In our corpus of Assamese folktales, we have 33 tales whose plots can be termed 'masculine' by defining the sex of the main protagonist of these tales, as emerged in the works of Volkov (1924) and Nikiforov (1927) (Apo 1995: 54). The main protagonist of these tales are male and accordingly, these tales have been classified as 'masculine tales'. Out of Nikiforov’s (1927) three subcategories of masculine tales: tales of procurement (of a bride); tales about difficult tasks; and tales about particular deceptions (skillful thievery, competition with someone), we have in our materials tales which resemble the first two plot categories. The Assamese plot pattern ‘Hero wins a princess’ in this study corresponds to Nikiforov’s ‘tales of procurement (of a bride)’. Similarly, the Assamese plot pattern ‘Hero fulfils father’s wish’ corresponds to Nikiforov’s ‘tales about difficult tasks’.

Holbek (1998 : 161, 417) distinguishes folktales into masculine and feminine tales depending on the gender of the main active character.

The 33 Assamese masculine tales in our corpus of materials have been classified into three classes.

These are: a) Wonder Tales, number of tales: 27; b) Religious Tales, number of tales: 3; c) Tales of the Stupid Ogre, number of tales: 3.

**WONDER TALES**

The number of Assamese masculine wonder tales in our corpus of materials is 27.

Eight plot patterns are discernable in these 27 tales. These are:

1. Hero marries princess.
Number of tales: 5
2. Hero is transformed into human shape and consummates marriage.
   Number of tales: 2
3. Poor hero wins fortune.
   Number of tales: 6
   Number of tales: 5
5. Hero and heroine meet tragic end.
   Number of tale: 1
6. Hero fulfils father’s wish.
   Number of tales: 4
7. Hero’s relatives face threats of life from monsters and the hero rescues them.
   Number of tales: 3
8. Hero overcomes misery faced in childhood.
   Number of tales: 1

Pattern number 1 and 3 have again been sub-divided into two sub-types each according to the theme and plot of the tales.

Pattern no.1:
   i) Hero wins and marries princess by performing Suitor’s tasks. No. of tales: 4.
   ii) Hero wins and marries princes through his cleverness and determination. No. of tale: 1

Pattern no.3:
   i) Poor hero wins fortune through his determination and intelligence. No. of tales: 4
   ii) Poor hero wins fortune after overcoming threats of life. No of tales: 2

The first five patterns of Assamese masculine wonder tales, the masculine religious tales and the tales of the stupid ogre have been discussed in this chapter. Pattern numbers 6, 7 and 8 of masculine wonder
tales have been discussed separately in another chapter (Chapter V)

(i) HERO MARRIES PRINCESS

Tales classified under this pattern describe how the hero wins and marries a princess. The heroes of these tales are common men, they are poor, but, nevertheless, they are intelligent, clever and courageous. At the end of the tale, they win princesses by virtue of their cleverness, courage, benevolence, good behaviour and sheer intelligence. They become rich, some even become kings. In other words, these are rags to riches stories. However, in winning and marrying a princess, the hero gets or takes the help of a magical agent, as described by Propp, or object that he procures from a donor, whom he meets in the course of the action of the tale. But, the hero’s primary object of desire or quest in these tales is not the bride (read ‘princess’). He wins and marries her in the course of the action. In some cases the hero even overcomes threats of his life, and later on, goes to win and marry a princess.

We have in our corpus of Assamese materials, five tales that fall under the pattern ‘Hero marries princess’.

The tales are:
1. An Old Man and his Five Sons (Motif D1401.1, D1411, D1065, similar to AT 563-64)
2. The Magic Ring (AT 560)
3. The Wood cutter (AT 513+571)
4. The Mad Jackal (resembles AT 318, 590A)

We have another tale (Devi Baruani 2003a (1934) : 88-98) which is a version of the first tale and this tale is morphologically not analysed.

Plots of the tales classified under this pattern can be sub-divided according to the way the hero wins and marries a princess. In our materials of Assamese tales, there are two types of alternatives, mutually exclusive ways of the ‘Hero marrying a princess’. It is observed that in each sub-type, sequences are not totally identical, often, we find that
supplementary moves are added. The sub-types are:

i) Hero wins and marries princess by performing suitor’s tasks (Tale Nos 1, 2 and 3);

ii) “Hero wins and marries princess through his cleverness and determination” (Tale No-4).

All the tales in these two sub-types end with a happy note and positive ending—the hero winning and marrying a princess. However, in one tale (Tale No. 2), the hero wins and marries a princess in the first move, but loses her in the subsequent move, and regains her in the same move with the help of some helpers, whom he acquired in the previous move through his benevolence and kind heartedness.

HERO WINS AND MARRIES PRINCESS BY PERFORMING SUITOR’S TASKS

There are three tales (Tale Nos 1, 2 and 3) in the Assamese material representing the sub-type ‘Hero marries princess by performing suitor’s tasks’ under the pattern ‘Hero marries princess’. The commonest plot of the tales in this sub-type is a simple one—the hero obtains a magical object or agent, or meets a helper in the course of the action, performs the ‘suitor’s tasks’ set by the ‘task setter’ (normally the king—the princess’ father) to win the bride, with the help of the magical object or helper, and wins and marries the princess. However, before winning and marrying the princess, the hero undergoes through various miseries (including threats to his life) and overcomes them.

We have taken the tale “An old Man and his five Son’s as the representative tale in this sub-type. However, as the sequences in the plots in each tale in the sub-type itself differ, a uniform scheme that constitutes the series of events that leads to the realisation of the main sequence (“Hero marries princess”), does not emerge. Attempts have been made to find out an underlying scheme.
Morphological analysis of the tale 'An Old Man and his Five Sons' is given below with its full text.

Tale No-1: An Old Man and his Five Sons

Move - 1

1. Introduction:

An old man had five sons, four of them were married. The youngest son was yet to marry.

On a rainy day, the old man asked his sons, "My dear sons, what do you want to do today"? The eldest son replied, "Father, today, we should sleep covering us with warm cloth." The second replied, "Today, we should make bamboo baskets". The third replied, "Today, we should eat rice with baked fish". The fourth replied, "Today, we should plough our fields well". The youngest said, "Father, today, we should study well". Hearing his sons’ replies, the old man just smiled and did not say anything. But, his elder sons became infuriated with the youngest son’s reply. They thought, "This fellow wants to study and become a scholar. We will remain simple farmers and he will become a rich man and will keep us as his servants". The Old man loved his youngest son for his sharp brain and this was another reason why the elder brothers did not like him. (mot.) Therefore, they wanted to nip in the but this poisonous plant. Once day, all of them discussed how to kill their youngest brother. But, the youngest was liked by his eldest sister in law. When she came to know about their husbands evil design to kill him, she warned him and advised him to leave home.

2. Hero faces threats of life and overcomes it:
One day, the youngest climbed an areca nut tree to pluck leaves of betel-vine. The tree was located in a corner of the garden, and his elder brothers saw him climbing the tree (C1). They decided to kill him there. They stood under the tree with a “dao” (a big knife) and planned to kill him when he climbs down the tree (A13). However, the youngest guessed their intention (B4). So, he said to them from the tree top, “Brothers, I was going to call you, but you have already come. There is a big nest of red ants on the tree. Please pass the ‘dao’, I shall cut the nest and throw it.” The elder brothers could not understand the cleverness of their younger brother and passed the ‘dao’ to him fixing it on a bamboo. The moment he got the dao, he came down swiftly from the tree, and cut the head of his four brothers in a swift motion (C). Then he packed the four heads of his brothers in a bundle using his ‘gamocha’ (hand towel), and left for another country (†).

3. Hero obtains magical agents:

At night, he took shelter in a hut in the middle of a sugar-cane field. He hung the four heads on the four corners and started napping. Suddenly, a demon came out from a ditch in the middle of the field, and said to the boy, “O Man, could you give me a head that you have hung?” (D2). Hearing this, the boy opened his eyes, and seeing this fearful thing talking to him, started shivering. But, he controlled himself immediately, and said to the demon in a harsh voice, “What do you want? Tell me fast, I have no time”. Seeing the boy
speaking in such a harsh voice, the demon said respectfully, “Sir, I have not been able to taste a human head for many days. Seeing these human heads hung here, I have come to beg one. If you allow me, I can quench my thirst.” The boy said, “If I give you a head, what will you give me? You can not have a head just for nothing” (E2). The demon said, “What can I give you? There is a bag tied in my waist. If you want that, I can give you.” The boy asked, “What benefit shall I have from the bag?” The demon said, “Sir, everytime you put your hand in it, you will get a handful of money. Please take the bag, and for proof, put your hand inside it”. The demon gave him the bag. The boy put his hand inside it and got a handful of money (F1). He was pleased and gave the demon a head. The demon left that place.

The boy again started napping. After a while, he awaked again as somebody was calling him. He saw an ugly ghost with long hairs and a long nose, standing in front of him. When the ghost was asked what he wanted, the ghost said in a strong voice, “Brother, give me a head to eat” (D2 repeated). The boy asked, “What will you give me for the head” (E2 repeated). The ghost said, “I shall give you my stick”. “What is the use of this stick”? asked the boy. The ghost replied, “If you want to kill somebody, just tell this to the stick. It will kill him for you.” The boy gave him a head and took the stick from him (F1 repeated).

After a while, again a very ugly looking ghost came to him and asked for a head (D2 repeated). The boy said,
"If I give you a head, what will you give me for it"? (E² repeated). The ghost replied, "I shall give you this rope. If you want to bind somebody and tell this to the rope, it will go and bind him and bring him to you". The boy gave the ghost a head and took the rope from him (F¹ repeated). After this ghost had left, the boy could not sleep again. He took out his bag of betelnut and was about to eat one, when the giant ghost, living in the big mango tree across the sugarcane field, came and stood in front of him. Seeing his size and shape, the boy lost his words out of fear. Somehow he gathered himself, and asked him, "What are you? What do you want?" The ghost replied, "I am the big ghost living in that mango tree. I have been watching from there that you have already distributed three of your four heads. Why don't you give me the last one" (D² repeated). The boy asked him, "What can you give me for the head? Those three have taken the heads giving something as cost of the heads. (E² repeated). The ghost said, "That I know as I have seen everything from the tree. That is why, I have brought my pair of foot-wear to give you as the cost of the head". "What is the use of the foot-wear"? Asked the boy. The ghost replied, "You wear this and wherever you want to go, this will take you there". Hearing this, the boy gave him the head and took the pair of foot-wear from him (F¹ repeated). The ghost left the place with the head. Meanwhile, the night was over. The boy put on the pair of foot-wear, tied the bag in his waist, took the
rope and the stick, and said to the pair of foot-wear, “Take me to Avantinagar”. In a flash of a moment, the pair of foot-wear took him to Avantinagar.

4. Hero wins and marries princess by performing ‘Suitor’s task’:

The boy reached Avantinagar (G1). There was a big problem there. A ferocious lion had killed many men and animals, and the king was unable to do anything. Hearing this, the boy went to the king and said, “O king, I am a hunter”. The king said, “If you are a hunter, then kill the lion which has killed so many of my men and animals”. The boy agreed. Then the king said, “If you can not kill the lion, then I shall kill you for telling me a lie”. The boy said, “You can kill me. But, if I can kill the lion, you will have to give me whatever I ask.” The king agreed. The boy went to the big field in the middle of the town and told the rope “Rope, go, bind the lion and bring it to me”. Immediately, the rope went to the forest, bound the lion and brought it to the boy. Then the boy asked the stick to kill it. When the lion was killed, he brought it to the king (K5). The king and his ministers were very happy to see this act of the hunter and were full of praise for him.

The boy knelt down in front of the king and said, “O king, please remember your promise and arrange for the prize.” The king said, “Sure, sure, tell me what do you want”. The boy said, “Kindly take me as your son in law”. Hearing this, the king was in a fix. But, as he had already promised to give the boy whatever he asked if he could kill the lion, he discussed the matter with
his ministers, and arranged the marriage of his daughter with the boy, and kept him in his house (w°).

Move-II

1. Hero leaves home to confirm his status:

   The boy was a rustic and ignorant of the royal mannerism and refined manners. For this, his wife used to laugh at him (a°). Feeling ashamed, he left home one day wearing his pair of magic foot-wear (B'C†).

2. Hero wins and marries another wife:

   The pair of footwear took him to a very thick forest. It was noon and he was feeling very thirsty. He came to a beautiful lake in the middle of the forest to drink water. The water of the lake was crystal clear and it was full of various beautiful flowers. Different types of birds were swimming in the lake. He drank water and felt very refreshed. Then he saw a hut near by. He entered the hut and saw some pieces of half-burnt firewood lying in the fire place. He realised that the hut belonged to some sanyasi. He waited for some time, but, when the sanyasi did not come, he cleaned the hut and hid himself behind a big tree. The sanyasi returned in the evening and saw that somebody had cleaned his hut. He said, “Who has cleaned my house? Whoever is there, come out. You need not be afraid” (D°). Hearing this, the boy came out of his hiding place and touched the feet of the sannyasi. The sanyasi blessed him and heard his story (E°). Then he said, “Son, you need not to worry. You can live in my ashram serving me. God will bless you. But remember one thing—never go to the eastern side of the lake, as the Apsaras take bath
there”.
Next morning, when the sanyasi went somewhere
leaving his ashram in charge of his new servant, the
boy went to the eastern side of the lake and hid in a
bush. After sometime, seven Apsara came there to take
bath. He tricked them and compelled one of them to
marry him (KF2). The Apsaras left for heaven leaving
one of their sisters with the boy.

3. Hero returns home and ascends throne:
The boy returned to his father-in-law’s house with his
Apsara wife (†). The king became very happy to see
him. His first wife, the princess, seeing his cleverness,
asked for his apology for her earlier misbehaviour. She
lived happily with her co-wife. After a few days, the
king died, and as he had no son, the boy became the
king (W*).

4. Hero is recognised by parents:
After ascending the throne, he sent a message to the
king of the country where his father was living. He
asked the king either to give away his kingdom or
fight with him. The king became very angry and
challenged him. A fierce battle started between the two
kings. At last, the boy (now king) asked the rope to
bind and bring the king to him. When the king was
brought to him, he asked the stick to kill the king. The
king knelt in front of him and begged to spare his life.
The boy did not kill him, but banished him to another
country. Then, his father was brought to him. He asked
his father, “Have you recognised me?” His father looked
at his for some time, then said, “O king, I think I have
recognized you. But, I will be killed if I say that". The boy said. "Don't worry. You can speak freely." The father said, "I think you are my youngest son." Hearing this, the boy touched his father's feet and told him everything. His father started weeping out of joy. The boy made his father the king of that kingdom and returned to his own. Thereafter, he lived happily with his two wives.

[Bezbaroa 1991 (1912): 48-54]

Function:
Move-I $\zeta^1 A^{13} B^4 C \uparrow D^2 E^2 F^1 G^1 K^3 W^0$.

Move-II $a^6 B^4 C \uparrow D^2 E^2 K F^2 \downarrow W^\ast$.

Morphological analysis of the other two tales classified in this sub-type is given below with their summery.

Tale No-2: The Magic Ring

Move-I

1. Introduction:

A rich man had two sons—the younger son was very extravagant. After their father's death, the elder brother divided their father's property among them. The younger brother spent all his money among his friends and the needy people, and soon became a pauper.

2. Hero faces hardship:

After becoming a pauper, the boy went to another town with nothing in his pocket. He sold his only gold ring and spent some money for food. With the remaining money, he bought a cat, a dog, a parrot and a snake. These animals and the bird were brought to the market to sell and by buying them, he saved their lives. He again became a pauper ($a^5$), and started doing menial
works for a livelihood (B⁺). Seeing his plight, the snake who was grateful to him for saving his life, send him to his father, the snake king. The snake also advised him not to ask for anything for the first two times, when the snake king (his father) would ask him to take something from him, but to ask for the ring in his hand at the third time. The boy left for the snake king’s house (C↑).

