseries. The two objects that the heroine’s husband had to leave with the water prince and later help in exposing the villainy of the co-wives as well as in rescuing the heroine are:

— a stick
— a bag of betel nut.

With these two items, the heroine’s children prove the innocence of their mother and expose the villainy of the villains.

In the second tale, the heroine overcomes the villainy through her child. Here, her perpetrators are not her co-wives, but her own sisters, married to grooms inferior to her’s in statue and position (which motivates the villainy). As the plot of the tale is similar to the plot of the other tale, it has been included in this section. Here, the victimized heroine’s child procures the magic agent (the golden ‘myna’) in the interrupted episode, and through this magic agent, rescues the heroine.

(a) Characters and Roles

Four types of characters playing four different roles appear in this fate. They are: Heroine, Villain, Donor and the Heroine’s partner (spouse). The roles are distributed as follows:

1. Heroine:
   — the cat’s daughter. (tale no. 1)
   — a launder’s youngest daughter married to a king. (tale no. 2)

2. Villain:
   — the co-wives (tale no. 1)
   — heroine’s sisters, married to her spouse’s attendants (tale no. 2)

3. Donor:
   — the water prince (tale no. 1)
   — a sadhu (tale no. 2)
4. Heroine's partner:
   —the merchant (tale no. 1)
   —a king (tale no. 2)

The heroine's foster mother (tale no. 1), the cat, although a non-human being, plays a dominant role in the tale. She plays the role of the agent through which the protagonist of the first move is given the punishment for violation the accepted norms.

(b) Magic Agent

In this tale the magic agent observed is the magic bird—the golden myna with a melodious voice. It performs two functions in the tale—first it revives the dead brothers to life and then cures the ailing gardener; and it helps the heroine in reuniting with her spouse and children.

A look in the structure of the two tales reveals that the tales have two common episodes. These are: 'Heroine faces villainy from co-wives' and 'Heroine overcomes villainy and anxieties of giving birth to a child.'

The first tale has three additive episodes: 'Heroine's mother violates norms', 'Heroine is brought up by cat mother' and 'Heroine is married'.

(viii) HEROINE RESCUES SPOUSE

Tales classified in the pattern 'Heroine rescues spouse' describe how the heroine of these tales rescues her spouse from some miseries. Her spouse, mostly a prince, faces miseries linked with his birth. He has a life token, a magic object (mostly a necklace), which is to be kept in water all the time. Till the object is in water, he lives, it is out of water and he dies. This secret is known only to him and his mother. In some cases, by the time he grows up, his mother dies. The villain (mostly the stepmother) comes to know about the secret and she remove the magic object from water. The boy dies and his dead body is kept in a house (a palace) in the forest by his father (the king). The villain keeps the magic object in water at day time and the boy gets back his life. At night, she takes it out of water and he dies again.
The heroine of these tales are destined to have a dead man as her spouse. She meets the boy (in his 'live' condition) and marries him. However, she discovers him to be dead at night. She comes to know about the secret of his life from him. She approaches the villain, wins her heart through good-behaviour and cleverness, and retrieves the magic object. She throws the object in water once for all and rescues her spouse from this misery of life and death.

The tales in this pattern bear the philosophical overtone of writings of fate. The heroine, as destined, is married to a dead husband, but changes it by giving back his life.

We have four tales in this pattern with more or less similar plots. The tales are:

1. What is Fated to be (AT 412).
2. A Dead Husband (AT 437)
3. Avanti Konwar (AT 437)
4. The story of the Oldman's Daughter and Her Dead Husband.

We have taken the tale 'What is fated to be' as the representative tale of this pattern. Attempts have been made to identify the identical episodes of the tales and to construct a uniform scheme for the pattern.

Morphological analysis of the tale 'What is fated to be' is given below with its full text.

Tale no.1 What is Fated to be

1. Introduction:

There was a king and he had two queens. He had no child. His younger wife used to pray lord Mahadeva for a child. Pleased with her devotions, the god at last appeared in front of her. He asked, "What blessing do you desire"? The queen replied, "My lord, a child to perform our last rites." The god said, "How can I give you one? You are not fated to have any child." The
queen wept and pleaded. The god at last yielded, but said, “Take this string of beads—this is your child. Keep it in water all the time, and the child that you are going to have will live. As soon as you take out the string he will lose his life.”

The queen threw the string of beads into a tank. Soon after she gave birth to a child. The child grew up to be a handsome youth. The king thought of his son’s marriage.

2. Heroine’s future spouse faces villainy:

Meanwhile, the elder queen somehow came to know about the mystery behind the birth of the prince (\(e^1\)). The king ordered to catch fish from the tank and the elder queen came to know about it (\(\zeta^1\)). She said to the king, “These fish are dear to me. I want to see each fish as it is caught” (\(\eta^1\)). The king agreed and asked the fishermen to show her each fish that was caught (\(\theta^1\)). Each fish was brought to her and she examined it by pressing it with her fingers and then allowed it to take away. One day, a large fish was brought to her and she felt something hard in its belly. She had the belly opened and there found the string of beads. She picked it up and wore it on her neck. The prince lost his life (\(A^{14}\)). Next day he was to have got married.

Neither the king nor the prince’s mother knew that the string of beads had been taken out of water. The sorrow-stricken king ordered his men to clear an area in a forest and build a walled establishment there. A fine house with all amenities needed by a living man was
build. The king placed the dead prince in that house and locked the gate.

Now the elder queen began to wear the string at night but, put it in a pitcher of water in the daytime. The prince too got back his life during the day and lost it at night. When he was alive, he washed, cooked and ate and even tried to come out. But he could not open the gate. At night, he lay dead on his bed.