3. Hero obtains magical agent:

The snake king was very happy to know that the boy had saved his son’s life, and requested him to take something from him (D²). Remembering the snake’s advice, he did not ask for anything for the first two times, but at the third time, asked for the ring in the king’s hand (E²). Although the ring was very precious to him, but remembering the boy’s benevolence in saving his son’s life, gave him the ring (F¹). The ring had the capacity to give whatever is asked from it.

4. Hero wins and marries princess by performing ‘suitor’s tasks’

After obtaining the ring, the boy asked from it good food, good dress and a fast horse. The ring gave him everything. He rode the horse with the cat, the dog, the parrot and the snake with him, and arrived in another country (G²). The king of that country had announced that, whoever would be able to build a gold a place in the middle of the sea, the king would give his daughter in marriage to him. The boy asked the ring to build such a palace, and it was done. The king arranged the marriage of his daughter with him (K⁵ W°). After marriage, the boy lived with his wife in that
palace.

Move-II

1. Hero faces villainy:

One day, the princess (hero’s wife) was taking bath in the sea, and a strand of her hair fall in the water. The hair kept floating, and another prince, who was taking bath near by, picked it up. Seeing the beautiful hair, the prince thought that the owner of the hair must be more beautiful. He desired to marry her. His father sent a woman with magical power to find out the owner of the hair (ε'). The woman found out princess (ζ'), won her heart with sweet word (η', θ'), and came to know about the ring. Then she abducted the princes with the ring (Α') and took her to the prince.

2. Hero overcomes villainy:

The boy came to know about the abduction of his wife from the cat, the dog, the parrot (Β'). They decided to rescue the princess. The boy along with them left for that country, where his wife was kept (C↑). There, they came to know the woman, who abducted the princes, kept the ring inside her mouth while sleeping at night. The boy’s pets went to the woman’s house at night. The cat killed a rat and put the rat’s hairs in the woman’s nostrils. The woman started sneezing, her mouth opened, and the ring came out (F⁸). They took the ring and gave it to their master. With the help of the magic ring, the boy got back his wife (Κ²). Then, they returned home (↓).

3. Hero ascends throne:

After a few years, his father-in law died, and he
ascended the throne (W*).

(Nath 2000 : 191-94)

Function :
Move-I \( a^3 B^4 C \downarrow D^2 E^2 F^1 G^2 K^3 M^9 \).
Move-II \( e^4 \xi^1 \eta^1 \theta^1 A^1 B^4 C \uparrow F^8 K^4 \downarrow W^* \).

Tale No-3 : The Woodcutter

1. Introduction :

A woodcutter lived with his three sons—the elder two intelligent and the man's favourite. The youngest was the a simpleton and not liked by his parents. The man earned his livelihood by cutting wood in the forest, and selling these in the market. Once, he fell ill and send his eldest son to the forest to cut wood. His wife packed three cakes, a bottle of water and an axe, and gave these to their eldest son. The boy arrived in the forest and started cutting wood. After some time, he felt hungry and started eating the cakes his mother had given. Suddenly, an old man appeared from nowhere, and asked the boy for a cake. The boy angrily refused, and the man disappeared. The boy resumed his work, but got injured in his leg, and came back home. Next day, the second son went to the forest. Again his mother gave him three cakes, a bottle of water and an axe. When the boy was eating the cakes in the forest, the old man again appeared and asked for a cake. This boy also refused, got injured and came home.

2. Hero leaves home :

On the third day, the youngest boy wanted to go to the forest to cut wood (a\(^5\)). He informed about his intention to his parents (B\(^4\)). His mother packed for him only
one cake and gave this to him with the bottle of water. The boy left home (C↑).

3. Hero obtains magical agent:

The boy started working in the forest. After some time, he felt hungry and was about to eat the only cake his mother gave him, than the old man appeared. The old man asked the boy for a cake (D↓), and the boy shared his only cake with him (E↓). Very pleased, the old man showed him a tree, and told him that a treasure was hidden under that tree (F↓), and he disappeared. The boy dug the root of the tree, and found a golden goose there. He left the forest with the goose and arrived in a town. He took shelter for the night in the house of a man with six daughters. Next morning, he left for a while leaving the golden goose in a corner of the room, where he was staying. The man’s eldest daughter, seeing the golden goose, wanted to have a feather from it to make ornaments. But, when she tried to pluck a feather from it, she was stuck to it. Seeing her condition, her other sisters tried to rescue her. But all of them were stuck to her one after another. Meanwhile, the boy returned, and unmindful to the girls sticking to the goose, left the place with the goose. On the way, a priest and a farmer tried to rescue the girls, but they were also stuck to them. The boy continued his journey taking all of them with him.

4. Hero wins and marries princess by performing ‘Suitor’s tasks’:

Armed with this human chain, the boy arrived in another kingdom (G↓). The princes of that kingdom never laughed. The king had announced that whoever would
be able to make his daughter laugh, he would give her in marriage to him. Hearing this, the boy came to the princess with the golden goose and the human chain attached to it. Seeing this hilarious scene, the princess burst into laughter ($K^3$). The king, although he was bound to give his daughter in marriage to the boy as per his announcement, wanted to test him again. He asked the boy to build a boat, that could be used in land, in water and in air. The boy, with the help of the old man, built such a boat and gave it to the king ($K^3$ repeated). Pleased, the king arranged the marriage of his daughter with the boy ($W^o$). The boy lived in that kingdom.

(Sarma 1992 : 49-50)

Function : $a^4 B^4 C \uparrow D^1 E^1 F^2 G^2 K^4 W^o$.

A general discussion on the morphological analysis of these three tales is given below:

1. In the first two tales, the hero ascends the throne after winning and marrying the princess. In the first tale, the hero makes his father (a common man) also the king of another kingdom. It is interesting to note that the final ‘wedding’ is prolonged and is related to the first move of the tale.

2. In the second tale, the hero marries the princess in the first move, and loses her in the second move. However, he rescues her with the help of helpers in the same move.

Realisation of the main Sequence “Hero wins and marries princess by performing suitor’s tasks”:

A look at the way in which the hero realises the main sequences, that is, he ‘wins and marries a princess by performing suitor’s tasks’ shows that the hero realises this with the help of a donor. He first obtains a
magical agent through various ways from a donor, then performs the 'suitor's tasks' set by the "task setter" (the princess' father). He obtains the magical agent in the following manners.

a) Through courage and cleverness:

The hero obtains the magic agents in the first tale in this sub-type through his courage and cleverness. He is not afraid of the ghosts, and bargains with them. He makes the ghosts to cough up the magic agents in exchange of a human head.

b) Though benevolent works:

In the second tale of this sub-type, the hero obtains the magical agent through his benevolence. The hero, himself a pauper, buys the distressed animals taken for sale and gives them shelter. Later, the animals help him—first the snake sends him to his father's place and advises him to ask for the magic ring from his father; then they help him in rescuing his abducted wife.

c) Through passing the test set by the honor:

In the third tale in this sub-type, the hero obtains the magic agent by passing a test set by the donor. The hero, unlike his brothers, shares his only cake with the donor (the old man), and thus passes the test set by the donor. The donor then points him to the magic agent—the golden goose.

From the above, it has become apparent that there is no set or common ways of obtaining the magic agent. The hero of different tales obtain these through different ways.

The 'Suitor's tasks' set by the 'task setter' (the princess father) and performed by the hero:

Generally, the 'task setter' (the princess' father) sets difficult, hyperbolic or otherwise impossible tasks to the hero, who performs them with the help of the magic agents that he obtains from the donor. The 'suitor's task' are
to kill a ferocious lion (tale no-1);
to build a gold palace in the middle of the sea (tale no-2)
to make a princess laugh who never laughed, and to build a boat that
can be used in land, in water and in air (tale no-3)

The purpose of the ‘suitor’s tasks’ set by the princess’s father (the
king) is to test the courage and the ability of the prospective groom to
ascertain that the king is making the right choice to marry off his daughter.
Examination of the relationship between the suitor’s tasks set by the
princess’ father and magic agents acquired reveals that the hero obtains
the right kind of suitor’s task, even though, he does not know anything
about his future tasks. In the first tale, the hero acquires the magical
rope and the magical stick, with which he later kills the ferocious lion.
In the second tale, he acquires the magic ring that builds the gold palace
in the middle of the sea for him (as set as the ‘suitor’s task’ by the
king). In the last tale, the hero acquires the golden goose—to which a
human chain is stuck and makes a hilarious scene, that makes the king’s
daughter burst into laughter (a task set by the king). In this tale, the
donor also helps the hero by building the strange boat (as asked by the
king), that satisfies the king. It can be said that, the plots of these tales
must have been devised in reverse chronological and casual order. The
nature of the main tasks in these tales dictates the events of the preceding
sequences. This shows that the arguments of Propp in favour of a total
order in fairy tales can not be easily nullified as was done by Bremond.
(Apo 1995 : 77)

(a) Characters and Roles

Four types of characters playing four different roles appear in the
materials in this sub-type. These are : the Hero, the Villain, the Donor
and the Task Setter (the princess father)-Magic agents play a conspicuous
role in these tales. In the materials discussed above, the characters and
their role are distributed as follows:
1. Hero:
   —the youngest son (in all the three tales).
2. Villain:
   —Hero’s elder brothers (tale no-1)
   —rival prince (tale no-2).
3. Donor:
   —ghosts (tale no-1)
   —snake king (tale no-2)
   —the old man (tale no-3)
4. Task setter:
   —the king (in all the three tales).

(b) Magic Agents

The magic agents appearing in these tales are:
   —a bag, capable of giving money as much as wanted,
   —a rope, capable of binding anybody, if asked,
   —a stick, capable of killing anybody, if asked,
   —a pair of foot-wear, capable of taking anybody anywhere. (All in tale no-1).
   —a ring, capable of giving anything if asked (tale no-2).
   —a golden goose, capable of attracting and sticking people to it (tale no-3)

An observation on the general structure of the materials classified in this sub-type reveals that, certain episodes are common to all the materials. These are: ‘Hero faces villainy or hardship, and Hero meets donor and obtains magical agents, Hero overcomes villainy or hardship, Hero wins and marries princess by performing ‘suitor’s task’. There are some additive episodes like—Hero marries another wife (tale no-1) and Hero faces villainy after wedding (tale no-2). All the four roles discussed above are pivotal in these materials.

HERO WINS AND MARRIES PRINCESS THROUGH HIS
CLEVERNESS AND DETERMINATION

We have one tale (tale no-4) in our corpus of Assamese materials representing the sub-type “Hero wins and marries princess through his cleverness and determination”. The tale is: ‘The Mad Jackal’.

The plot of the tale in this sub-type is a simple one—the hero overcomes villainy through his cleverness, then wins and marries a princess through his cleverness and sheer determination. Later on, he also ascends the throne.

Morphological Analysis of the tale ‘The Mad Jackal’, is given below with its full text.

The Mad Jackal

Move-1

1. Introduction:

Once upon a time, there was a king, named, ‘Vikramaditya’. His son married the daughter of king Bhoj. It was said that king Vikramaditya would die on the bank of the river Ganges. So, when his time approached he was taken to the bank of the river Ganges. He was kept there, but his soul would not leave him. After three days, he told to his son, “Son, I want to smoke tobacco in my golden ‘huccah’. The ‘huccah’ was not taken there. So, the son went home to bring the ‘huccah’. Meanwhile, the king’s last moment arrived. The king called his son near him, and said “Son, come near”. His daughter-in law said, “Tell me, what do you want.” The king thought that his son had replied. So he said, “I am going to die now. So I want to tell you something—there are three lacs of rupees, one lac is hidden under my bed, one lac is under the ‘tulsi’ plant and one lac of rupees is hidden
under the bath stone. Total three lacs of rupees are there. You should take bath and take the ‘tulsi’ garland in your hand, and say “My father’s money may come out”, and all the money will come out. You will be able to rule the country and live happily with this money”. Telling this the king died. His son returned fast with his father’s golden ‘huccah’, but by the time he reached his father he was already dead. When he saw his wife near his father’s deadbody, he asked her, “Did father say anything before he died”? His wife lied to him, saying, “No, he didn’t say anything” (motivations : mot.). The king’s son cremated his father’s deadbody, and came home. They became very poor. His mother used to go on begging, and whatever she got, divided into two parts. She ate one part with her son, and gave the other part to her daughter-in law. She loved her daughter-in law very much and could not bear to see her starving.

2. Hero faces Villainy:

Their days were passing through a lot of hardships. One day, king Bhoj (the Son’s father-in law) arranged a big feast at his home and invited all his relatives there. He appointed his daughter as the head-cook of the feast and sent his people to bring her from her father-in law’s house. At the time of going to her father’s house, the king Bhoj’s daughter could not meet her husband, as he was away from home at that time. So she said to her mother-in law, “Mother, kindly send your son to my father’s place to attend the feast. Also please tell him to sit near the pole in the middle of the
pandal.” When her son returned home, she said to him, “Son, today they have arranged a grand feast at your father-in-law’s place. They have invited your wife as the head-cook. They have also invited you. At the time of her going, she has repeatedly asked me to send you to her father’s place. Son, go, otherwise, your father-in-law will feel bad. Your wife has also asked you to sit near the pole in the middle of the pandel. Otherwise, she may not notice you among so many people.” Her son said, “Mother, it is almost evening now. I should not go. Moreover, we are poor people, who will receive us? I may not go”. His mother said, “No, my son, your father-in-law has invited you. If you do not go, he will feel sad. You must go”. Obeying his mother, the king’s son went to the feast. (Connective: §)

He reached his father-in-law’s house at night. The palace was guarded by security guards. Apart from the external wall and the door, there were another wall and a door in the pandal. These were guarded heavily by security guards. He requested the guards and managed to enter the pandal. Remembering his wife’s instruction, he sat near the pole in the middle of the pandel, and like others, took a plate. His wife came to serve food to the guests and saw him (ζ1). She served food to others, but deliberately ignored him and did not give him anything (η1). All started eating, except her husband. He said, “What type of an unwise daughter of a king she is? She gives food to everybody, not to me”. (θ1). She was waiting only for this, and the moment she heard her husband saying this, she stopped serving food
to the guests, went inside and locked herself in a room. In the meantime, the guests wanted more food, and the king searched for her. He found her in the room, and asked her to come out to serve food to the guests. But, she refused to come out. Then, the king said, “My dear daughter, why are you so angry? So many guests are waiting for food, and you are sleeping here! Please come and serve food. I shall give you whatever you want: otherwise, the guests will curse me.” His daughter said, “If you get the man sitting near the pole in the middle of the pandal, killed and show me his blood, then only, I will go out to serve food. Today, he has insulted me very badly.” Hearing this, the king immediately called his butcher, and ordered him to kill that man and bring his blood. (A13).

3. Hero receives help:

The ministers present in the feast, seeing this unjust decision started discussing, “Ah! what an unjust decision! Should such a young man be killed-just on the whim of the king’s daughter!” (B4). They hid him in the fencing near the gold-smith’s house, got a dog killed by the butcher, and send its blood to the king and his daughter (C). Seeing the blood, the king’s daughter come out and served food to the guests.

4. Hero obtains Magical Agent:

After the guests left having their food, the king’s daughter brought food in gold plates for the goldsmith. She was late in bringing food for him, and the goldsmith started abusing her, “You, the daughter of a bitch, what were doing till now?” The king’s daughter
replied, “Why are you angry on me? I have got him killed, and so, I am late. Now, there is nothing to worry. When, after taking bath, I take his father’s ‘tulsi’ garland in hand and say, “My father’s money may come out”, then, one lac of rupees from under his father’s bed, one lac of rupees from under the bath stone, another one lac from under the ‘tulsi’ plant will come out. We will be able to live happily with that money. Why should we worry?” The King’s son heard everything from the fencing where he was hiding (F²).

5. Hero overcomes villanly :
He immediately went home (G²), took bath, took the “tulsi” garland in hand, and said, “My father’s money may come out”. All the three lacs of rupees came out. He gave some of the money to his mother and said, “Mother, if tomorrow somebody comes and kills you, still you do not say him anything about this money.” Then he climbed a tall tree in front of their house with the remaining money and stayed there. Next day, his wife came there with the gold-smith and tried to take out the money. When nothing came out, and she could not get any satisfactory reply from her mother-in law, she went back with a heavy heart. After she left, the king’s son climbed down the tree, took some money with him, and hid the remaining in the tank. However, he was afraid to move freely. So he bought a ‘Jackal covering’, wore it, and moved in the village as a mad man (K⁴). From then, he become known as the ‘Mad Jackal’.

Move-II
1. Hero makes effort to win princess:

The 'Mad Jackal' arrived in the capital of another king. There, he saw a goldsmith making ornament for the king. He went to the goldsmith and said, "O goldsmith, if I give you money, will you give me the ornaments?"

The goldsmith said, "How can I give you the king's ornaments?" The Mad Jackal said, "I shall pay more than the actual cost." Then, the goldsmith took more money from him and gave him the ornaments. The man wore these ornaments and danced on the streets.

Her applied mollasses in his jackal covering, which attracted a lot of flies to it, and this created a very ugly scene.

He arrived in a place near the king's residence. He started to lie on the road, by which the king's daughter used to go to school with the minister's daughter and block it. Seeing him lie on the road everyday, the minister's daughter used to abuse him, saying "O you mad man, why do you block our road everyday. Give us way". The mad man started groaning and said, "So many people have crossed me and gone. You may also cross my body and go." But they refused to cross him. So, he gave them way to pass. This was going on for many days.

2. Hero wins and marries princess through his cleverness and determination:

One day, the man decided not to give them way to pass (a9). He lay on the road as usual. The girls came back from school. The king's daughter never talked to him. Seeing him, the minister's daughter started abusing
him and asked him to give them way to pass. The mad man said, “Go sister, go. So many people have crossed my body, if you also cross, nothing will happen. My body is aching, I can not get up.” Hearing this, out of anger, the minister’s daughter put her legs on the man’s chest and crossed him. She asked the king’s daughter also to do so, but she refused. The minister’s daughter went home leaving her friend there. That day, the king’s daughter was compelled to speak. She politely pleaded the man, “O Mad Jackal, please give me way. I am already late. My parents will be angry on me.” He replied, “You may also cross me and go like your friend. If you also do that, nothing will happen.” The king’s daughter politely answered, “I can not go like that. I am not like my friend. Kindly give me way.” Then the Mad Jackal said, “If you agree to marry me and promise to do it, then only, I will give you way, otherwise not. You may cross me and go” (B¹C). The girl now was in a fix. She thought for some time, and then said, “O. K., I promise to marry you. Now give me way to go home”. When she promised to marry him, he gave her way to go.

At home, the king’s daughter locked herself in a room. The king asked the minister’s daughter to tell him what happened. She said, “A man named ‘Mad Jackal’ blocks our way home everyday. I came home crossing him putting my legs on his chest. But your daughter would not come like that. She must be there till now.” The king found his daughter in the room and asked her, “What has happened to you?” She replied, “Father, if
you arrange my marriage with the Mad Jackal, then only I will come out”. The king tried to make her understand, but she would not listen. At last, the king promised her, “O. K., you will be married to Mad Jackal. Now, come out.” The princess came out of the room. The king discussed the matter with his ministers. They advised him, “King, as you have already promised to marry off your daughter with Mad Jackal, you must do it. But, do one thing. Arrange the “sayambara’ of your daughter and invite the princes from all the countries. Send your daughter to the ‘sayambara’ place with a garland in her hand. Let her choose her groom herself. If she chooses Mad Jackal, you cannot do anything.” It was done. The princess put the garland in Mad Jackal’s neck, who was lying in the king’s courtyard. The other princes, disgusted at this, left the king’s place. The king arranged the marriage of his daughter with the Mad Jackal, and asked them to live in another palace.

3. Hero’s identity revealed:

After a few days of the wedding, one day, Mad Jackal asked the maid to give him warm water to take bath. The maid gave him warm water and hid herself behind a door to see what he does. The man started to take off his jackal covering to take bath, and his face was revealed. Seeing his handsome face, the maid ran to the princess, and said, “O princess, come and see your husband. He only disguised himself wearing that covering.” The princess came and saw her husband taking bath. She immediately tore the covering into
pieces and gave her husband a good bath. A handsome youth appeared (K.4). He told her everything. The maid went to the queen and said, “O queen, come and see your son-in-law. He was disguising himself behind the covering. Today, he is shining like the sun.” The queen thought that the maid was laughing at her, and started weeping. The king came to know about this and went to his daughter’s house. There he saw everything. His wife also came there, and all were very happy. The king was particularly happy to know that his son-in law was the son of a king.

4. Hero ascends throne:

The news of the king’s son-in-law spread like wild fire. Many people came to see him. At the evening came the minister’s daughter, who did not believe in the news. So, she asked her friend in a taunting voice, “Is it a fact that your ugly husband has become a handsome one?” The king’s daughter said, “Why are you laughing at me?” Her husband asked her to call her friend inside the house. The minister’s daughter again said, “Is that ugly handsome husband of yours inside?” The princess said, “No, he is not inside”. Then the minister’s daughter went inside and the king’s son-in-law cut her nose and ear. The minister’s daughter told everything to her father, who complained to the king. The king became very angry and rushed to his daughter’s palace. He charged his daughter, “Who has given authority to my son-in-law to cut the nose and ear of the minister’s daughter”? His daughter said, “Who are you to ask this question?” The king was surprised
to hear such a question from his daughter, and said, “Don’t you know who am I? I am the king”. His daughter replied, “My husband is the son of king Vikramaditya.” Hearing Vikramaditya’s name, the king was afraid. Then he came to know everything about his son-in law from his daughter. He said, “Then, he has the authority to cut even our noses and ears. In front of him, I am nothing.” He requested his son-in law to tell him his story. The son-in law narrated everything. Hearing this, the king stepped down from the throne, and made his son-in law the king (W^*).

After a few days, he visited his own country with many servants, horses—elephants and other things. When he reached home, his mother got afraid, and hid in the forest. But, he brought her out. Then he established his own kingdom and brought the king Bhoj’s ministers, who helped him and saved his life, and made them his ministers. After this, he found out his first wife and her paramour, and got both of them killed. Thereafter, he lived happily with his wife and mother.

(Bezbaroa 1968 : 838-43)

Functions :

Move-I : ζ^1 η^1 θ^1 A^13 B^4 C F^2 G^2 K^4

Move-II : a^6 B^4 C K^4 W^*.

A general observation on the morphological analysis of this tale is :

1. The ‘donor’ function is missing in this tale. The hero is helped in his distress by ‘helpers’ (the ‘king’s ministers).

2. In the first move, the hero gets information about his father’s hidden treasure from his villainous wife by chance, when she was
revealing the secret to her paramour.

3. In the first move, when the hero's father confides unknowingly to his daughter-in-law about his hidden treasure, and she bluffs her husband about this, we notice "motivation" in this part for the villain. Propp writes, "... only villainy, as the first basic function of the tale, requires a certain supplementary motivation". (Propp, 1968:75).

4. The tale culminates in the hero winning and marrying the princess and ascending the throne.

Realisation of the main sequence "Hero wins and marries princess through his cleverness and determination":

In this tale, the hero realises the main sequence, that is, he "wins and marries a princess" through his cleverness and sheer determination. He is determined to marry the princess, and ultimately wins her through his cleverness. In this act, he does not get or take help from any donor to helper.

(a) Characters and Roles

Four types of characters playing four different roles appear in this tale. These are: the Hero, the villain, the Helper and the Hero's Wife. The roles are distributed as follows:

1. Hero:
   —a king's son, who becomes a pauper after his father's death.

2. Villain:
   —the hero's first wife, who along with her paramour, plots to kill the hero.

3. Helper:
   —the hero's first father in law's ministers, who help the hero escape from his wife's villainy.

4. Hero's wife:
   —the princess, whom the hero wins and marries.

In this tale, there is no donor. The hero overhears his wife revealing
the secret of his father’s wealth to her paramour.

A general observation on the structure of the tale ‘the Mad Jackal’ shows that, in the first move of the tale, there are three main episodes: Hero faces villainy, ‘Hero obtains magical agent’, and ‘Hero overcomes villainy’. In the second move of the tale, which is pivotal, there are two main episodes: ‘Hero makes efforts to win princess’ and ‘Hero wins and marries princess through his cleverness and determination.” In the entire tale, the hero plays the dominating role.

(ii) HERO IS TRANSFORMED INTO HUMAN SHAPE AND CONSUMMATES MARRIAGE

Tales classified under the pattern ‘Hero is transformed into human shape and consummates marriage’ describe how the hero of these tales in some non-human shape or in some unacceptable human shape marries a girl, then is transformed into human shape and consummates the marriage. At first, a girl, daughter of rich man, is given in marriage to the hero in his non human shape as a reward for his courage and intelligence. Later, his spouse discovers him in his normal human shape, relieves him of his non-human covering and he is transformed into human shape. Then the marriage is consummated. In some tales, the hero’s spouse despises him due to certain physical discomforts in him and is even abandoned by his spouse. However, by destiny or fate, he is reunited with his spouse, who later discovers him in his original shape. The marriage is now completed.

Form the psychoanalytical viewpoint, these tales are ‘Feminine tales’ and reflect feminine anxieties of first sexual encounter. Blackburn says that Swahn distinguished male and female centered animal tales (AT 425 to 428, 430, 433D, 441) He observed in women centered tales that woman searches for her lost husband performing tasks, restores him. But in male tale, animal husband is the main actor (Blackburn 1995 : 47). However, in our morphological analysis, the gender identity of the hero
has been considered.

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

Tale No-1. Tale of a Singara Fish (Partially resembles AT 431 C)
Tale No-2. Katiya and Chandravali (AT 930A+).

We have taken the tale ‘Tale of a Singara Fish’ as the representative tale of these pattern. We have observed that a near identical scheme of pattern of sequences have emerged in both the tales. No subsequent episodes are added to increase the complexity of the plots of the tales.

Morphological analysis of the tale of a Singara Fish is given below with its full text.

Tale No-1 Tale of a Singara Fish

1. Introduction : Hero gets shelter :

One day a poor man went on fishing. He was fishing the whole day, but could not get anything except a "Singara" fish ('Singara'-a kind of small fish having two poisonous thorns. At last, he brought the fish home and wanted to eat it. When he was about to dress the fish, it called out, "Brother, I am the king of the 'Singara' fishes. Don't eat me. I shall always graze your bullock". Hearing the fish, the man did not eat it and kept it at his home. Next day, after giving the fish its meal, the man sent the fish to graze his bullock.

2. Hero meets donor :

Everyday, the Singara fish took the man's bullock to graze it in the field. (a). He used to sat on the bullock's back and took it to the field to graze by pinching the bullock's back with its thorns. Many days passed in this way. One day, when the 'Singara' fish was taking the bullock to the forest to graze, he saw a giant demon
lying in the forest with its mouth wide open. The demon became very happy to see the bullock, and was about to catch it, when the fish stopped him and said, “O demon, stop there, have not you seen me? If you can defeat me, then only you can touch my bullock, otherwise, today you are finished”. Seeing the boasting of such a small fish, the demon started laughing and wanted to smash it in his hands. But, the fish pinched him in his hands with its poisonous thorns and the demon's hand started burning in excruciate pain. The demon, unable to bear the pain, said, “Whatever you want, I shall give you, but leave my hand” (D'). The fish said, “If I have to leave you, then, first give me whatever you want to give” (E'). The demon took out a gold ring from his stomach and gave it to the fish. He said, “If you worship this ring well putting it in a banana leaf, then by the strength of the ring, your house will become of gold, full of gold and silver. “(F'). Hearing the demon, the fish stopped pinching him, took the ring from him and returned home with the ring (G').

3. Hero wins spouse:

After reaching home, he gave the ring to the master of the house and told him everything. The master of the house became very happy to hear all these, brought a banana leaf and worshipped the ring. Immediately, his house became of gold, full of gold and silver. (K'). He became very happy and gave his daughter in marriage with the singara fish, then and there (W').

4. Hero transforms to human shape and the marriage becomes complete
One day, the ‘Singara’ fish went to the river without any body’s knowledge, removed his fish covering, became a human being and was taking bath. His wife saw this, brought his fish covering and burnt it in fire immediately. The ‘Singara’ fish became a handsome youth. Then all became very happy and lived like kings (W° repeated).

[Bezbaroa 1993 (1911) : 97]

Functions : a^6 D^4 E^5 F^1 G^1 K^5 W^o.

We have one more tale classified under this pattern. Morphological analysis of tale is given below with its summery.

Tale No-2 Kathiya and Chandravali

1. Introduction : Unacceptable hero is abandoned by spouse:
   An ugly boy, named Kathiya had a very beautiful wife, named Chandravali. She was very unhappy at her husband’s ugliness (a^6). One day, she thought of giving her husband a good scrubbing and took him to the river (B^4). However, at the sight of his body, she became so disgusted that she pulled out her bangle and threw it at his forehead. The bangle struck him so forcefully that he lost his consciousness and she pushed him into the river. He drifted away (C^†).

2. Hero meets helper:
   An old couple saw him drifting away in the river. they brought him ashore and took him home. They gave him food and shelter. and came to know everything from him (D^2 E^2). He stayed there, and passed his time playing mournfully on a ‘Vina’ or lute (F^1).

3. Hero wins spouse and is recognised:
One day, Chandravali happened to visit that village and hear the music played in the ‘Vina’ by Kathiya. The music was so appealing and mournful that, without seeing the player, she got attracted to him and wanted to marry him. She told her parents that if the player is a man, she would marry him, and if he is not a man, but a girl, she would make friendship with her. Kathiya was found out and brought to his spouse’s house (G^2). Seeing him, Chandravali recognised him and concluded that it was not possible to escape one’s fate. She accepted him (K^4) and resumed their marriage (W^2).

4. Hero transforms to original shape and the marriage is complete:

Later, Chandravali came to know that at night, her husband used to leave his ugly covering and appear as a handsome person. One night, she pretended to be asleep caught her husband as he was removing his covering and burnt the covering immediately in fire. Since then, Kathiya remained an attractive man, his wife became very happy and led a happy married life (W^2 repeated).

(Goswami 1980 : 152-53)

Functions : a^6 B^4 C↑ D^2 E^2 F^1 G^2 K^4 W^2.

An observation on the Morphological analysis of the tales reveal the following:

1. The tales develop through DEF functions. In the first tale, the demon is the donor. He pleads for mercy from the fish in exchange of a magical ring. In the second tale, the poor couple, who gives shelter to the hero, when he is drifting in the river, plays the role of donor. They also provide him with a ‘vina’, in which the hero plays mournful, soul touching music, which attracts his estranged spouse.
2. In the first tale in the beginning, the lack of the hero is not clear. He goes to graze the man’s bullock everyday, which is a tiresome job. The corresponding liquidation (wining a spouse) shows that, the hero actually lacked a bride.

3. Both the tales feature ‘disenchantment’. In the first tale, the hero hides himself behind the ‘singara’ fish covering. When the fish covering is burnt in fire by his spouse, he is set free from his ‘enchantment’. He is released from his spell, and leads a normal human life. In the second tale also, the hero is set free, after burning his ugly, scaly covering in fire by his spouse. A handsome youth emerges from the ugly covering, and leads a normal life. In the cases of disenchantment, the hero’s spouse’s lack is also liquidated. The spouse, although married, suffers from the lack of a normal human eligible spouse. After the disenchantment, the hero’s spouse’s lack of a normal human spouse is liquidated, and then only, the wedding becomes complete.

Realisation of main sequence ‘hero is transformed into human shape’:
A look at the way by which the main sequence of these tales ‘hero is transformed to human shape’ is realised, shows that the hero is transformed into human shape by his spouse. The hero’s spouse discovers him in his original human shape when he removes his non-human or ugly human covering (to take bath, etc.). She burns this covering in fire and he is transformed into human shape. Then only the marriage is consummated.

(a) Characters and Roles
Four types of characters playing four different roles appear in these two tales. These are: Hero, Donor, Benefactor and the Hero’s partner. The roles are distributed as follows;

1. Hero:
   —a ‘Singara’ fish, who later transforms to human shape (tale No-1)
—Kathiya—the ugly boy (Tale No-2).

2. Donor:
   - a demon (Tale No-1).
   - a couple (Tale No-2).

3. Benefactor:
   - a poor man, who catches the fish and gives him shelter.
     Later on, also gives his daughter in marriage to the ‘Singara’ fish. (Tale No-1).