3. Heroine enters the scene and is married to the victimised man.

Now, the wife of Bidhata (God of Fate), very late in her life, gave birth to a girl child. She was very happy to have the girl child and requested her husband to see that her daughter would be married into a royal family and that she would lead a happy life. Her husband made his calculations and found that though the girl would be married into a royal family, but she would have a groom who would be dead. ($)

The girl grew up to be a beautiful young woman. Her mother consulted her daughter’s horoscope to see a groom for her. But she found that a dead husband was written for her daughter. She became very annoyed with her husband, who wrote the fate of everyone and determined good husband to other’s daughters, but wrote a dead husband for his own daughter. She thought that she would not yield to fate. Instead of giving her daughter to a dead husband, she would give her to a tiger. But Bidhata pleaded, “What can I do? She can have only whatever is written on her forehead.”

Next day, Bidhata’s wife took her daughter and entered a forest. There were many wild animals in that forest.
If an elephant came, she would leave her daughter right there and herself watch behind a tree. The animal would do no harm to the girl, only sniff and go away. If a tiger appeared, same thing happened. No animal would harm her. At last there was a fire. The mother left her daughter in the fire and herself escaped. But the fire also didn't do anything to her. At last she thought, what is destined is going to happen. While roaming in the forest, they came upon a large house surrounded by a high wall. They wondered who lived there. As the girl touched the gate, it opened and girl stepped in. Immediately the gate closed. The mother could not go inside, she, however asked the girl to see what was inside.

The girl went forward and saw a handsome prince walking in the garden. The latter was also surprised to see the girl. He asked, "Who are you? Are you a spirit"? The girl replied, "I am Bidhata's daughter. I came with my mother, but she could not get in, she is still there outside the gate." They came to the gate, but by this time, her mother disappeared. So, the girl stayed with the prince. Meanwhile, it became dark and the prince lost his consciousness. She put him in his bed and came out. Her mother was there. After hearing what happened, her mother said, "Ah, my child, we can't escape what is destined. There is no use of my staying here. I am going back." When her husband heard what happened in the forest, he said, "Go back after some days and see what you find."

The prince and the girl lived in the house as husband
and wife and had a boy child born to them. But the process of the prince's 'living and dying' continued. When the child became a few years old, he reached the gate and it opened of its own accord. Suddenly, one day, the prince remembered what his mother said about the string of beads and the secret behind it. He discussed the matter with his wife, and she decided that it was the jealous stepmother who had secured the string and that she put it in water in the day time and took it off at night (B⁴). She decided to retrieve the string (C) and left for the palace with her child (T).

4. Heroine rescues spouse:

She approached the king and said, "I am looking for a job." The king replied, "I can employ you. But you do not have to look after children as I am childless." She said to the king, "Your Majesty, let this be your child." The king liked her son and felt affectionate towards him. As she worked in the palace, she allowed her child to be familiar with the elder queen (the stepmother). She coached him like this, "My child, move about with her, sleep with her and ask for that string of beads she wears in the evening."

Though the boy asked for the string, the elder queen did not give it to him. One day, however, she allowed the child to wear it for a while. But, as soon as he got it, he ran off. His mother took it from him and threw it in the tank (F⁸). Then she reported everything to the king and said, "This is your grand son, and his father is alive now in the forest." The prince was already alive in the forest (K⁹). The king got back his son and
punished his elder queen (Ex, U). Thereafter they lived happily (W°).

(Goswami 1980 : 179-83)

Function : ει ζι ηι θι Αι Βι Σι Τι Φι Κι Ει Υι Β°

Morphological analysis of the other tales in this pattern is given below with their summery.

Tale no. 2. A Dead Husband

1. Introduction:

Bidhata (God of fate, Destiny) determines the fate of all creatures the when his sister gave birth to a girl would have all good things in her life except that she would be married to a dead husband. This prophecy saddened his sister and she took the child and came out of her home. She wandered here and there and entered a forest.

2. Heroine is married to a dead 'spouse:

The girl was tired of walking and became very thirsty. The mother searched water here and there and came upon a large palace in the middle of the forest. They went up to the gate of the palace and called out to the inmates. Nobody answered. The girl wanted water badly and started pushing the inmates. Nobody answered. The girl wanted water badly and started pushing the gate. Suddenly the gate opened and the girl was carried inside by the force of her push, but immediately it came back and closed again. The mother could not go inside. The child wept and went inside the palace. She saw a handsome young man there, who said her not to be afraid. He also said that by the evening he would be dead, but would be alive again in the morning. She
stayed there, who said her not to be afraid. He also said that by the evening he would be dead, but would be alive again in the morning. She stayed there, and after a few years, she got married with that young man (a6).

3. Heroine learns the secret of spouse’s life:
   After one year of their marriage, they had a son. One day, when asked by his wife why he had to die every evening, the husband told his story. He said that he was a prince. But as his life portended some evil or mishap, a necklace (given by divine power) was put on his neck. The necklace was not to be transferred from his neck and put on by anybody, lest he would die. This was known only to his mother. After her death, his stepmother noticed the necklace and stole it from his neck. He died and his father erected this big palace there with all amenities and kept his dead body there. The stepmother removed the necklace from her neck in the morning and hid it in a pitcher of water and the prince regained his life in that palace. She again wore it in the evening and the prince lost his life. When he was alive, he could not open the gate of the palace and come out. His wife came to know the secret of his life (B4) and decided to retrieve the necklace. Next morning she went to the palace with her son (C1).

4. Heroine rescues spouse:
   In the palace, she got herself employed as the queen’s (the stepmother) maid. One evening, the queen asked her to kill lice in her hair. The child was playing nearby. Suddenly she pinched her child and he started crying.
She requested the queen to give the sparkling necklace in her neck to the child for a while to play. She had already won the trust and confidence of the queen by her good work. Reluctantly the queen removed the necklace from her neck and gave it to the child. But, she ran away with the necklace and the child in her arm to the palace in the forest (F°). There she gave the necklace to her husband and he got back his life (K°). One day, his father (the king) happened to come that way and he entered the palace. He saw his son playing with his wife and son. His son told with his wife and son. His son told him everything and showed him the necklace. The king came back and got his wife killed (Ex, U). Then he brought back his son, daughter in law and grand son and lived happily (W°).