4. Hero’s partner:
   - daughter of the master of the house (Tale No-1).
   - Chandravali—the hero’s spouse (Tale No-2).

(b) Magic Agents

Magic object plays a conspicuous role in the first tale. The magic object is—

   —a magic ring given by the demon, when worshipped properly, has the capacity to turn an ordinary house to a golden house and fill it with gold and silver.

An observation on the general structure of these two tales shows that there are three main episodes in these tales. These are: ‘Hero meets donor’, ‘Hero wins spouse’ and ‘Hero is transformed to human/original shape and the marriage is completed’ there is no additive episode. The tale ends with the transformation of the hero and consummation of the marriage.

(iii) POOR HERO WINS FORTUNE

Tales classified in this pattern describe how the poor hero of these tales wins fortune and becomes rich. The poor hero acquires riches either through his determination and intelligence, or overcomes threats of his life and becomes rich through a magic agent. At the beginning of the tale, the hero is a common man, a poor neglected man—in some cases he is even physically handicapped. In certain cases, he faces misbehaviour
at every step in his life. However, at the end, he acquires fortune and becomes rich either through his cleverness or intelligence; or overcomes the death threat through a helper or a donor and gets rich. We have in our corpus of materials, six tales classified in the pattern ‘Poor hero wins fortune’.

The tales are:

1. The Writing of Fate (AT 461 A, motifs A 189.7, A310)
2. The Brahmin’s Fate (AT 461)
3. The Fisherman (AT 555),
4. The Minister and the Barber (AT 467).

We have two more tales which are variants, one tale (Devi Baruani 2003b (1937) : 45-57) is a variant of the first tale. Similarly the other tale (Devi Baruani 2003b (1937) : 118-34) is a variant of the fourth tale. Therefore these variants are not morphologically analysed.

Plot of these six tales belonging to this pattern can be sub-divided into two sub-types, according to the way the hero ‘wins fortune’ and becomes rich. These two sub-types are independent, and mutually exclusive. The two sub-types are:

i) Poor hero wins fortune through his determination and intelligence (4 tales).

ii) Poor hero wins fortune after overcoming threats of his life (2 tales).

All the tales in these two sub-types end with a happy note and positive ending with the ‘poor hero winning fortune’ and becoming rich. In the fourth tale, the poor hero first becomes rich, then faces threats of life from villains, which he overcomes with the help of helpers (his magical wives) and retains his fortune.

POOR HERO WINS FORTUNE THROUGH HIS DETERMINATION AND INTELLIGENCE

Tales classified in this sub-type describe how the poor Hero of these
tales. Fed up with his poverty, sets out to meet God of Fate to learn about his fate. On the way, he meets some other unfortunate animals and trees, who are suffering and they request the hero to learn from the God of fate about their fate. Actually, these are the sources of his future wealth and bride. He meets God of fate and learns from him that his days of sorrow are over and lots of wealth, princess and kingdom are written in his fate. The God of Fate then shows his ways to win these. The poor hero comes back, meets the suffering souls, relieves them from their woes and sufferings, and himself wins the fortune as shown by God.

We have four tales in this sub-type:

1. The Writing of Fate.
2. The Brahimin’s Fate.
3. The Fisherman.

The first tale has a variant which is not analysed. Morphological analysis of the tale “The Writing of Fate” is given below with its full text. This tale has been taken as the ‘representative tale’ of this pattern.

Tale No-1 The Writing of Fate

1. Introduction:

A widow lived with her only son in a kingdom. Her husband died soon, leaving this child. Without her husband, she had a hard time making her living. The neighbours were, however, kind enough to help them. The child grew older, but strangely, he hardly grew physically. He was almost dwarf in size, and so, people used to call him “Katiya” (meaning short in size). He was not at all good to look at. He had a snub nose and his skin was dark. Though he was an ugly boy, to his mother, he was the best of the sons. His mother used to leave the house to him and go out begging.
The boy stayed in, and occasionally cooked a meal for his mother. Thus, their days passed.

One day, he was alone in the house as his mother was out begging. Being a restless boy, he came out to the road and noticed a horse grazing. He went up and caught the horse by its tail. Irritated, the animal gave him a kick and deprived him of a few teeth. He became uglier. Except his mother, others hardly gave him a look.

Katiya became sixteen years old. One morning, his mother went to a distant village to beg, leaving the boy alone at home and asked him to prepare a meal for both of them. They had not tasted fish for a long time. So, before his mother left, he said, “Mother, when the fisher woman comes to sell fish, I want to buy some fish.” The poor woman shed her tears and said, “My son, we have not a pice to ourselves, what is the use of dreaming of fish? Today, we do not have enough rice to even prepare a meal for us. No use of dreaming of happiness and comfort, for Bidhata (God of Fate) is not going to give us any. We are unfortunate, my son.” The boy persisted, “Don’t be annoyed with me, but listen. We will exchange half of what you get today for fish and manage with the other half. Let us forego a meal, if necessary. We won’t die if we miss a meal.” His mother said, “very well, my boy, see what you can do.” After she left, the fisherwomen came with a basket of fish. Katiya invited her and said, “Auntie, we want a few fish, but to be frank, we do not have a pice to pay you, there is also no rice. You know us well.
Mother has gone begging. I will give you rice when she returns. In the meantime, let me have some small fish.” The woman said, “No, I can’t. I have stopped selling fish on credit. You can pay me tomorrow and then have fish.” The boy began to plead with tears in his eyes. At last, she gave him a few small fish, on condition that, when she comes back from the other end of the village, he would have to pay her.

Katiya was very happy to get the fish, and after dressing them, started to cook them. As there was no oil at home, to fry the fish, he put them in the pan with some dried jute leaves in order to prepare an alkaline curry. But his mother had not returned yet, though it was long past noon. While he was waiting for his mother, the fisherwomen came back. When he could not pay her, she claimed back her fish. He wept and said, “Auntie, I have already cooked them. Just wait a bit, please, mother will be back any moment.” The woman waited a while, but as his mother did not turn up, she again claimed her fish. Just then his mother hurried back with a pinched face and ruffled hair. She had an unlucky day, she did not get anything on that day. The fisherwoman clamoured for her fish, and they had to be returned half cooked to her. The mother and the son had a meal less day. They blamed their fate and shed bitter tears.

2. Poor Hero leaves home to meet god of fate :

Next morning, Katiya said to his mother, “Mother, I want to go to Bidhata (God of Fate) and learn what is written in my fate” (a'). His mother was startled to
hear this, and said “My boy, how are you going to meet Bidhata? He moves about in the three worlds. You can’t meet him.” But, the boy was persistent and would not listen to his mother (B4). Ultimately, she permitted him to leave (C). His mother kissed him. He bowed to her three times and left (T).

Katiya went on for three days without stopping, eating only the wild fruits on the way. He entered a dense forest, but was not afraid of anything. He was so disgusted with his poverty that, he preferred to be eaten by wild animals rather than die of hunger. He constantly thought of God and went on and on. Then he came upon two buffaloes fighting between themselves. Nobody knew how long they were fighting in this manner. When Katiya came near them, they stopped for a while, and said, “Hello man, why are you here? What do you want?” Katiya said politely that he was paying a visit to the God of Fate to learn about his fortune. The buffaloes said, “Is that so? Then please ask Bidhata what our fortunes are and when this fight will end.” The boy agreed to do so and left. The animals again began their fight. (Connective : §)

Katiya next came upon a strange mango tree. The tree everyday spurned new leaves, but everyday they turned yellow and dropped. The tree was drying up and it was worried. When the bay sat under it for a for a bit of shade and rest, the tree asked him where he was heading for, when it came to know that the boy was heading for Bidhata, it requested the boy to learn from Bidhata what his fate was. Katiya agreed and left (§). Next
time he found himself in a cemetery, where a severed head was laughing aloud. The head asked him where he was going. When it came to know that Katiya was going to Bidhata, it said, "Come nearer my boy. No need to fear me. I was also a living being like you. But, I don't know what sin I had committed, even after death I have not been able to attain salvation. My boy, I was a fortune teller, and now I know why are you going to Bidhata. I am sure you will meet him. When you meet him, please ask Him what is written in my forehead and what is going to happen to me. I was a fortune-teller, but my own fate I could not read". Katiya agreed to ask Bidhata and left (§).

Now, he came to a large river. It was very deep with plenty of crocodiles in it. There was no means to cross it. He sat on the bank of the river and wondered what could be done. Just then, a huge crocodile approached him and said," O man, where are you going? You won't be able to cross this river unless I help you". Katiya explained to him where he was going. The crocodile said, "I have to float always, I can never sink. Please ask Bidhata what is written on my forehead. Now come, I will take you across". (§).

3. Hero meets God of Fate and he shows the hero ways to win fortune:

Katiya went on and on and at last arrived in the place of Bidhata. The god had wrapped himself in a cloth and was sitting with his registers, ink pot and pen holder by his side. Katiya fell at his feet and began to weep and narrate his sorrows (D²E²). He even forgot to
ask the god about what was written on his forehead. Bidhata, however, patted him on his back and said, “My boy, don’t cry any more. Your sorrows are over. I had written sorrows for you till now. But, now onwards you will gain a lot of things—plenty of wealth, a princess to marry, and a kingdom. You will get, in fact, two princesses and two kingdoms”. (F²).

Katiya was glad to hear this then he described to Bidhata his experiences on the road, and asked about the two buffaloes, the mango tree, the laughing head and the crocodile. The god said, “The crocodile had swallowed a princess and she is still there in his belly. If he throws her up, he will be able to sink. The head was a medicine man and knew many charms. At the time of his death, he did not pass on the charms to anyone. If he teaches them to someone he will get his release. There is a large pan of money buried under the southern roots of the mango tree. If the money is dug out, the tree will survive. You have seen two buffaloes fighting under a tree. There is pan of gold buried under that tree and if this is dug out, their fighting will stop” (F² repeated). The boy paid his respects to the god and turned back homewards.

4. Hero wins fortune:

He first met the crocodile. He reported what Bidhata had told him. The crocodile threw up the princess and was able to sink. Katiya asked the princess about her home and took her to her parents (G²). Her parents were very happy to get back their only child, who was lost. Out of gratitude, the king offered Katiya his
daughter in marriage and gave as dowry much wealth, horses, elephants and servants (K4 W:). He permitted Katiya to go home with his bride, but asked him to come back with his mother soon to take over the charge of the kingdom. Katiya left with his bride, and reached the cemetery. He told the laughing head what Bidhata had told about him. The head then taught him all the charms he knew and found his release. Next Katiya reached the mango tree and told the tree about the buried money under it. The tree asked Katiya to dig up the money and this was done. Katiya’s servants carried the money for him. Similarly, the gold was taken out from under the tree and the buffaloes stopped fighting. Katiya became very enriched now (K4 repeated, W0), and returned home (↓).

Katiya continued his journey and was about to reach home. There was still a day’s journey left to reach home. On the way, he appeared in the city of a king, who was going to celebrate his daughter’s marriage on that day. The princess’ name was Chandravali and the king’s astrologers had predicted that she was going to be married to a widow’s son. The king was unhappy and asked the astrologers to find an auspicious day. The astrologers fixed that day and declared that if she was not married on that very day, she would never be married. The king arranged his daughter’s marriage with another prince and it was to be celebrated on that day. The king arranged everything and was waiting for the wedding party to arrive in his palace. But, that evening, it rained heavily and the prince and his men lost their
way to the king’s palace and went in the wrong direction. Chandravali’s father waited and waited. The night was about to be over. He consulted his astrologers again. They said, “The groom is quite near and he is coming with the bridal party. The princess cannot marry other than him”. Hearing this, the king sent out his men to see if anyone was really coming as described by the astrologers. The king’s men happen to see Katiya and his procession of men and animals marching. They persuaded him to stop and brought him to the palace. The king asked him to marry his daughter. Although Katiya objected that he was already married, but the king did not listen. Katiya married Chandravalli. As the king had no son, he passed his kingdom to Katiya. (K4 W* repeated). Chandravali was a beautiful girl and did not appreciate Katiya’s ugliness. But she could not by pass the writing of Bidhata.

(Goswami 1980 : 163-69)

Functions :- a^5 B^4 C↑ D^2 E^2 F^2 G^2 K↓ W*^0

We have two more tales classified in this sub-type. Morphological analysis of these tales are given below with summery.

Tale No-2 The Brahmin’s Fate

1. Introduction :
   A poor Brahmin lived with his wife and a few children. He was so poor that he found it difficult to meet the both ends. Many days, they had to live without food.

2. Poor hero leaves home to meet God of Fate :
   Fed up with his poverty, the brahmin decided to go to the God of Fate (‘Bidhata’) to know from him why only sorrow was written on his fate (a^5). He discussed
the matter with his wife and left home to Bidhata (B‘C†).
On the way, the brahmin met a pair of buffaloes fighting continuously in a place. The pair of buffaloes requested the brahmin to know from Bidhata ways to stop their fighting. The brahmin agreed and continued his journey. Next, he came to the a mango tree. The tree said to him that although it produces a lot of mangoes, but nobody ate the mangoes. The tree requested the brahmin to know from Bidhata the reasons of this. Then he came to a river and wondered how to cross it. A huge crocodile came to him and said that if the brahmin learns something for him from Bidhata, then he could help him in crossing the river. The Brahmin agreed. The crocodile said that since his birth, he could not sink, he only floats and he wanted to know why so. The brahmin agreed and the crocodile took him on his back and took him to the other side of the river. (§).

3. Hero meets God of Fate and he shows the hero ways to win fortune:

At last, the brahmin arrived in Bidhata’s place. Bidhata asked him why he came to see him and the brahmin described his sorrows and sufferings to Bidhata. He also told about his experiences on the way to Bidhata (D² E²). Then Bidhata said that a pan of gold and a pan of silver were buried in the place where the buffaloes were fighting. If these are dug out, their fighting would stop. A pot of gold ornaments were buried under the mango tree and if the brahmin dug this pot out, then people would eat the mangoes. A
beautiful girl was in the crocodile’s belly and if she was taken out, the crocodile could sink (F').

4. Hero wins Fortune:
The brahmin came back, did as instructed by Bidhata, took the gold, silver gold ornaments and the beautiful girl with him. He became very rich and his poverty was done away (K' ↓ W'). The buffaloes’, the mango tree’s and the crocodile’s worries were also over.

Bezbaroa 1991 (1912) : 36-38

Functions : – a' B' C↑ D' E' F' K' ↓ W'.

Tale no 3 : The Fisherman

1. Introduction: Poor hero dreams of winning fortune:
A fisherman lived with his father, blind mother and his wife on the bank of a river. He earned his livelihood by catching fish in that river and selling these in the market. He was very poor, had no proper dwelling house and lived on a hand to mouth condition. But, he was very ambitious, and thought that, one day he would become a rich man. He dreamt that, he would have a big three storied building. His parents would live in one floor of that building. In another floor he would live with his wife, and the third floor would be reserved for the guest (a').

2. Hero meets donor:
One day, while fishing in that river, he caught a very big fish in his net. While he was taking out the fish from the net, it requested the fisherman not to kill him and wanted to give him a boon (D'). Hearing the fish, the fisherman could not decide what to ask from the fish and wanted to go home to consult with his parents
and wife to decide what to ask from it. He asked the fish to wait there and went home (E¹). The fish agreed. At home, the fisherman consulted with his parents and wife. His mother asked him to ask for her eyesight back. His father asked him to ask for enough gold to become the richest man in the village. His wife wanted a child. Hearing his parents and wife, the fisherman was puzzled what to ask from the fish. He already had his dream house to be asked from the fish, and was unable to decide. He did not want to displease either his parents or his wife. But, the fish would give him only one thing. Puzzled, he came back to the fish.

3. Hero becomes rich

When he reached the fish, it asked him to tell what he wanted. The fisherman asked the fish to give him a boon so that his mother could see from the upstairs of a three storied building her grand son playing in a golden bed down stairs. The fish gave him the boon (F¹) and disappeared. When he reached home, he saw a big three storied building standing in the place of their thatched hut, his mother looking from the third story of the building. When he entered the ground floor of the building, he saw his wife, wearing valuable ornaments and expensive clothes, playing with a handsome child. The entire building was full of gold and other valuable things. He realised that his and his family's dreams became true (K³). Thereafter, all of them lived happily (W⁰).

(Sarma 1992: 47-48)

Functions : a⁴ D¹ E¹ F¹ K³ W⁰.
Realisation of the main sequence “Poor hero wins fortune”:

In these tales, the hero realises the main sequence, i.e., he wins fortune, is by his determination and intelligence. In the first two tales, burdened by his poverty, the hero is determined to learn about his fate from the God of Fate (Bidhata) and sets out from his home to meet Him. On the way, he meets some other suffering souls, who request him to learn for them from Bidhata ways to relieve from their woes. Actually, these are his sources of future wealth and bride. He meets God of Fate, who shows him the ways to win fortune. The hero comes back, relieves the suffering souls from their woes and wins the fortune according to the ways shown by the God of Fate. In this way, he not only wins fortune and eradicates his poverty, but also relieves some other animals and trees from their sufferings. In the third tale, the hero applies his intelligence and asks the donor such a boon that fulfils needs of all his family members and his own desire to have a three storied house.

(a) Characters and Roles

Three types of characters appear in these tales performing three different roles: These are the Hero, the Donor and the Hero’s family members. The roles are distributed as follows:

1) **Hero** :
   - a poor and ugly son of a widow. (Tale no-1)
   - a poor Brahmin. (Tale no-2).
   - a poor fisherman (Tale no-3)

2) **Donor** :
   - ‘Bidhata’, the god of fate; (Tale no-1 and 2).
   - a fish (Tale No-3)

3) **Hero’s family members** :
   - hero’s mother (Tale no-1,2)
   - hero’s wife and parents (Tale no-3)

(b) Magic Agent
Although there is no apparent magic agent in these tales, however, in the third tale the donor grants a boon to the hero that fulfils all the requirements of the hero and his family members.

In the first two tales, the two fighting buffaloes, the mango tree, the severed head and the crocodiles are minor characters, playing the role of the agent of the hero’s sources of future wealth and bride. The princesses, whom the hero marries, are the objects of the hero’s lack liquidation. (Tale no. 1)

A general observation on the structure of the two above tales reveal that the tales consist of two common episodes - “Poor hero meet donor” and “Poor hero becomes rich”. In the first tale, the hero marrying a second princess is an additive episode.

POOR HERO WINS FORTUNE AFTER OVERCOMING THREATS OF LIFE

There are two tales representing this sub-type. However one tale is variant of the tale ‘The Minister and the Barber’ and is not analysed.

The plot of these tales are complex. The poor hero risks his life to win fortune. Fortune does not come to him easily. After winning the fortune he faces villainy from various quarters. He overcomes villainy (including threats of life) with the help of his magical spouses and retains his fortune.

Morphological analysis of the tale ‘The Minister and the Barber’ is given below:

The Minister and the Barber

Move-I

1. Introduction:

In the ancient times, the animals and the birds could speak and men could understand them. In that time, once a king was sitting in his parlour. He saw one white crow and one black crow talking among
themselves. At first, the white crow asked the black crow, "Friend, what do you eat here'? The black crow answered, "We eat here rice and other grains, various insects, etc. What do you eat?" The white crow answered, "We eat the pearls of the pearl trees across the seven seas". After this, both the crows flew away.

The king heard everything. He called his council of ministers then and there and said, "Who among you can bring me such a pearl tree across the seven seas, I will make him the Prime Minister. The minister said, "O king, how shall I go across the sea? How can I get such a tree? This is beyond my capacity". The other members of the council also expressed their inability to bring such a tree. Hearing similar answers from his ministers, the king said, "Well an announcement is to be made in the capital that whoever can bring me a tree of pearl across the seven seas, I shall give him two pitchers full of gold and silver, and will make him my Prime Minister." But nobody responded to this announcement.

2. Poor hero gets opportunity to win fortune.

In that town there lived a common man with his two wives—the elder one neglected, while the younger one was the man's favourite. The neglected wife had a son, who was lame. The favourite wife had six sons, who were healthy and well built. The favourite wife and her six sons used to harass the neglected wife and her lame son, they were even not given proper food to eat. The lame boy and his mother did not get any love and affection even from his father.
The six sons of the man's favourite wife came to know about the king's announcement and went to the king. They knelt in front of the king, and said, "O king, if you permit, we can go to bring that tree of pearl for you." Hearing them, the king said, "I have no objection. You may go. Take whatever you want for the journey from the royal treasury". Getting this order from the king, they took five boats with whatever things they needed to eat on the way, and left home. They started their journey by sea to bring the tree of pearl for the king.

When the lame son of the neglected wife of the man came to know about his brothers going for the tree of pearls, he asked his mother, "Mother, my brother have gone to bring pearls, I am also going". His mother replied, "My dear son, they are six brothers, their father also loves them. You are my only son. Neither your father nor your brother love you. Where will you go, my dear? I shall beg and feed you. You need not to go anywhere. You need not make me helpless by dieing somewhere while going to bring that tree of pearls across the seas, and hoping to become the king's Prime Minister and getting the rewards". But, her son insisted, "No mother, let me go. If I can do the job, all our worries will be over once for all. If I can not do the job and even die, don't feel sad. As it is, my father does not love us. If I die while on the king's duty, he would look after you. Therefore, do not stop me. I am very much interested to go. Let me go and see whether the God of Fate has written only sorrow in our fate"?
Seeing her lame son’s persistence to go for that tree of pearls, his mother permitted him reluctantly with a heavy heart.

The lame boy went to the king knelt in front of him, and said, “If the king permits, I also want to go to bring the tree of pearls (B²)” The king said, “Well, if you want to go, you may go. Take whatever you want from my treasury”.

The boy took some food items in a bundle and entered the king’s stable to take a horse (C). He kept on inspecting the horses, but could not select one. Suddenly, he stopped in front of a very weak and thin horse, because, he noticed the horse having all the good signs of a lucky horse. He wondered, “How strange? Why such a fine horse is so weak?” Reading his mind, the horse said, “Brother, nobody knows my tale of woes. There is a gold needle in my leg, that is why, I am so weak. If you can, take out that needle and see how healthy I become. After that, you ride on me and tell me where you want to go, I shall take you there in a moment”. Hearing the horse, the lame boy lifted the horse’s leg, examined it and saw a gold needle inserted in it. He immediately went to the black smith’s shop, brought a pair of tongs from there and removed the gold needle from the horse’s leg with it. Getting cured, the horse become very healthy and started jumping in happiness. The lame boy took farewell from the king, rode the horse and left to bring that tree of pearls (T).

3. Hero wins spouses with supernatural power and acquires wondrous object:
While his brothers were already in the sea, the lame boy rode by land and within three days, arrived in the kingdom of “Yama”. He wanted to take rest for a few days there and met the “Yamaraj”. The “Yamaraj” was looking for a suitable groom for his daughter from many days, and unable to find one, was sitting in his parlour, thinking. At that moment, the lame boy appeared in front of him. Seeing all the good signs in him, the “Yamaraj” gave his daughter in marriage with that boy. He gave a boon to his daughter, by which she could revive dead man to life again (D₁ E₁). His son in law left his place with his daughter.

After a few days, the lame boy arrived in the kingdom of the king of doves. As he was taking rest there for a few days, the king of doves came to know about him. He called him and gave his daughter in marriage with him. He gave his daughter a pair of doves and allowed her to go with her husband (D₂ E₂ F₁ repeated). The lame boy continued his journey and this time, he arrived in the kingdom of the king of ‘Nags’. While he was taking rest there, the ‘Nagking’ noticed him. Seeing the boy having all the good signs he arranged the marriage of his daughter immediately with him and gave a pair of ‘Nag’ as dowry (D₂ E₂ F₁ repeated). On the fifth day of leaving the kingdom of ‘Nag’, the lame boy arrived in the kingdom of the snake king. Getting such a boy near him, the snake king treated him well and gave his daughter in marriage with him. He gave a pair of snake as dowry. The (D₁ E₁ F₁ repeated) lame boy continued his journey with his newly
married wives.

On the way, the lame boy suddenly arrived in the kingdom of the ‘fan king’. Seeing such a boy having all the good signs, the Fan king could not resist himself, and gave his daughter in marriage with boy. He gave a pair of fans in dowry (D² E² F¹ repeated)

Accompanied by his five wives, the lame boy arrived in the land of the vulture king (G²). Following the examples of ‘yamaraj’, the dove king, the nag king, the snake king and the fan king, the vulture king also arranged a grand marriage of his daughter with the lame boy. He brought a tree of pearl across the sea and gave this as downy to his daughter and son-in law (KF¹). The lame boy, after getting what he wanted, started returning to his country. He sent the horse and other servants by land to his home, and he himself returned home with his wives and that tree of pearl by sea (↓).

Move-II

1. Hero faces threats of life from his brothers:

The lame boy's six elder brother could not find the tree of pearls and were returning home. They say the lame boy's boat from far away (ε¹). They saw the lame boy coming home with his six wives with lot of funfair. Seeing him coming in that way, they realised that the lame boy has found the tree of pearl some where and has brought it to the king. They discussed among themselves, "We are six healthy robust persons, and surpassing us, the lame boy will become the Prime Minister now. He will become the Prime Minister, and
we will have to serve him for our livelihood. This cannot be. Let us finish him and snatch from him the tree of pearl and his wives. We will divide his six wives among us and one of us will become the king’s minister by giving the tree of pearl to him” (ζ). They discussed this and then brought their boat to the boat of the lame. When they reached near his boat, they called him in a very sweet voice, “O, is that our youngest brother? Where from you got so many wives? Have you brought the tree of pearl also (η). The lame boy answered, “Yes brothers, that is me. I have brought the tree of pearl also”. Then he told them everything—how he came, how he got the wives and how he got the tree of pearl (θ). Hearing this, they didn’t ask him anything more, killed him by beating him with the oar of the boat and threw the dead body in the sea (Α).

2. Hero’s spouses rescue him:

Seeing their husband being killed, the daughter of the ‘Yamaraj’ pleaded them to give them their husband’s dead body (Β). She said, “You have divided us among yourself by killing our husband, you have done a good thing. But after all he was our husband so, please take out his dead body from water and give us so that we can do his last rites. Otherwise, it will be very sinful”. But, the pleadings of the Yamaraj’s daughter did not soften their hearts. Then, all of them started weeping, and said,” If you do not let us cremate the dead body and do the last rites, then kill us also along with him. Otherwise, we will go to the king and report to him
everything”. This made the brothers afraid and they brought the dead body from the sea. They gave the dead body to Yamaraj’s daughter and consoled them. The Yamaraj’s daughter kept the dead body in a box (C).

When the six brothers arrived in the king’s capital along with the tree of pearl, the king got the news and came himself with his minister to welcome them. This news spread in the capital like wild fire and people from all sides come to the king’s parlour to see the tree of pearl. The king climbed the throne, and asked the six brothers to take out the tree of pearl and show him. But the box, where the tree of pearl was kept, could be opened by their lame brother only and nobody else. So, they were in a fix. The king became impatient, and said. “Take out the tree. Why are you getting late?” Then, they shouted on the girls and said, “Why don’t you take out the tree? Take it out of the box immediately”. At this point, the Yamaraj’s daughter got up, came to the king, knelt in front of him and said, “O king, the person, who brought this tree of pearl and married us, have been killed by these people on the way. Other than our husband, who brought the tree of pearl none of us can open the box. He only new how to open and close this box”. The king was surprised to hear this. He said, “That means a very unjust thing has happened. Now, what will happen? How to open the box”? The Yamaraj’s daughter said, “I have brought our husband’s dead body in that box. If the king gives orders, then I can revive him to life again. The king
become more surprised to hear this, and said, “O.K., revive him; I am giving you orders”. Getting the king’s orders, the Yamaraj’s daughter took out her husband’s dead body from the box, asked her father (Yamaraj) in meditation to give him back his life, and the lame boy got back his life (F₆ K³).

3. Hero becomes rich:

After getting back his life, the lame boy got up, opened the box and showed the tree of pearl to the king and all other people gathered there. The moment the tree was taken out of the boy, the king’s parlour started dazzling in its splendour. The king became very happy to see his object of desire. The people gathered their to see the tree of pearl, started praising the lame boy. Then, the king heard everything from the lame boy. He got the jealous brothers of the lame boy killed by trampling them by elephants (Ex U). After this, the king made the lame boy his Prime Minister and gave him the reward as promised (W⁰).

Move-III.

1. Hero again faces threats of life from another villain and his spouses rescue him:

Now, seeing the lame boy becoming the Prime Minister and passing his days in happiness, the king’s barber became very jealous. He was the king’s favourite. He started thinking day in and day out how to remove the lame boy from the post of the Prime Minister and make another person the Prime Minister (ζ¹). One day, while he was giving shave to the king, he said, “O king, one does not become a minister by merely
bringing a tree of pearl. He has to do many other things”. The king asked him, “Tell me what other things he has to do”. The barber said, “O king, the person, who can sow pulses and mustards in an area of two puras of land.” (‘Pura’—a unit of measurement of land used in Assam), and pick up these and keep separately in two baskets within one night, is the real minister. This type of man is only worthy to become the king’s minister” (η'). Hearing the barber, king made the Minister sow pulses and mustards in an area of two pura of land and said, “Minister, if you can pick up these pulses and mustards and keep these separately in two baskets within the night, you will remain my minister. Otherwise, you will be killed” (A13). After getting the king’s order, the minister went home and sat in a gloomy mood. His dove wife asked him. “What has happened to you today ? Why are you so worried today”? Her husband said, “What should I tell you ? The king has ordered me to pick up pulses and mustards sown in an area of two pura of land and keep these separately in two baskets within the night. Otherwise, he will get me killed” (B4). The dove wife said, “It is nothing. Don’t worry, have you dinner and sleep. I will manage everything”. Hearing his wife, the minister felt assured had his dinner and went to sleep. At midnight, dove wife took out the pair of doves her father gave her in dowry, and said, “My father had given you to me to help me in distress. Now, you have to pick up the pulses and mustards and keep these in two baskets” (C). Hearing this, the pair
of doves (F₆) flew away, brought all the doves in the country and got the pulses and mustards picked up by them within the night (K⁴). Next day, the king was very surprised to see this. The barber was also surprised, and made a new plan to ruin the minister. After a few days one day while the barber was giving massage to the king, said, “O king, the minister has more things to do”. The king asked, “Tell me what other things he has to do”. The barber said, “He, who can dig two tanks in two pura of land and settle ‘Nag’ there within one night, is the real minister’. Hearing this, the king, like the earlier time, ordered the minister to do so, and said, ’If you cannot dig the tanks, you will be killed”. (n¹ a¹³ repeated).

That day also, the minister was sitting at home thinking what to do. His ‘Nag’ wife saw him and asked him what happened. He told her everything (B⁴ repeated). Hearing this, the ‘Nag’ wife said, “Have your dinner and take rest. This is not a big thing, I shall manage it”. At midnight, she told the pair of nag that her father gave her in dowry, “My father has asked you to help me in distress. You will have to dig two tanks in two pura of land within to night and settle nag there.” (C repeated). Hearing the nag’ king’s daughter’s order, the pair of nag (F⁶ repeated) immediately called all the nag. Put them into work and much before the dawn, they completed the work and went away (K³ repeated). Next morning the king and the barber were astonished to see the two tanks. The barber was perplexed as he could not do anything to the minister by asking him to
complete two such impossible tasks.