(Goswami 1980 : 176-79)

Functions : a° B° C ↑ F° K° Ex U W°

Tale no 3 Avantikonwar

1. Introduction :

A rich king had two wives—the elder one neglected and the younger wife his favourite. For many days the king had no children. The elder wife used to worship lord Mahadeva. Pleased with her devotion, one day the god appeared in front of her and blessed her with a son. He also gave her a necklace must be with the boy any time and it should not be transferred to anybody, lest he would die. The queen had a handsome boy. She used to put the necklace on the prince’s neck at day time and put it in a pitcher of water at night time. The boy grew up to be sixteen years old. However, one
day, his mother died suddenly. The king brought up the boy with lot of love and care.

2. Heroine future spouse faces villainy:

The king's younger queen was jealous of the boy and she came to know about the necklace through the maid (C1). Next day, she went to the boy's room and pretended to be affectionate of him (η1). The prince also played with his stepmother (θ1). At night, the queen stole the necklace from the pitcher of water and the prince died (A1). The grief-stricken king built a large palace in the forest and placed all amenities needed by a living man there. The place where the palace was situated was known as Avantinagar and the prince as 'Avanti Konwar'.

3. Heroine enters the scene and marries a 'dead' spouse:

Meanwhile, the god of fate, 'Bidhata' had a daughter. He calculated her fortunes and determined that she would have a dead husband. This infuriated his wife and she came out of the house with her daughter. They entered a big forest. It was raining heavily and to take shelter, they went to a big house in the forest. The girl touched the gate of the house and it opened immediately and the girl went inside. However, the gate closed and her mother could not enter the house. The girl saw a handsome prince sleeping in a bed of gold. She tried to awake him, but he was sleeping. In the evening, the lamps and the lights of the house lit automatically and after some time, the prince awaked. He was surprised to see an unknown girl sitting there. They introduced to each other and got married. In the morning, the
prince died again. It was because the stepmother, out of fear of her husband, kept the necklace hidden in a pitcher of water at night time and the prince got back his life. During the day time, she wore it and the prince died. His wife came to know about this from him (B\textsuperscript{4}) and decided to retrieve it from the stepmother. She had a child and next day went to the palace with the child (C\textsuperscript{T}).

4. Heroine rescues spouse:

In the palace, she took the disguise of a female barber and requested the queen (the stepmother) to allow her to trim her nails and give massage. The queen allowed her and while doing so she won the heart of the queen by praising her. In this way, she became very close to the queen. One day, she coached her son to ask the necklace from the queen. The son, as taught, asked the necklace from the queen and when it was not given, started crying. Then she requested the queen to give the necklace to the boy for a while and the queen did. She ran to the palace with the necklace and gave it to her husband. (F\textsuperscript{8}) and he got back his life (K\textsuperscript{9}). Next day, the prince came to his father’s palace with his wife and son. His stepmother, seeing him alive, started to weep and asked for his apology. Then all lived happily (W\textsuperscript{O}).

[Hazarika 1991 (1968) : 69-75]

Functions : ζ\textsuperscript{1} η\textsuperscript{1} θ\textsuperscript{1} A\textsuperscript{14} B\textsuperscript{4} C \uparrow F\textsuperscript{8} K\textsuperscript{9} W\textsuperscript{O}

The last tale in this pattern 'The story of the oldman’s daughter and her dead husband' (Sarma 1992 : 53-54) is a variant of the first tale in this pattern 'What is fated to be'. The only difference is that the heroine
in this tale is an oldman's daughter. Hence, morphological analysis of the tale is not presented.

Realisation of the main sequence 'Heroine rescues spouse :

A look in the way by which the heroine of these tales realises the main sequence, i.e., she 'rescues her spouse' from the misery of 'life and death', shows that she rescues her spouse with her own efforts, determination and cleverness. She learned about the source of his misery from him, retrieves it from the villain and puts it there where it is supposed to be. The source of the heroine's spouse's misery is his life-token (often a necklace) which is to be kept in water or should be with him and not transferred to anybody. The villain steals it and used it of and on. When the life token is not used, the villain keeps it in water. As a result of this, the heroine's spouse gets back his life or loses it again. The heroine after learning this determines to retrieve the life-token from the villain. She approaches the villain and wins her heart through her good behaviour. Then through her child, she puts her hand on the object (the life-token) and runs off with it. After retrieving the object, she throws it in water or gives back to her spouse. Her spouse gets back his life and is relieved from the misery of dying after a regular interval. The life token is either be to kept in water all the time (tale nos 1, 3 and 4) or to be with him (tale no 2). In rescuing her spouse, the heroine either liquidates the villainy committed to him (tale nos 1, 3 and 4); or liquidates her own lack (tale no 2) of marrying a 'dead' husband, thereby also liquidating the villainy committed to him. An interesting aspect observed in tale no 3 is that, in this tale, the villain asks apology for her misdeeds and she is excused, she is not punished.

(a) Characters and Roles

Three types of characters playing three different roles have been observed in these tales. The characters are : Heroine, Villain and Heroine's spouse (partner). The roles are distributed as follows :
1. Heroine:
   —daughter of ‘Bidhata’ (tale nos 1, 3)
   —daughter of ‘Bidhata’s’ sister (tale no 2)
   —daughter of an oldman (tale no 4)

2. Villain:
   —the heroine’s spouse’s stepmother (all the tales)

3. Heroine’s spouse (partner):
   —son of a king (all the tales).

Apart from these roles, the heroine’s spouse’s father (the king) plays a minor role, in preserving the son’s dead body in the palace in the forest and also punishing the villain (tale nos 1, 2 and 4)

(b) Magic Agent

Magic agent plays a very important role in these tales. The magic agent observed in these tales is the life-token of the heroine’s spouse, in the form of a necklace. His life is preserved in this necklace and it is to be kept in water all the time (tale nos 1, 3 and 4) or with him (tale no 2). Violation of this leads to the death of the heroine’s spouse.

An observation on the general structure of these tales reveal that there are three common episodes in these tales. These are: ‘Heroine’s spouse faces villainy’, ‘Heroine’s enters the scene and is married to the victimise man’; and ‘Heroine rescues spouse’. There is no additive episode in the tales. The tale ends with the heroine rescuing the spouse.