After a few days, the barber again made a new plan, and told the king, “O king, the minister has not yet proved to be a real minister. He has more things to do.” When the king asked to tell him what was that thing, the barber said, “The minister, who can build a city of snakes within one night, is a real minister. Otherwise, he is a minister for name sake,” (η<sup>1</sup> repeated). The king called the minister and asked him to build one such city of snakes within that night otherwise, he would be killed (A<sup>13</sup> repeated). Encountered with this new danger, the minister was sitting at home, worried. In the meantime, the snake king’s daughter saw him and asked him what happened. Her husband told her about his new problem (B<sup>4</sup> repeated). His wife said, “Why are you worrying for such a small thing? Go, have your dinner and sleep well. I shall get you built as many city of snakes as you want”. Encouraged by his wife, the minister had his dinner and slept. At midnight, the snake king’s daughter took out the pair of snakes she got in dowry from the basket and asked them to build a city of snakes within that night (C repeated). The pair of snakes (F<sup>5</sup> repeated) called all the snakes and built a city of snakes before morning (K<sup>5</sup> repeated). Different types of snakes took different positions in that city and all them started hissing. People around that place could not sleep from midnight due to the snakes’ hissing sounds. The king also woke up early in the morning at the snakes’ hissing bound and got afraid to see so many snakes.
He called the minister and said, "Minister, I do not want the city of snakes any more. Dismantle it immediately". The minister told this to his snake wife, who clapped three times from inside their house and the snakes left that place immediately. The barber was in a very perplexed situation, as he could not do anything to the minister applying all his tricks. After a few days, he had another there trick. He wanted to get the minister killed, and one day, said to the king, "O king, let your minister do anything, yet he has not proved him self to be your real minister. Till that time he cannot bring your family ring from your ancestors, he is not the real minister. He, who can bring that ring, is the real minister" (\( \eta^1 \) repeated). The king called the minister and asked him to bring that ring and said, "If you cannot bring the ring, you will not live" (\( A^{13} \) repeated).

Hearing the order of the king, the minister thought that this time, he would not survive. He went home and sat worrying. Seeing him in that state of mind, the daughter of the fan king asked him what happened. The minister said to her, "This time I will not survive. To day, the king has ordered me to bring his family ring from his ancestors. If I cannot bring that, I will not live" (\( B^4 \) repeated). His wife said, "Well, let as see what can be done. Now go and have your dinner. If the king wants his family ring, that can be brought ; it is not a big thing". Hearing his wife, the minister got a bit encouraged and went to have his dinner.

The barber thought, "I will have to see myself how
the minister accomplishes these difficult tasks again and again”. Thinking this, he went to the minister’s house at night and peeped inside through a hole in the wall. At midnight, the daughter of the fan king took out the two fans she got in dowry, and said, ‘Today, you will have to rescue me from this danger’ (C repeated). She started fanning her husband with one hand fan (F⁵ repeated) here husband died, went immediately to the king’s ancestors and told them that the king wanted their family ring. They gave him the ring. Then, his wife fanned him with the other fan (F⁶ repeated), and he become alive again with the ring in hand (K³ repeated). The barber saw everything through the hole in the wall, and came back home.

2. Hero gets the villain killed;

Next morning, the minister went to the king to give him the ring, and said, ” O king, take this ring”. The king recognized the ring and started praising the minister. That day, the minister also made a plan to kill the barber and said to the king, “O king, when I went to your ancestors to bring the ring, I saw them with very long hairs and beards. They asked me to tell you to send your barber to them to give them hair cut and shave”. The king believed the minister and asked the barber, “ My ancestors need haircut and shave. You have to go tonight and give them hair cut and shave”. The barber said “I shall do this” and went home. In the previous night, he saw the minister bringing the king’s ancestor’s ring, so, he thought it would be very easy to do his job. In a joyous mood, he asked his
wife to prepare dinner early that evening. After dinner, he asked his wife to bring two fans. When she brought two fans, the barber said to her, "I have to go to give hair cuts and shaves to the king's ancestors. Therefore, you fan me with one fan; then I shall die, go to the king's ancestors and give them hair cuts and shaves. After some time, you fan me with the other fan and I shall regain my life". He lay down on the bed and his wife started fanning him. She fanned him for a long time, but he was not dead. When she saw that he was not dead, she hit him on his head with the handle of the fan, and he was dead. After some time, she started fanning him with the other fan. She kept on fanning, but her husband did not regain his life. (U).

Next morning, the king wanted to know whether the barber had given his ancestors hair cuts and shaves. The barber's wife was still fanning her husband, yet he did not regain his life. When the dead body started smelling, the king sent his guards to the barber's house to see what happened to him. The guards saw the dead body, caught the barber's wife and brought her to the king. The king thought that she had killed her husband and got her also killed. Then both the barber and his wife were cremated together.

3. Hero leads a rich and happy life:

After the killing of the barber, the minister become unopposed. He led a happy and rich life with his wives (W°)

Functions:
Move I→ a³ b² C G E Æ F² K F¹
Move II→ e¹ Q¹ η¹ ß¹ A¹⁴ B²C F⁶ K² Ex U W⁰
Move III→ Q¹ η¹ A¹³ B⁴ C F⁶ K² U W⁰

An observation of the morphological analysis of this tale reveals:

1. The tale develops through DEF function. The ‘donor’ function is quite vital in this tale. The hero is helped by six donors who give their daughters in marriage to the hero along with some magic agents to help the hero in distress. The marriage of the hero with the six magical princesses does not constitute the ‘wedding’ function. In this tale, this marriage is part of the ‘donor’ function.

2. The tale has two sets of villains— the hero’s brothers and the king’s barber. The third move introduces an entirely new villain— the barber (“each new act of villainy, each new lack creates a new move”— Propp 1968: 93). The various villainous acts of this villain is liquidated with the help of the corresponding magical agent / supernatural aids of the hero’s spouse.

3. It is interesting to note that the magic agents to liquidate the villainy in the third move is procured in the first move.

Realisation of the main sequence ‘Poor hero wins fortune after overcoming threats of life:

A look at the way by which the main sequence of this sub type, ‘Poor hero wins fortune after overcoming threats of life’ is realised, shows that the hero realises it with the help of donor/ magical agent/ supernatural helpers. The poor hero sets out in pursuit of wealth (if he can find the magic tree for the king, he will be made the king’s minister). On the way through some good signs in him, he acquires six magical spouses and six sets of supernatural helpers. Then he procures the wondrous object sought by king. On the way back to the king, he faces the first villainy from his brothers, which he overcomes through his one magical spouse. Then he meets the king, satisfies him and becomes his
minister ('wins fortune'). Again he faces villainy repeatedly from the second villain (the barber), which he again overcomes through his magical spouses and their supernatural helpers. Thus he retains his fortune (the villain is killed).

The poor hero wins fortune by obtaining the wondrous object desired by the king and thus fulfilling the condition to become the king's minister.

(a) Characters and Roles

Five types of characters playing five different roles appear in this tale. These are: Hero, Villain, Donor, Helper and Task Setter. The roles are distributed as follows:

1. Hero:
   —a lame boy of a common man.

2. Villain:
   —hero's brothers (Move-I).
   —king's barber (Move-II).

3. Donor:
   —hero's six fathers-in-law.

4. Helper:
   —hero's six spouses.

5. Task setter:
   —king.

(b) Magic/Supernatural Agents

The following magic/supernatural agencies appear in this tale.

— a 'boon' from Yamraj' to his daughter that enables her to revive dead man to life.

—a pair of doves, which with the help of other doves accomplishes the task of picking up mustards and pulses shown in a large area within the night and keep these separately in two baskets.

—a pair of Nag, which with the help of other nag, dig two
tanks in two pura of lands within one night.
—a pair of snake, which with the help of other snakes, builds
a city of snakes within one night.
—a pair of hand fan, one of which can kill some body and
the other can revive him to life again.

An observation on the structure of the tale shows that the tale has
four main episodes. These are: 'hero leaves home to procure wondrous
object for the king'; 'Hero acquires magical spouses along with
supernatural helpers and procures object of quest'; 'Hero faces Villainy
and overcomes it'; and 'Hero wins fortune'. The hero facing villainy
from the second villain and overcoming it (and retaining his fortune) is
an additional episode. This episode has heightened the complexity of the
plot.

(iv) HERO OVERCOMES THREATS OF LIFE FROM MONSTERS

The tales classified in this pattern describe how the hero of these
tales comes into contact with a monster; or is enchanted by a monster;
or fall into the monster's power or trap or his people are threatened by
it; and how he overcomes it either by slaying the monster by fighting it
or by fleeing from it. The hero is clever, intelligent and courageous. He
meets a donor who helps him with a magic agent, or tells him about the
secret of the monster's life, thereby the hero is able to kill the monster
and save his or his peoples lives. By killing the monster, he not only
saves his own or his relative's lives, but also saves the lives of his
friends and other victims of the monster. In these tales, only two roles
are pivotal- the hero and the villain (the monster). The most popular
monster figure in these tales is a demon ('Rakshash'). The tales end
with a happy note with the slaying of the monster (the villain) and the
reunion of the hero with his parents and relatives.

We have in our corpus five tales that have been classified in the
pattern 'Hero overcomes threats of life from monster'.
The tales are:

1. The Demon Pandit (AT 325).
2. Six Friends and a Demoness (AT 302A+462).
3. Tale of the Rashashi (AT 302+).
5. The Crow’s Questions and the Prince’s Answers.

We have taken the tale ‘The Demon Pandit’ as the representative tale of this pattern. It has been observed that the pattern of sequences in each tale in this pattern are not totally identical. Often we find supplementary episodes are added to heighten the complexity of the plot. However, efforts have been made no arrange the pattern of sequences as identical as possible keeping in mind the plots of the tales.

Morphological analysis of the tale ‘The Demon Pandit’ is given below with its full text.

Tale No-1: The Demon Pandit

Move-1
1. Introduction:

In ancient times, there was a demon (Rakshash). Once he took human shape, came to a king's capital and started a school there. The demon pandit (teacher) admitted all sorts of boys in his school, but not sons of widows. A widow wanted to admit her son in that school. In spite of her pleadings, the pandit refused to admit her son in his school. She then approached the king's minister and said, “Sir, I wish that my son also should have education, but the pandit does not accept him as he is the son of a widow. Would you be kind to tell him that the child is yours and persuade the pandit to accept him”? Seeing the woman's eagerness to educate her son, the kind-hearted minister agreed to
do so. The widow's was son now accepted and he began to live with the pandit and take lessons.

2. Hero obtains magical knowledge:
Now, when the pandit happened to be away occasionally, he kept his box of books and papers in a room and asked the boy not to touch them. One day, when the pandit was away, the boy could not resist his curiosity, entered the room and opened the box. To his surprise, he found there a human skull and some magical texts. He found that these texts helped one to learn anything that one wanted to and assume various shapes. The boy concluded that his teacher was none but a demon. During the absence of the pandit, the boy now began to study these texts and learn the magic spells. He was, however, careful that their teacher did not suspect that books and papers had been disturbed by anyone (F5).

3. Hero faces villainy:
After a few days, the pandit invited his pupils to his home (η¹). The boys, according to the ability of their parents, took some presents and followed their teacher to his home (θ¹). The pandit was very happy that the boys had so easily agreed to accompany him. He began to think, "Ah! they will provide a good feast for me and my relatives" (A⁸). As they went on they came to a river. The boys asked, "How can we cross it?" Their teacher said, "Don't worry, I'll manage. Now shut your eyes, then one of you hold me, let another hold him, in this way one of you hold the other, like a chain. Follow me, and don't open your eyes till I tell you to
open." The pandit went ahead. He was followed by the widow's son, and the later by the other boys, one after another. All the boys shut their eyes, but not the widow's son. He suspected something foul (B) and kept watching what the pandit would do (C)

2. Hero obtains other magical Agents:
   The pandit pulled out two bamboo tubes from his bag, sucked one in order to dry up the river, and after crossing it, blew into the second so that the river became full of water again. Then he asked the boys to open their eyes. After going some distance, they reached another river. This was also crossed in the same manner. But, this time, before the boys opened their eyes, the pandit hid the tubes in the river. The widow's son saw everything (D E F).

3. Hero overcomes threats of life from monster:
   When he was only a little way away from his home, the pandit said, "My boys, please wait here for a while. Let me go first and do something at home. I'll be back soon". He left and his obedient pupils waited. The demon, pandit went ahead, contacted his relatives and made arrangements for a big feast. The boys waited there, but the teacher was delaying. At this the widow's son said, "Friends, you wait here, I'll run off and see what the teacher is doing".
   He left and reached the pandit's house (G). The pandit (the demon) was away to gather banana leaf plates, fuel and other things for the feast. There was nobody in the house except two human heads hanging on a wall. They now addressed the boy, "Why have you
come here? Don’t you know the demons would eat you up? Leave this village immediately” (Mediation ‘B’)

Hearing this, the boy ran away directly to his friends. When they came to know the fact, they began to shiver in fear. But the boy said, “No need to fear. Come on, let us go back.” They returned the same way they had come. By the time they reached the first river, they noticed the demon coming after them. The widow’s son, however, pulled out the bamboo from under the sand, sucked one of them and dried up the river. After crossing he blew into the other and filled the river with water again. The demon reached the river and noticing how the boys had escaped, cried out in anger and frustration, “Well, you have cheated me! All right, go for this time, but I am following you.” The widow’s son and his friend reached home safely (K5).

MOVE-II

1. Hero again faces threats of life from the same monster:

When he reached home, the widow’s son told his mother all that had happened. As he had learnt the demon’s spells, he said, to her, “Mother, I will take the shape of a goat. You will take me then to sell in the market, but do not ever give away the rope with which I will be tied. Before you reach home, I will be with you.” Next morning, he changed into a goat and his mother took him to the market. A customer none other than the demon, came and bought the goat. But, soon, the boy reached home, next morning, his mother took him to the market in the shape of a goose. She sold the bird— again to the pandit in disguise, but did not give
away the basket in which the bird has been brought to the market. The boy returned soon after in his own shape. (‘A’ is implicit, ‘K’ is repeated)
The demon was annoyed that the boy again escaped him. This time he was determined to catch him anyhow. He decided that this time he was not going to give up the receptacle in which the boy would be brought for sale. His mother next took out her boy in the shape of a horse. This time, the demon bought the horse at the price asked for, but carried off the rope with which he was tied. In spite of her pleadings, the customer did not leave the rope (η3 δ3) The demon took the horse to the bank of a river and planned to eat him there (A13)

2. Hero overcomes threats of life from monster:

It was noon. Then the horse some how managed to slip from the demon's hand (B4) and turned into a fish (C) the demon changed to a porpoise and began to pursue the fish. At that time, the king's daughter was taking bath in that river. She had taken off her ornaments and put them in bowl. The widow's son quickly turned into a bead and got mixed with the ornaments. After her bath, the princess noticed the bead. But not knowing from where it has come there, took it home (F 5 G3).
The demon now took human shape, went to the king's court and complained that the princess had picked up his bead on the way home and he wanted it back. The king said, “I do not know. But if she has indeed taken it, she will certainly return it to you.” He called his
daughter to the court asked her about the bead. In answer she threw the bead down on the floor. The bead immediately turned into a mustard. The demon turned into a dove and tried to eat the mustard. The widow's son quickly changed himself onto a hawk and tore the dove into pieces (\(H^1 \ I^1\)). The demon gave an unearthly cry, came to its original shape and fell dead (\(K^5\)).

3. Hero marries princess and ascend throne:

The king was awestruck to see all this. His courtiers too were speechless at the sight. The widow's son then came to his original shape and recounted all that had accused. The king become very pleased with the boy's intelligence and courage. He gave him his daughter in marriage and chose him as his successor (\(W^*_1\)). The boy brought his mother to live with him. Everything ended happily.

(Goswami 1980 : 246-50)

Functions :

Move : I  \(\eta^1 \theta^1\ A^8 \ B^4 \ C \ D^2 \ E^2 \ F^2 \ G^2 \ K^3\)

Move : II  \(\eta^3 \theta^3\ A^{14} \ B^4 \ C \ F^3 \ G^2 \ H^1 \ I^1 \ K^3\ W\)

Morphological analysis of the other tales in this pattern are given below with their summary:

Tale No-2 : Six Friends and a Demoness

1. Introduction:

Five young men in a town quarrelled with their parents and left home to go to another country. The neglected son of the king on that kingdom, saddened with his father's negligence to him, also left home along with them. They became good friends and promised not to
leave one another.