**RELIGIOUS TALES**

(For Religious tales, see chapter IV)

We have four religious tales in our corpus of Assamese feminine tales. These tales are taken from the collection *Satha Baratar Sadhukatha* (Sarma, 1992).

The tales are:
1. Tale of ‘Sato’, the Cat.
2. Tale of Spotless Basudev.

These tales fall in the sub-type ‘God repays and punishes’ sub-type or religious tale. There are three more tales in this collection which can be classified as religious tales. But these three tales are not analysed here.

In original text, all the four tales begin as “There was a merchant”. This perhaps throws some light into the religious atmosphere prevalent in the affluent house holds in Assam. The four tales discussed have been collected by the collector (Sarma 1992) from a religious place (Kamakhya Dham in Kamrup district, Assam), told in the context of the ‘Sathvrata’ current at that place.

After making attempt to analyse the above four tales in the Proppian scheme, it has been observed that they do not conform to Propp. We observe certain ‘functions’ (according to Propp) in these tales, but they do not perform in way in these tales as they do in the proppian scheme. Nevertheless, it is possible to break these tales into component parts and we have termed these component parts as ‘morphological sequence’. As these tales are religious tales, so, the religious overtone is distinctly indicated in these morphological sequences. The tales bear some similarity with Dundes’ American Indian materials (1964).

We have taken the tale ‘Sato, the Cat’ as the representative tale of the class of religious tale (in our materials). While morphologically analysing the tales, the use of episodes or pattern of sequences have been dispensed with.

Morphological analysis of the tale ‘Sato, the Cat’ has been given below with its complete text.

Tale no-1 ‘Sato’, the Cat
A merchant lives with his wife, son and daughter-in-law. He had a pet cat, named ‘Sato’. His daughter-in
law used to do all the cookings.
One day, he brought home seven fishes and asked his
daughter-in law to cook them. However, his daughter-in
law, while cooking the fishes, ate all. When the
merchant saw no fish in his plate while taking the
meal, he era are the fishes? I can see only the bones
but no fish.” His daughter-in law slowly replied, “One
fish has gone away from my hand while cleaning it,
another while washing, one while frying and the rest
have been eaten by Sato.” (Violation) Hearing this, the
merchant became angry on Sato and said to him, “Get
out from here.” The cat became angry on the daughter-
in law and went to heaven to complain to the goddesses
against the woman. Hearing Sato, the goddesses became
infuriated on the woman and said to Sato. “The
merchant’s daughter-in law has discredited you, we shall
also discredit her as baby eater.”
At that time, the merchant’s daughter-in law was
pregnant. After a few days, she gave birth to a male
child. The women of the village came to see the baby,
but nobody could see the baby either in the mother’s
lap or beside her. The goddesses had already taken
away the child to heaven before anybody could see it.
Not seeing the baby, the village woman started
discussing among them, “The merchant’s daughter-in
law is a baby-eater” (Punishment)
The woman gave birth to six male childs, but all were
taken to heaven by the goddesses. She gave birth to
the seventh baby. The goddesses did not take this baby
to heaven. All the rites connected with birth were
observed by the merchant’s house hold. After six months, the ‘Annaprasanna’ (first rice giving ceremony) of the child was arranged. In the time of the ceremony, the child passed urine on all the food items prepared for it. The invitees started discussing, “What kind of a boy he is?” The merchant’s daughter-in-law (the mother) pleaded the people not to tell him anything. The ceremony was again to be started. But at that time, the goddesses came down from heaven with all the six boys taken by them. They told the merchant, “O Merchant, you have arranged the ‘annaprasanna’ of your youngest grand son. Without arranging the ‘annaprasanna’ of your elder grand sons, how can you arrange for the youngest? So arrange for all the seven together. We are giving you your grand sons and taking away our Sato. Your daughter-in-law had discredited our Sato as ‘fish eater’, we have discredited her as ‘baby-eater’” (explanation)

(Sarma 1992:33-35)

—Morphological sequences :
Violation—Punishment—Explanation

Tale No-2 Spotless Basudev

A merchant married a beautiful girl. After his marriage, he had to go away on business trip (Absention). He thought that in his absence, his wife may develop illicit relation with some other male, so, he put her on top of a sixty yard tall tree and left (Interdiction). After a few days, his mother organised ‘Vrata’ of goddess ‘Opnigouri’ and asked her daughter-in-law to come down of the tree to take part in the ‘vrata’. But the
daughter-in-law refused to come down of the tree remembering her husband's words and did not take part in the ‘Vrata’ (Violation—of religious duties). This infuriated the Sun-god and he mixed his sperm in her food and she became pregnant by eating that food. She gave birth to a boy—named ‘Basudev’ (Punishment—from the perspective of the tale). After some months, her husband returned home and seeing the boy, called for a public meeting to try the matter. In the meeting, the sun god came down and explained the whole thing the woman's husband and the people gathered for the meeting (Explanatory function) and took away the boy with him.

Morphological Sequences:

Absention—Interdiction—Compliance leads to violation of religious duties—Punishment—Explanation.

Tale no-3 The Maid Servant and the Lady

A merchant's wife and her maid servant used to observe 'Vrata' of goddess together. However after the 'Vrata' is over, the Merchant's wife, instead of putting the banana leaf used for the 'Vrata' herself in water, used to do it through her maid (Violation—of religious duties). After a few days, her husband came back from business trip and asked his wife to welcome his boat to the shore. She welcomed the boat, but the boat stucked in the middle of the river (Punishment). Then the maid welcome it and the boat came to the shore. This surprised everybody. The goddesses came down from heaven and told the merchant that as his wife was proudy and did not put the banana leaf herself in
water, she was given this punishment. After this the wife herself put the leaf in water and the boat also came to shore (Reward).

(Sarma 1992 : 38-39)

Morphological sequences :
Violation—Punishment—Reward.

Tale no-4 The Grinding Slab and the Stone
One day, a merchant’s daughters-in law, after grinding spice in the slab, left the grinding slab in open sun. The sunrays became strong and the slab started shouting, asking to take it away from sun. It also told that whoever would take it away from sun, it would give him (her) a boon to become sixteen years old (Task). The merchant’s wife was cooking inside the house. Hearing the slab’s shouting, she came out and took the slab inside, away from the sun rays (Task accomplished). The slab gave her the boon to become sixteen years old and she immediately became sixteen year old again (Reward). However, her sons and daughter-in law were surprised and amazed to see her in the new shape.

(Sarma 1992 : 40-41)

Morphological sequences :
Task—Task accomplished—Reward.

(i) OBSERVATIONS
An observation on the morphological analysis of the above four tales reveals the following :

1. These are heroine oriented ‘violation punishment—reward’ stories. The heroine violates the religious norms or duties by committing immoral activities, and are punished by the divine bodies. The last tale is, however, of ‘Task-Task accomplished—reward’ pattern.
2. In the first tale, the heroine (the merchant’s daughter-in-law) commits a grave immoral act by violating the religious norms, giving discredit to the pet cat that it has eaten all the fishes. The cat is a favourite of the goddesses in heaven. Moreover, the cat is considered a sacred animal in the Indian society. Therefore, the woman is given a befitting punishment by the goddesses (as baby eater).

3. In the second tale, the heroine (the merchant’s wife) although she has not violated the interdiction imposed upon her by her husband, however, she has violated her religious duties by not taking part in the ‘Vrata’ of the goddess. Consequently she suffers misery. She gives birth to a child in her husband’s absence—a thing her husband feared most. The birth of a son to her is a kind of punishment from the tale’s perspective. The main morphological pivot of the tale is violation of religious norms and punishment.

4. In the third tale, the heroine (the merchant’s wife), although she observes the ‘Vrata’ of the goddess, but she is too proudy to put the banana leaf in water herself and does it through her maid. Thus she violates her religious duties as her observation of the ‘Vrata’ is not complete and she is deprived of the fruit of her observation of ‘Vrata’. On the other hand, her maid gets the fruit. This is a sort of punishment meted out to her by the goddesses. When she put the banana leaf herself in water, she gets the fruit—reward.

5. The fourth tale is of ‘Task—Task accomplished—reward’ pattern. The heroine (the merchant’s wife) accomplishes the task (of keeping the grinding slab away from the sun) and is rewarded (by making her a sixteen years old again).

(2) Characters and Roles

From the morphological analysis of the above four tales it appears that only two sets of characters are important and vital in these tales. These are: Heroine and the divine bodies that give the punishment to
her (tale nos. 1, 2 and 3) and the heroine and the task setter that rewards her (tale no. 4). The roles are distributed as follows:

1. Heroine:
   —a merchant's daughter-in-law (tale no. 1)
   —a merchant's wife (tale nos. 2, 3, 4)

2. Punishment giver:
   —goddesses (tale nos. 1 and 3)
   —Sun god (tale no. 2).

3. Task setter:
   —a grinding slab (tale no. 4).

The heroine's father-in-law in the first tale and the spouse in the second tale also play an important role. In the first tale, the heroine's father-in-law brings the fishes that start all the trouble for the heroine. Then he throws the cat out of the house. In the second tale, the heroine's husband puts his wife on top of a sixty yard tall tree and she does not come down to observe even her religious duties, which causes miseries to her.

An observation into the structure of the tales reveal that the tales are of 'violation of religious norms or duties—Punishment' and 'Task—Task accomplished—reward' pattern. The tales are short, the morphological sequences are few.

**NOVELLA**

Tales included in the novella or romantic tale are complex tales of diverse nature having in common their realistic tendency. In construction, this category of tales has the same composition of the magic tale, but the magic or supernatural element plays a lesser or minimum role. Heroes and heroines tend to be simple people and they are often identified by individual names. Similarly, the story told in a novella takes place in the real world at a definite time and location rather than in an imaginary world. Hero and heroines do not seek their luck beyond human
expectations and limitations, although their evil fate may sometimes take them away from their homeland. Like the protagonists, the antagonists of this category of tales are also ruthless human beings, not monsters and demons. Their cruelty also bears a human motive. Similarly, except for Divinity and Devil, hardly anything super natural is present in these tales as such, we don't encounter any ‘donor role’ in these tales. This sub class of tales has been assigned with the numbers AT 850-999 in the Aarne-Thompson tale typology.

Themes of the novella are more adventurous, sentimental and pathetic than wonder tales and more emphasis is given on human qualities like cleverness, wit, wisdom trickery, endurance and patience than heroism. The themes of novella are varied, ranging from the winning of a princess' hand to the taming of a shrewish wife to winning happiness. There are also tales of the slandered, innocent, banished woman, who either suffers patiently till her innocence is proven or takes revenge herself.

The sources of romantic tale are literary. Popular traditions absorbed from different story collections like Indic, Persian, Arabic, as well as biblical, classical and medieval romance literature with Renaissance story books. Therefore, these tales reflect the philosophy and religious ideals of Buddhism, Islam, Judaism and Christianity, and also the topography of the world as it was perceived in different cultures (Linda Degh 1972: 66-68). We have in our corpus of Assamese feminine tales, five romantic tales or novellas. They are:

2. The Youngest Son (AT 881*,923B).
4. Tale of a Sannyasi (AT 896) (This tale has a variant in Devi Baruani 2003a (1934) : 149-59)

The second (Goswami 1980: 240-45) and the third (Bezbaroa 1968: 829-34) tale are the variants of the first tale. The only difference in the
tales is the beginning. Goswami has collected the first two tales from the same area, the informant's villages being five miles apart (Goswami, 1980: 315). In the second tale, the heroine has to leave home with husband to escape villainy from her husband's brothers as they (husband's brothers) grow discontented with them on the love and affection showered upon them by their father. Rest of the plot is exactly similar to the corresponding part of the first tale. The beginning of the third tale is more or less similar to the first tale—the only difference is that the heroine's father-in-law is a rich farmer with six sons.

Morphological analysis of the tale 'Whose Merits feed a person' is given below with text.