2. Hero faces threats of life from monster:
On the way, they saw a she goat also walking along with them (ζ'). Seeing her, they thought that they would get a lot of milk from her. So they took her with them. They entered a forest and decided to spend the night there. They milked the she goat, got lot of milk (η') and drank the milk (θ'). She was actually a demoness and at night, when the friends were fast asleep, came to her original shape and ate one of them (A‖). She turned to a goat again and remained there. Next morning, the friends saw one of them missing, decided he might have left them at night and resumed their travelling. The goat also followed them. That night she ate another of them (A‖ repeated). In this way she ate all of them except the prince (A‖ repeated). She thought of eating the prince at the last. However, the prince witnessed the eating of the last friend and realised that it was he who would be eaten next (B4) So, he went back to his father for help (C).

3. The villain (monster) causes fresh misfortunes:
But the demoness took the shape of a beautiful girl and chased the prince to his father's place. The prince told his father everything, but the king didn't believe him. On the contrary, he became enchanted by the girl's beauty and married her (A‖'). The prince felt very sad and went to his home. The demoness, who was now living in the palace, started eating men and animals in the capital (A‖ repeated) The king realised his mistake of marrying the demoness in spite of his son's warnings
(B4 repeated) He recalled his son, asked him to kill the demoness and offered his kingdom as reward (C repeated). With his father's offer, the prince left home to kill the demoness. (†)

4. Hero obtains magical agents:
After coming out from home, the prince was sitting on the bank of a river, thinking what to do. Suddenly a kite flew to him and asked him about his problem (D2). The prince told the kite about the demoness and asked ways to kill her (E2). The kite said that the secret of the demoness' life lies else where. It advised him to go to the land of the demons and meet the mother of the demoness, then, he should learn the secret of the demoness' life, pretending to be her son (F2). The kite also advised him to carry a big knife with him.

5. Hero overcomes threats of life from monster:
According to the advice of the kite, the prince walked for a few days and reached the land of the demons (G2). He met the mother demoness and introduced himself to her as the son of her daughter. He told her that his mother (the demoness' daughter) was seriously ill and was about to die. The mother demoness told that her daughter could not die, as her life was safe intact in a gourd. Then she showed him some gourds, where her daughter's, her own and other demon's lives were preserved. She told him that unless the gourds were destroyed, they would not die. The prince immediately took out the big knife and destroyed the gourds. The demons there and the demoness in his father's house died instantly (K5)
6. Hero ascends throne:

After killing the demons there and the demoness back home, the prince returned (↓). Keeping his promise his father, the king made him the king (W*)

(Bezboroa 1968 : 850-51)

Function : ζηθ θ1 A14,ι1 B4 C ↑ D2 E2 F2 G2 K↓ W*

Tale No 3 : Tale of the Rakshashi

1. Introduction:

An old peasant had seven worthless and foolish sons. He used to scold them for their worthlessness and decided to drive them away. One day, they themselves went away in search of work and took employment with a brahmin. But, soon the brahmin got fed up with their foolish activities and drove them away.

2. Hero faces threats of life from monster:

After coming out of the brahmin's house, they were walking through a forest. A demoness in the shape of a deer also followed them. Seeing the deer, they wanted to kill it and eat its meat. One of them went after the deer to catch and kill it while the others were preparing the meal. The boy who went after the deer, was caught and eaten by the deer (the demoness). When he did not come back for a long time, another brother went in search of him and he too was eaten by the demoness. Likewise, all the brothers except the youngest went in search of another and met the same fate. When the sixth brother also did not come back, the youngest realised what had happened to them and started running towards the capital to save his life. The demoness also pursued him. The boy reached the king. The demoness
now turned into a lovely girl and chased the boy to the
king. The boy tried to tell the king about the girl, but
the king was so attracted by her beauty that he married
her. Soon cattle and men began to disappear in the
palace (the demoness-queen ate them). The king’s
erlder queen tried to convince the king that his second
wife was inauspicious. But the king misunderstood her
and drove her away from the palace. The queen, who
was pregnant at that time, took shelter in a village and
gave birth to a boy. The boy grew up to become an
affectionate and brave boy, loved by both men and
animals. (Connective §).

3. The villain (monster) again makes attempt to kill the hero:
The demoness queen came to know about the boy and
grew afraid of him (ζ¹). She wanted to get the boy
killed and made a plan. She pretended to be ill (η¹).
When the king asked her about her health, she told
him that she would be alright if the water, with which
a silver myna and a gold myna (‘Myna’— a kind of
talking bird) were bathed in a certain city (which was
actually the land of the demons), was brought and given
to her. The water must be brought by that particular
boy (A¹³). So, the king searched for that boy and
ordered him to bring that water not knowing that the
boy was actually his son. The boy obeyed the king’s
order (B⁴C) and left home (†) in search of that water.

4. Hero obtains magical agents:
The boy was sitting under a tree. A crow came and
asked him about his problem. The boy told the crow
about the magic water. Then the crow offered him to
take to that land and asked the boy to get on his back. The bird took him to that land. The boy found the place full of houses, but saw no human beings. At last, he saw a beautiful girl. The girl asked him why he was there (D²) and said that, that was the land of the demons. She also told him that the demoness had killed everybody there except her. Then the boy asked her to learn from the demoness how she could be killed. He also told her that he was there to get the water with which a silver myna and a golden myna were bathed (E²). Then he hid himself. That evening, when the demoness came home, the girl pleaded the demoness to tell her the secret of her life. The demoness showed a silver myna and told the girl that her life was in that myna. Then she showed her a gold myna and told that her daughter's life was in that myna. They would be killed if only these two birds were killed. Next morning, the boy came and the girl told him about the secret of the demoness and her daughter's life (F²). He took the mynas, killed the silver myna and the mother demoness was dead in a moment. Then he took the gold myna with him and the crow brought him back to his home. The crow also told him everything –about the demoness queen, how his mother was driven away from home by the king, and that he himself was a prince.

5. Hero overcomes threats of life from monster:

When the boy reached home, the king himself came to him to take the medicine. The boy reprimanded the king for his mistakes (of marrying a demoness and driving away his first queen). The king angrily asked
for the medicine. The boy told the king that he would give the medicine only in the king's court and asked him to convene the court. The boy reached the king's court along with his mother and the gold myna. There, he broke the legs of the myna and the demoness came there to chase him and turned to her original shape. Then the boy killed the bird and the demoness fell dead in the court (K3).

6. Hero reveals his identity:

The boy then revealed his and his mother's identity to the people gathered in the king's court. The king repented for his past mistakes and accepted back his wife and son (W2).

(Goswami 1980: 250-56)

Functions: ζ1 η1 θ1 A11,13 B4 C ↑ D2 E2 F2 K3 ↓ W2.

Tale No. 4: The Jungle Child

1. Introduction:

An old man and seven sons—all were of foolish nature. When the old man died, they had nothing to eat. They went to beg, but the villagers asked these young men to work and earn their livelihood. Ultimately, they decided to go to another kingdom in search of work. On the way, they met a brahmin, who tricked these foolish people and kept them as his servant. But, soon, the brahmin got fed up with the foolish activities of the seven brothers, and drove them away from his house. They left the brahmin's house and was again on move.

2. Hero faces threats of life from monster:

They entered a forest and saw a deer. They wanted to
kill the deer and eat its meat. One of them went to kill the deer, while the others started preparation for the meal. Time went by, but the brother, who went to kill the deer, didn't come back. Then, another brother went in search of him, but he too didn't come back. Like this, all of them, except the youngest, went, and did not come back. Among them, the youngest brother had some sense. At last, he went in search of his brothers, and saw their clothes lying near the deer. He realised that the deer was none but a demoness. He started running away from that place to save his life. The deer turned into a beautiful girl and chased him. On the way, the boy met a king and told him about the demoness.

3. The villain causes fresh misfortune:

But the king ignored his warnings and married the beautiful girl (the demoness). The king already had six wives and the demoness became his seventh wife. Soon after the king's marriage, the pet animals in the palace started disappearing. The demoness queen told the king that his earlier six wives were actually demoness and they ate the animals. She asked the king to dig the floor under their beds as proof. The floor was dug, and many bones and skulls were discovered there. Then, as per the advice of the demoness queen, the king drove them away, taking out their eyes. Still, the animals kept disappearing. The king, unable to do anything, kept quite.

At the time of driving away from their home, the six queens were pregnant. As they were blind, their
condition was very miserable. They took shelter in a forest. The first queen gave birth to a child and all of them ate it, as they did not have anything to eat. Like this, all the queens, except the youngest, gave birth to boy child and ate them. The youngest queen refused to give her boy child to eat. The boy grew up, and as he was born in the jungle, he was named ‘Jungle Child’. He was very intelligent and brave. The demoness queen, through her magic power, came to know about him (ζ) and was afraid of him. She wanted to get him killed. She pretended to be ill (η) and when the king enquired about her health (θ), told him that she would be alright if a pair of huge sized betel-nut and leaf were brought from her mother's house and given her to eat. Her mother's house was on the other side of the sea. She also told him that only ‘Jungle Child’ could bring that from her mother's house (α). The king called the boy and asked him to bring the pair of huge sized betel nut and leaf from the other side of the sea (B2). The boy took permission from his mother (C) and left home (†).

4. Hero obtains magical agent:
After walking for a few days, ‘Jungle Child’ met a ‘sannyasi’ on the sea shore. He immediately touched the feet of the sannyasi and asked him ways to get the huge-sized betel nut and leaf (D2 E2). The sannyasi thought for some time and said that the land on the other side of the sea was the land of the demons. The demoness-wife of his father was the daughter of the old demoness, who was the queen of the demons. He
gave the boy a pair of foot-wear and said that, the pair of foot-wear would take him to the land of the demons (F¹). There, he should introduce himself as the grandson of the old demoness and ask for the pair of the huge-sized betel nut and leaf. The old demoness, for proof, would give him some small pieces of iron to eat. The sannyasi gave him some fried rice and told him to throw the iron-pieces and chew the fried rice. It would produce the same kind of sound. The boy wore the pair of foot-wear and reached the land of the demons (G¹). He met the old demoness, passed her test and obtained the huge sized pair of betel nut and leaf (K³). The boy came to the other side of the sea wearing the pair of foot-wear and met the sannyasi. He reached the king (↓) and gave him the pair of betel nut and leaf. The demoness queen pretended to be cured, but was surprised to see the capacity of the boy. She again pretended to be ill and asked the king to bring a strange paddy plant from her mother's land. The king again ordered ‘Jungle child’ to bring that plant, which the boy brought with the help of the sannyasi (ζ¹ η¹ θ¹ A¹³ B² C ↑ D² E² F¹ G¹ K³ ↓ repeated). The demoness queen next asked for some sweet water from a tank in her mother's place. The boy accomplished this task also with the help of the sannyasi (ζ¹ η¹ θ¹ A¹³ B² C ↑ D² E² F¹ G¹ K³ ↓ repeated). Seeing the boy's capacity to accomplish impossible tasks, the demon queen started shivering in fear, the boy went to the old demoness again, this time he himself, and in her absence, searched her house. He saw some gourds hanging in a wall and
a sparrow in a cage. When the old demoness returned home, he asked her about these. The old demoness told him that these gourds were her life token and the sparrow was her daughter’s. To kill them, this gourds must be broken and the bird must be killed. Then the boy saw some eyes and pieces of human flesh there. The demoness told him that these were the eyes and tongues of his stepmother’s and stepbrother’s, whom she ate in the shape of his step mothers. She also told him that if the eyes were kept for sometime in milk and then put in their original places, the step mothers would get back their eye sight, and the boys would regain their lives. When the old demoness went on hunting, the boys collected every thing and left that place.

5. Hero overcomes threats of life from monster:
First the boy broke the gourds and the old demoness died. Then he reached the sannyasi putting on the pair of footwear. After this, he did as the old demoness said, and his stepmothers got back their eye sights and the stepbrothers their lives. The boy arrived in the king’s court with the sparrow. The demoness queen came to know about the sparrow and asked the king to buy it. The boy charged a huge sum of money for the sparrow and the king agreed. Then the boy started breaking the wings and legs of the bird. The demoness came running to the court in her original shape and tried to eat the boy. But, he immediately killed the bird and the demoness died instantly (K5).

6. Hero reveals his identity:
After the demoness was dead, the boy told everything to the king and other people gathered in the court. The king brought back his six wives and five sons from the forest (W²). The boy then revealed his identity. All were very happy.


Functions :- \( \zeta^1 \eta^1 \theta^1 A^{13} B^2 C \uparrow D^2 E^2 F^1 G^1 K^1 \downarrow W^2 \).

Tale No.- 5 The Crow's Questions and the Prince's Answers

1. Introduction :

An old man had seven sons six of them married. He divided his property in six parts and gave to his six married sons. He did not give anything to the youngest son and kept him with him. Then, he came out of his home with the youngest son. He taught him how to beg well and left him with a family in another village. After this, he searched for a job for himself with several kings. But, no king gave him a job as he asked for an astronomical sum as salary. At last, he came to king Vikramaditya, who was the greatest king. The king agreed to pay the old man the amount he wanted and gave him a job. After serving the king for six months, the old man collected his six month's salary from the king and went to his youngest son. He gave the major portion of the money to his youngest son and the rest to his other sons. Then he returned to the king's court.

2. Hero faces villainy :

The king's ministers were jealous of the old man, as he got so much money as salary practically doing nothing. They were happy when he went away. They thought that the old man would not come back. But
when they saw him coming back (ζ¹), they asked the
king to make the old man wait for three days before
he was employed again. The minister wrote a letter to
the demon king asking him to pay the arrears of the
tax due to the king and asked the king to send the old
man to the demon king with that letter (η¹). The king
agreed (θ¹). The real intention of the minister was to
get the old man killed at the hands of the demons
(A¹³). The old man knew the intention behind the letter
(B¹), yet he decided to go. He took a water proof bag
containing some cakes, a silver needle, a rope of muga
thread, a knife, and a bowl from the king (C), and left
for the demon king (†).

3. Hero meets helper:

After travelling for one month, the old man reached
the sea. He was worried as he did not know how to
cross the sea. Then he saw a giant bird with four
elephants pinned to its legs flying from the northern
side and landing on the seashore. After a while, the
bird left the elephant there and flew away. The old
man immediately opened the belly of one elephant with
the knife, entered inside the belly, closed it again by
stitching it with the silver needle and the rope of muga
thread. After some time, the bird again came there with
another four elephants pinned to its legs, and taking
all eight elephants pinned to its legs, flew to the other
side of the sea. There he gave the elephants to its
young ones to eat. But, its young ones refused to eat
, saying that there was a man inside one elephant.
They asked their mother to take out the man and help
him. Until then, they would not eat. The mother bird opened the belly of the elephant, took the old man out and gave him shelter. After hearing everything from him, she took him to the demons king's capital (D² E² F⁰), in one of its wings (G¹).

4. Hero liquidates villainy and retains employment:

In the demon's law, the old man convinced the demon's not to eat him and met the demon king. He gave the demon king the letter send by king Vikramaditya. After reading the letter, the demon king gave a message as reply to the king's letter and sent the old man safely to his country on the back of a demon in the shape of a bird (K⁴ ↓). The kings minister was surprised to see him coming back safely and tried to poison the kings mind again. However, the king did not listen to him and gave the old man his job back.

5. Hero's employer and his kingdom faces threats of life from monsters and overcomes it:

The message the demon king send to the king through the old man was that, he (the demon king) would send two demons to the king in the shape of two crows. The crows would ask the king one question and would wait for three days for the answer. If the king could answer that question within three days, he would get his arrears of tax, otherwise, the demons would eat everybody in the kingdom. Really two crows arrived and asked the king one question. The king and his ministers could not find the answer and the king asked his son to go to goddess Saraswati to get the answer. The boy left home and on the way, saw a brahmin...
running in the forest barefoot. He tried to help the brahmin by giving his shoes to him. The brahmin took his shoes and ran again. After some time, the king's son saw a horse, rode it and reached the place of goddess Saraswati. But, the answer to the crow's question came to his mind automatically. He came back and replied the crow's question. The crows, now satisfied, flew away immediately.