Whose Merits Feed a Person

Move-I

1. Introduction:

There lived a merchant. He had three sons and all were married. When he grew old, one day he called all his sons and daughters-in-law to sit by him. He then asked his eldest son, "My boy, whose merits have fed you?" The son replied, "Father, yours". The old man then asked his eldest daughter-in-law, "My daughter, tell me whose merits have fed you?" "Yours, father," she replied. The old man then put the same question to his second son and daughter-in-law and they also gave the same answer.

2. Heroine invites wrath of father-in-law:

the old man then put the same question to his youngest son and daughter-in-law. They replied to him, "Father, who can feed on whose merits? Our own merits have fed us". Their answer threw the old man into a fury. He roared at his youngest son and daughter-in-law,
“Leave my place immediately, you ungratefuls, get off this very moment”.
So, the young man, whose name was Normal and his wife, whose name was Narmi, had to leave home (a6).
3. Heroine gets shelter:
After walking a considerable distance, Nomal said to his wife, “Narmi, I am tired and thirsty and can go no more. Please see if you can find some food and water for me”. Narmi asked her husband to wait for her under a tree and proceeded towards a village (B4C). She reached a house and told an old lady, “Grandmother, my husband needs food and water immediately. Please give me something that I can feed him” The old lady and her husband had no children. Her husband told his wife, “Give her some rice with a bit of curd and sugar”. The old lady gave these to Narmi, But she also accompanied her to her husband (F6). When she saw Nomal, she felt affection for him. She said, ”We have no children of our own. You can come and stay with us as our children”. Nomal and Narmi liked the idea. So they followed the old lady to her house and started living there as their children (K4 W0).
Move-II
1. Heroine faces villainy:
One day Nomal said to his wife, “Weave two ‘endi’ chaddars (a kind of warm cloth). One will be for our new father and the other I shall use”. Narmi set her loom and the chaddars were ready. The cloths were so fine that nobody wanted to use them as wrappers and
kept them in the box. Now a friend of Nomal was about to go on a business trip. Nomal saw him at the river ‘ghat’ (landing) and asked, “Where are you going to ?” The friend replied, “I am going on a business trip. Why don’t you give me company?” “But I have nothing to carry to trade”. Nomal replied. But suddenly he remembered the two ‘endi’ chaddars in the box and decided to take them with him to trade.

So, he took the two chaddars and got ready to accompany his friend. When they were about to leave, Narmi said to her husband, “Please take the ring on my finger and let me have yours. If in that distant land you face some mishap, send the ring. I’ll leave as soon as I get it”.

Nomal and his friend left. They reached another country and went to the capital. He took the two chaddars in his hand and went on vending. A passer by examined the chaddars and finding them so good, took Nomal to the king. The latter saw the cloths and thought, “These cloths are so good, the weaver must be better” (εή). So he started asking Nomal questions about him and got all the information about him (ζή). Then he put Nomal in custody and called his boatmen. He asked the boatmen, “How good the weaver of these chaddars is ?” They replied, “your Majesty, the weaver is doubly excellent than her cloths”.

I promise you a thousand gold coins”, said the king. The boat men said, “We can do it. But we need the ring on the hand of the man”.

The king said, “very well, you will get the ring. I
shall reward you, but it is your responsibility to bring
her and put her in my palace".
The king went back to Nomal and said, “Let me have
your ring. I want to make another one like this”. He
took the ring from Nomal and gave it to the boatmen.
The latter went to Narmi and showed the ring to her
and asked, “Is this your ring?”
“Yes, it is”, She replied. “Your husband is having an
attack of dysentery. He has requested us to take you to
him” (q1). Narmi, hearing this, took leave of the old
couple and immediately left with the boatmen (θ1). They
reached the capital and the boatmen directly took Narmi
to the palace to fetch her to the king. The king shut
her in a room and went back to Nomal. He gave Nomal
back his ring, purchased the two chaddars at a high
price and allowed him to leave. Then he proposed to
Narmi to marry him (A16).

2. Heroine overcomes villainy but loses spouse:
Narmi gave up eating and drinking. She thought about
her husband and the danger from the king. She was
grieving and thinking what to do (B4C). Now, it came
on to midnight. Just then, four burglars came up to the
king’s palace. One of them went to the back of the
room where Narmi was and began to dig a tunnel to
enter into the palace. As he was getting into the hole
he had made, a woman asked from inside, “Who’s
that”? She lighted a lamp and the burglar was caught
by surprise. He hurriedly backed out and fled away
from there. Seeing the tunnel, Narmi thought these are
burglars, but they dared not to enter. So, she decided
to get out through the tunnel and escape.

Narmi came out through the tunnel and began to run following the burglars. The burglars thought that they have been pursued and began to run as fast as they could. Narmi also ran in order to avoid the king’s men.

It became morning and they reached the middle of a large field. The burglars now could see that their pursuer was none but a beautiful lady. They encircled her and began to quarrel among themselves, saying, “I saw her first, she’s mine”. There was quite a row now.

Narmi collected herself. She said to them in a sweet voice, “I am only one. How all four of you can have me? So, let me have a test so that I can choose one of you”.

They said, “O. K., but let us hear how you are going to test us”.

She pointed to a tall mango tree towards the west and said “You run and whoever will reach the tree first, I’ll marry him”.

The burglars set off at once. While they raced, Narmi ran in the opposite direction. When they reached the tree and looked back, the woman was nowhere to be seen (K⁴). They said, “Come, let’s find her and kill her”, and went looking for her.

On this said, the king found that the beauty had escaped digging a tunnel. He got furious with the woman, and putting on ordinary cloths, went out searching for her. By this time, Nomal reached his house but found Narmi not at home. After hearing from the old couple about the boatmen, he realised the villainy of the king and
went in search of her.

Move-III

1. Heroine again faces villainy:

Narmi ran and ran and reached a merchant's boat moored by the river. The merchant had been just back from a business trip. When he saw her, he asked, "Why have you been running through the fields?" Narmi answered, "I have lost my husband, I am looking for him". The merchant said, "Leave him, my dear. I have a lot of money. You will be my first wife. Please come to my boat". (A16).

2. Heroine overcomes villainy:

Hearing him Narmi thought that things were getting worse and worse (B4). She said, "Very well, I'll accept you as my husband, but I offer my prayers at this time every day. I must offer the prayers now" (C). "That's fine. What have I got to do now?" asked the merchant. Narmi replied, "I need some rice, some fruits, curds and sugar. If I can get these articles, I can perform my puja".

"Very well. Please wait here in the boat while I get these things from the village", said the merchant. Narmi asked, "Who else is there in the boat?"

"Only the boatman" replied the Merchant.

Narmi said, "I am only a woman and he may misbehave with me. So, Please give me your dress and you put on my chaddar and get the articles".

The merchant agreed to the suggestion and gave her his dress. He put on her chaddar and went to the village to procure the items.
Narmi put on his dress, got into the boat and ordered the boatman to take the boat off immediately from there. The boatman considered her as the merchant and obeyed her orders (K). When the merchant returned with the articles, his boat was nowhere to be seen, nor the lady.

3. Heroine gets back spouse:

Narmi’s boat reached a far away ‘ghat’. She ordered the boatman to anchor the boat there for the night and arrange food for them.

Next morning, the daughter of the king of that country came to the river ghat to take bath. She saw Narmi (in the disguise of a merchant) and was charmed with her beauty. She came home and said to her mother, “There is a handsome person camping on the ghat. Please arrange my marriage with him”. Her mother went to the king and expressed to him their daughter’s desire.

The king ordered his men to fetch the young gentleman camping on the ghat to him.

Narmi was brought to the king and he said to her his daughter’s desire to marry her. Narmi said, “I have no objection, but you will first have to give me a promise”. The king said, “Let me know what it is”.

Narmi said, “Your Majesty will have to look after the matter on which I am here”.

On receiving the king’s assurance, Narmi agreed to the marriage and the ceremony was solemnized. In the first night after the marriage, Narmi told her ‘wife’, “Sister I am also a woman like you. I am moving in the dress of a man only to find out my husband. Please do not divulge this to anybody. He is a nice person. I
met you while looking for him. When I get back him, he will also be your husband ". The king’s daughter agreed. Next day, Narmi said to the king, “Your Majesty, I need a sculptor to make an image of me”. A sculptor was found and Narmi asked the king to build a house for her on the river bank and also to provide her with some soldiers. The king gave her whatever she needed. The house was built. Then Narmi took off her male dress, wore woman’s dress and said to the sculptor, “Please make an image of me as I am”. The image was made and it was placed on the ghat. Narmi ordered the soldiers to arrest and bring to her whoever would be seen striking and knocking down the image.($).

Some days passed. Then first arrived the king who had purchased the ‘endi’ wrappers. He rushed to the image and was about to knock it down. He was immediately arrested and taken into custody. They came those four burglars. They also rushed at the image to knock it down. So they were also arrested. The Merchant who had wanted to marry Narmi was also seen rushing at the image. He was also arrested and taken into custody. Last came Nomal, his face emaciated and covered with a growth of beard. The unhappy man, seeing the image, started weeping. He was also taken into custody. Under Narmi’s orders, Nomal was given a wash and put in fresh clothes. Then she brought all the prisoners to the king’s court and said, “Your Majesty, my work here is over and now I must take your leave. But I have to tell you that I am a woman, not a man”. Then she pointed to Nomal and said, “that’s my husband” and
she narrated all she had gone through.
The king then dealt out justice in this manner. To the king he said, "you are a king, but you tried to steal someone else's wife, which is against 'Rajdharma'. You are to lose your life" (Ex, U).
Narmi said to the king, "If these burglars had not made the tunnel, I could not have come out. Their lives should be spared". So they were let off.
Narmi again said, "This merchant dropped his own affairs and cast his eye on me. But it was by means of his boat that I was able to escape. So let him go with his boat". The Merchant was allowed to leave. At last Narmi said pointing to Nomal, "This man is my husband Nomal. He now becomes the husband of your daughter as well".
The king agreed to Narmi's suggestion and in appreciation of her wits, put the crown on her head. But Narmi put the crown on the head of her husband. Now, Nomal became the king with two wives (W*).

4. Heroine meets relatives:
Narmi now wanted to bring her father-in law and mother-in law to the palace. She ordered her men to dig a tank and proclaimed on the day, the workers would be given whatever they wanted--food stuff or money. Men flocked and started digging. After the departure of Nomal and Narmi from their house, the parents of Nomal had fallen into bad and evil days. They and their sons and daughters-in law were passing through hard times. Hearing the announcement, they also came to earn some money by digging the tank.
Narmi keenly watched the workers to see if her in-laws also came to work. One day she saw a group of six workers working silently. She enquired about them and came to know that they were her in-laws. She had brought them home and asked them to wash and gave them new clothes to wear. Then she cooked a meal—similar to the meal that she had cooked on the day she had to leave home. She invited her in-laws to come for the meal. The old man was wondering why they were given so much honour and was afraid. Nomal Sat in the middle of them. The old man could not eat and tears trickled down his wrinkled cheeks. Narmi said to him, “I have asked you to eat, not to shed tears”.

The old man said, “It is because of grief that I weep”. Narmi said, “Where is the need of grief? I have taken pains to prepare the meal. You are only to eat, why do you grieve now?”

“Well, I had my youngest daughter-in-law whom I drove out of my house with my son. On that day, she had cooked a similar meal”. Narmi asked, “Whom did you drive out?”

“My youngest son and his wife”. “What were their names?”

“Nomal and Narmi”.

Nomal now recognized his father and fell on his feet. The old Man started weeping in joy. Narmi said, “Father, decide now whose merit feed a person”.

(Goswami 1980: 154-63)

Functions :

Move-I→ a 6 B 4 C 6 K 4 W 6.

Move-II→ ε 1 ξ 1 η 1 θ 1 A 16 B 4 C K 4.
Move-III→ $\zeta^1$ A$^{16}$ B$^4$ C K$^4$ Ex U W$^*$. 

Morphological analysis of the fourth tale is given below with the summery of the text. There is another tale in our sample (Devi Baruani 2003a(1934): 149-59) which portrays how a heroine overcomes adultery intelligently. The only difference in this tale is the episode of the heroine’s marriage.

**Tale No-2**

**Tale of a Sannyasi**

1. **Introduction:**

A virtuous man lived with his two wives. One day, a sannyasi came to their house. The man and his two wives looked after the holyman well. The sannyasi was very pleased with their devotion to him, and decided to stay for a few days in that house.

2. **Heroine faces threats of adultery:**

The man had to go away from home for one month ($\beta^1$), and asked the Sannyasi to look after his household. But, the Sannyasi was a man of unholy intention and set his eyes on the beautiful younger wife of the man ($\zeta^1$). One day, he asked her to elope with him, but she refused, saying that he was their guru and telling such things were sinful. He immediately changed his version, telling he was only testing her. Then he asked her to being soil from the crematorium at mid night without any cloth on her body, for his puja ($\eta^1$). Though she was afraid and got angered, but remembering her husband’s instructions to look after the sannyasi’s needs, she reluctantly agreed ($\theta^1$). Every night, she was doing this act till her husband returned home. The sannyasi told the husband that his younger wife was a witch, who used to go every night to the crematorium to dig
soil there, without any cloth on her body. The prove his point, he took the husband to the crematorium that night and showed him his younger wife digging soil there. The husband was now convinced that his younger wife was a witch, and wanted to kill her. But the sannyasi advised him not to kill her, but to abandon her, tying her hands and legs together. The husband did accordingly and abandoned her in a boat in the river (A). Though the wife pleaded her innocence but her husband did not pay any attention to this. Next day, the sannyasi also left the house, saying that he was going on a pilgrimage. His intention was to take away the woman.

3. Heroine overcome threats of adultery:

The boat with the woman, her hands and legs tied together, in it, started drifting in the river. A king, coming back from hunting, saw the boat and brought it ashore. There, he saw the beautiful woman with her hands and legs tied together. He immediately freed her, and came to know everything (B). That day, he could not get any animal, except an old bear. He realised the sannyasi’s villainy, and kept the old bear in the boat in place of the woman, and left the boat in the river (C). When the Sannyasi saw the boat, he became very happy and came to the boat to take the woman. But, the bear (F) immediately tore the sannyasi into pieces (K). The king took the woman to his home and married her (W).

Bezboroa 1991 (1912) : 46-48

Functions : \( \beta^1 \, \zeta^1 \, \eta^1 \, \theta^1 \, A^{16} \, B^4 \, C \, F^0 \, K^4 \, W^0 \)
An observation on the morphological analysis of the tales shows the following:

The first tale has two sets of villains, but their nature of villainy is the same—threat of forced matrimony \( (A_{16}) \). The punishment of the villains (move-II) is deferred to the next move. In this tale, there is no donor function. The heroine gets along alone without any donor and liquidated the misfortune faced by her herself. This is in line with the romantic temperament—the hero (ine) himself (herself) liquidates the misfortune.

In this tale the number of character are comparatively more than wonder tales (in the other two variants also).

The heroine strives to be reunited with her entire family. She is not satisfied with meeting her spouse alone, she arranges to be reunited with her entire family (even though once they ill treated her)

(i) REALISATION OF THE MAIN SEQUENCE

Realisation of the main sequence 'Heroine overcomes vilainy and proves her statment right' and the 'threats of adultery':

1. A look in the way by which the heroine of the tale realises the main sequence, that is, she overcomes villainy and proves her statement to be right, shows that she realises this herself with her intelligence, cleverness and presence of mind. She gets no help from any donor or helper, she applies her own capabilities to overcome the villainies (in the form of forced matrimony). The heroine possesses a strong personality—she does not speak in the same line with her brothers-in-law and sisters-in-law to please her father-in-law. She says the truth, invites his wrath and is driven away from home. From this onward, her miseries begin. But she overcomes the miseries applying from the palace through the tunnel along with the burglars and then fools them by asking them to run. Then she fools the merchant and escapes with his boat. Through her intelligence, she is reunited with her spouse, makes him the king, herself
the queen. She, then, through her meticulous plan, meets her relatives and proves to her father-in-law her statement to be right.

With the reunion with her family members, the heroine also liquidates the initial lack of driving her away from home by her father-in-law. In this sense, the tale is of 'lack-lack liquidation' combination with the intermediary moves of 'villainy-villainy liquidation'.

2. In the second tale, the villain is killed by the bear placed in place of the heroine. Here, the king (who marries the heroine later) plays the role of helper. After hearing the tale of woe of the heroine, he keeps the bear that he caught, in the boat in place of the heroine. When the villain approaches the boat, he is killed by the bear.

(ii) CHARACTERS AND ROLES

Five types of characters playing five different roles can be discerned from this tale. These are: Heroine, villain, Heroine's partner, Heroine's roles are distributed as follows:

1. Heroine:
   —the youngest daughter-in-law of a merchant (tale no. 1)
   —the younger wife of a man (tale no. 2)

2. Villain:
   —a king, who wanted to buy the clothes from the heroine's spouse (Move-II).
   —four burglars (Move-II). (all in tale no 1)
   —a merchant (Move-III).
   —an evil sannyasi (tale no. 2)

3. Heroine's partner:
   —the youngest son of a merchant (tale no. 1)

4. Heroine's benefactor:
   —an old couple (move-I).
   —a princess (move-III). (all in tale no 1)
   —a king (move-III).
—a king (tale no. 2)

5. Heroine’s relatives:

—heroine’s father-in law.

—heroine’s husband’s brothers and sisters-in law.

The animal that killed the villain in tale no 2 is a bear.

There are six episodes in the first tale. These are: ‘Heroine invites wrath of father-in law’; ‘Heroine gets shelter’; ‘Heroine faces villainy’; ‘Heroine overcomes villainy’; ‘Heroine Meets spouse’ and ‘Heroine Meets relatives’. The second tale has two episodes—‘Heroine faces threats of adultery’ and ‘Heroine overcomes threats of adultery’. 