6. Hero becomes rich:
Next morning, the king saw his capital full of gold. He collected all the gold and gave some to the old man. The oldman became very rich (W4) and led a rich life.

(Goswami 1987 (1929) : 357-65)

Functions : ζι ηο θι A13 B4 C ↑ D2 E2 F2 G1 K4 ↓ W0.

An observation on the morphological analysis of the above five tales reveals the following:

1. In the first tale, it has been observed that the hero obtains magical knowledge before the villainy occurs (by going through the villain's magical texts). He also obtains some other magical agents (the two bamboo tubes that help him to cross the rivers and to escape from the villain). However, ultimately this magical knowledge saves him from the monster villain (by changing himself into various shapes and killing the monster).

2. In the first tale, the villainy in the first move is actually not liquidated, but is intensified by another villainy in the subsequent move. This villainy is implicit (in the process of buying the hero in various forms) and is also liquidated repeatedly (in the hero escaping from the villain's hand).

3. In the second tale, although villainy occurs very early in the plot.
however, morphologically its liquidation is deferred and the plot becomes complex.

4. It is interesting that in the third and the fourth tale, the real hero comes in the scene in the middle of the tale and also his lack is liquidated. The first part of the tale including the villainy establishes the character of the villain (monster).

5. In the third and the fourth tale, revelation of the hero's identity to his father (the king) is an important morphological feature. However, this revelation of identity does not constitute the function ‘Q’ (‘Recognition of the Hero’). This is a part of the function ‘W’ (‘wedding’).

7. In the third tale, the hero arrives in the demon's land (where the object of his quest is located, Guidance ‘G’) before obtaining the ‘magical agent’. Here the function 'G' is in continuation with the function ‘departure’ (†) (Propp 1968:51).

Realisation of the main sequence ‘Hero overcomes threats of his life from monster’:

It has been observed from the above that the hero of these tales realises the main sequence of these tales' i.e., overcomes threats of his life from monsters with the help of magical agents and supernatural helpers. He obtains these through various ways. With the help of the magical agents, he kills the monster and saves his life as well as save the kingdom and its people and animals from the monster's evil grip. He obtains the magical agents through his cleverness and courage. In the first tale, the hero obtains the magical agent through his cleverness. First, he learns the spells of magic secretly in the monster's chamber. Then he learns how to cross the rivers by fooling the monster while going to his house. In the other tales he obtains the magical agents through his courage.

Now, let us examine how the hero overcomes the threats of his life from the monster.
(i) Hero first fools the monster and later kills it applying the monster's own tricks:
—by learning the magic spells secretly from the monster and later applying these against it (tale no. 1).

(ii) Hero first wins the confidence of the mother monster, then learns the secrets of the monster's lives from her and kills her applying the same:
—by introducing himself as the mother monster's grandson and thus winning her confidence. Then he learns the secrets of their lives from her (tale nos 2 and 4).

(iii) Hero learns the secret of the monster's life through a victim of the mother monster and kills the monster applying the same:
—by pursuing a victim of the mother monster to learn from her the secret of the monsters' lives and learning this from the victim (tale nos 3).

(iv) Hero convinces the monster and he is left unharmed:
—by winning the heart of the monster through his good behaviour the hero returns unharmed from the monster's land (tale no 5).

(a) Characters and Roles
Four types of characters playing four different roles emerge from the above tales. These are: Hero, Victim of the villain (monster), Villain and Donor. The characters and roles are distributed as follows:

1. Hero:
— a widow's son (tale no 1).
— neglected son of the king (tale nos 2, 3 and 4).
— an old man (tale no 5).

2. Victim of the villain:
— king, enchanted by the demoness (tale nos 2, 3 and 4).
— Hero's mother (tale nos 2, 3 and 4).

3. Villain (Monster):
—a demon (tale nos 1 and 5).
—a demoness (tale nos 2, 3 and 4).

4. Donor:
— The monster himself (unknowingly) (tale no 1).
— A kite (tale no 2).
— A girl, victim of the monster himself (tale no 3).
— A Sannyasi (tale no 4).
— A crow (tale no 3).
— A giant bird and her young ones (tale no 5).

It is evident from the above that, morphologically, only three sets of roles are vital—Hero, Villain and Donor. The popular monster figure in Assamese tales is either a demon or a demoness.

(b) Magic Agents

Magic agents play a conspicuous role in these tales. The magic agents are:

— Magic texts, from which the hero learns how to take different shapes (tale no 1).
— Two tubes capable of drying and filling a river (tale no 1).
— Magic gourds, where the life tokens of the monsters are preserved and these must be destroyed to kill the monsters (tale no 2).
— Magic birds (silver and gold myna) where the life tokens of the monsters are preserved and these must be killed to kill the monsters (tale no 3).
— Magic gourd and magic bird (sparrow), where in the life tokens of the monsters are preserved and these must be destroyed to kill the monster. (tale no 4).

An observation on the general structure of these tales reveals that three episodes are vital and common to all these tales. These are: ‘Hero faces threats of life from monsters’; ‘Hero obtains magical agent’ and
'Hero overcomes threats of life from monsters'. There are some additive episodes to certain tales, like, 'Hero ascends throne' (tale no 2) and 'Hero reveals identity' (tale no 3 and 4). The overall plot construction of the tales is complex.

(v) HERO AND HEROINE MEET TRAGIC END

In our corpus of Assamese masculine wonder tales, one tale has been found of the pattern 'Hero and heroine meet tragic end'. It describes how the hero and the heroine of this tale meet with tragic end. The hero is victimised from the very beginning of the tale. The first villainy that he faces at his home is liquidated. But, after his marriage, he faces fresh villainy from a new villain (the king), he faces threats of life. This villainy is not liquidated and he is being killed as he is not ready to obey the unjust order of the king. Along with him, the heroine (his spouse) also kills herself. The tale ends with a tragic note. At this point, the tale in someway differs from fairy tale discourse and shows influence of the romantic tale discourse, as in fairy tale, there is no tragic end. In fairy tale, there is a happy ending and the hero, after liquidating the misfortune, is rewarded with a spouse and sometimes with the throne. However, in this tale, both the hero and the heroine meet a tragic end - they die together. The tale is 'Kanchani' (AT 465+970 along with motifs of wonder tale). Analysis of the tale 'Kanchani' is given below with its full text.

Kanchani

Move-I.

1. Introduction:

An oldman had seven sons. He died before his sons could establish in life. His wife could arrange the marriage of her six sons, but she also died early. After their mother's death, the brothers lived in harmony. Among them, the youngest brother was very handsome
to look, and he was very polite and obedient. Therefore, his elder brothers loved him very much and made him the master of the house. Nobody could get anything in that house without asking him. This made his sisters-in-law jealous of him and they could not tolerate him. But they were afraid of their husbands and so could not do anything.

2. Hero faces villainy and leaves home:

After some days, a beggar woman came to their house to beg alms. As their youngest brother-in-law was not at home at that time, his sisters-in-law could not give the beggar woman anything. They said to her, "Sister, our youngest brother-in-law is not at home, he has gone somewhere. Until he comes, we cannot give you anything. He is the master of everything in our house" (ε'). The old woman, hearing this, said to them, "O God! What a strange thing! You are the daughters-in-law of the house. Instead of you becoming the master of the house, how that male child has become the master? I have never heard such a thing in my life". They said to the woman, "O Sister, you may not hear such a thing, but we are not the master of anything in this house. What can we do? His brothers have made him master of everything". (ζ'). Now, the old woman could read their minds. She said, "What types of idiots you are? You yourselves can become the master of the house by removing him, if you listen to me". They all urged her to tell how. The old woman called them near her and said, "If you do whatever I say, you can remove him today itself". She brought an ugly looking thorn
from somewhere, chanted some mantra to it and gave the thorn to them. Then she said, “Today, when your brother-in law comes home, one of you call him to her and pretend to be killing lice in his head. Suddenly push this thorn is his ear-lobe and say, ‘Become a dog and leave this place’. He will immediately transform to a dog and leave the house. Then you can become the master of the house and live happily”. Saying this the old woman left the place (X).

That day, when their youngest brother in law came home, according to their plan, one of them called him to her. She pretended to be killing lice in his head ($\eta^1 \theta^1$), then, suddenly pushed the thorn in his ear-lobe and asked him to be a dog ($A^{11}$). He was immediately transformed to a common household dog and left home in grief ($B^4 C^\uparrow$). His elder brothers came home in the evening and not seeing him, asked their wives about him. They lied to them saying they didn't know about him. They searched for him everywhere, but could not find him.

3. Hero's villainy liquidated:

The dog roamed in many places and at last arrived in a town. There lived in that town a couple, who had no children, no relative, only husband and wife. The husband, after taking his meal, used to go out in search of work everyday. His wife passed her time doing house hold works and weaving clothes in her loom. The dog took shelter in that house. The childless couple became pleased to see the dog taking shelter in their house, and instead of throwing him out, allowed him to live
in their house and gave him food. Getting their affection, the dog also started living in that house. After her husband left for work, the wife used to weave clothes in her loom. The dog used to lie near her. One day, while she was weaving, the shuttle fell from her hand again and again. Fed up of picking the shuttle from the ground, she said to the dog in jest, “Cannot you pick up the shuttle and give me? This shuttle falls my hand again and again. How many times can I bend down and pick it up? My waist is aching doing that. Pick it up my boy. If I have a daughter, I will get her married to you if you want” (D²). Hearing this, the dog immediately picked up the shuttle and gave her (E²). The woman was surprised to see this. She thought, “He is not a normal dog, he is more virtuous than a human being. How he has understood my saying! I have no daughter, if I had one, there was no harm of getting her married to him”.

After a few days, by God’s grace, that woman gave birth to a beautiful girl. The man named his daughter “Kanchani”. She grew up to become a beautiful girl. The dog was also liked by them more and more. When Kanchani attained marriageable age, her mother remembered her promise to get her married to the dog. She told her husband everything. Her husband was a simple and God fearing man. He said, “If you had promised to do so, then you must keep your promise, otherwise we will be cursed. Moreover, we have never seen such a dog earlier. He is far better than a human being. Therefore, I think it is better to get our Kanchani
married to him”. Then he called his daughter and told her everything. Kanchani replied, “My duty is to obey you. If mother had promised to give me in marriage to the dog, I must keep that promise”. Her parents were happy to hear her and arranged her marriage with the dog (F¹). They kept Kanchani and her husband (the dog) with lot of love and affection an their house. (Connective:§).

Kanchani looked after her husband with lot of love, affection and respect. She never looked down at him as a dog and never felt sorry that she was married to a dog. She used to wash the dog everyday, but it became dirty again. One day her mother said to her, “O daughter, see how dirty your husband has become. Take him to the river and give him a good bath”. Hearing her mother, Kanchani took her husband to the river and started giving him a good both, rubbing his body (G²). Suddenly, her hand touched something rough in his ear lobe. She examined his ear lobe carefully, and noticed that something was inserted in it. It was a thorn, and she pulled out the thorn. The moment the thorn was pulled out, the dog transformed into a handsome young man, having the complexion of raw gold (K³) Seeing this, Kachani was full of joy and happiness. Then her husband told her everything. Hearing his story. She told him, “If I take you home in this shape, then my parents and the neighbours will think that I have killed the dog and have taken home some other young man as my husband. It will be a very bad thing. If I tell the truth also, nobody will
believe me. So, let me push the thorn again in your ear lobe and take you home as the dog. At home, I will apply oil in your body in front of everybody, and suddenly pretend to see the throne. I will pull out the thorn in front of all and you will become a human being again. Then nobody will be able to tell anything”.

Saying this, Kanchani again pushed the thorn in his ear lobe and transformed him into a dog. She took him home. At home, she started applying oil in front of her parents and suddenly called her Mother, “Mother, come and see, a thorn is pushed in his ear lobe”. Her mother said, “May be, he lies everywhere. Pull out the thorn”. When her mother said like this, Kanchani pulled out the thorn from her husband’s ear lobe and he immediately transformed into a human being. Seeing this handsome youth, Kanchani’s parents and neighbours were surprised. Kanchani’s parents were full of joy to get such a handsome son in law. Kanchani and her husband led a happy married life (W^0).

Move-II

1. Hero again faces threats of life:

   The news of a dog turning to a man spread everywhere like wild fire. The king of that country also came to know about this, called Kanchani’s husband to his court, and made him the incharge of his stable.

   The king came to know from various sources that the wife of the incharge of his stable was a very beautiful woman (ζ^1). The king thought, such a beautiful woman should live in the palace as his queen. The king asked the incharge of the stable to send his wife to the palace
But he didn’t agree to send his wife to the palace. After asking the man several times to send his wife to the palace, the king still could not make him agree to do that. Then that king imprisoned him. After putting her husband in prison, the king went to Kanchani and tried to persuade her to marry him (repeated). But she did not agree at all (repeated). After trying several times and failing, the king returned to his palace and thought that, till her husband was alive he will not be able to make Kanchani agree to be his queen. Therefore, he decided to kill Kanchani’s husband to clear his ways to get her. He ordered to kill Kanchani’s husband by putting him on peg.

2. Hero being killed is informed to his wife:

Kanchani’s husband was put on peg the in front of the king’s palace. But she didn’t know anything about this, and was weaving a cloth in her loom. About this time, a crow, reddening her beak with the blood coming out of Kanchani’s husband’s body put on the peg, flew in to Kanchani and started lamenting. Hearing her lament, Kanchani looked at the crow and asked it how it had reddened its beak. Then the crow said that her husband has been put on the peg in front of the palace and it had reddened its beak with the blood of his body.

3. Hero and heroin meet tragic and:

The moment Kanchani heard that her husband was put on the peg, she left her loom and went inside the house. She put on her wedding dress, her all ornaments and applied vermilion on her forehead, and started
running towards the king's palace through the paddy fields making short cuts. Her husband, put on the peg, saw her coming to him and asked her not to come. But, she told while running towards him that she also wanted to die with him. Then she reached her husband (G2) and put herself on the peg along with her husband. Nobody could dare to stop her. After some time, both of them died together (Kneg).

When the king came to know about Kanchani killing herself along with her husband, he started lamenting, saying that had he known Kanchani would kill herself, he would have not get her husband killed. After some time, he became calm and ordered his ministers that Kanchani should be cremated on one side of the river, and her husband on the other side of the river. Kanchani should be cremated using costly wood, fragrant items and other things. Her husband should be cremated with all left over things. The ministers obeyed the king's orders. Two pyres were lit on either sides of the river. After some time, it was seen that two flames from the pyres rose over the river, met together, became one and disappeared. All were astonished to see this. The king, hearing this from the ministers, ordered that two trees should be planted on their crematorium.

After a few years, it was seen that the two trees grew up, bent towards each other over the river, met just above the river and grew as one tree (Wneg).

Functions:

Move-1→e1 ζ1 η1 θ1 A11 B4 C↑ D2 E2 F1 G2 K5 W0.

Bezbaroa 1993 (1911) : 66-7
An observation on the morphological analysis of the tale reveals the following:

1. The villainy in the second move is not liquidated and it leads to the tragic death of the hero and the heroine.

2. The instigation to commit the villainy by the old beggar woman is indicated by the sign ‘X’. This function is not found in Propp. Propp has designated ‘unclear or alien’ forms with the sign ‘X’ (1968 : 64). Here, the old woman plays a negative role.

3. The tale has the element of ‘disenchantment’. In the first move, the heroine (Kanchani) is married to a non-human spouse at the beginning. Her lack of a human spouse occurs here. This lack is liquidated when the non human spouse is transformed to human shape and the marriage is consummated. (See pattern no 2 in this chapter).

4. Some of the functions in the second move of the tale have negative result. The villain fails in his attempt to force the hero to hand over his spouse to him (complicity negative–$\Theta^{neg}$) ; he again fails to persuade the heroine to marry him ($\Theta^{neg}$ repeated) ;the villainy remains non-liquidated (villainy liquidation negative–$K^{neg}$) : and both hero and heroine die together, symbolising a negative wedding ($W^{neg}$). Propp has symbolised the functions with negative result as ‘neg’ or ‘¬’ (Propp 1968 : 155).

4. In the second move, the crow performs the role of donor by informing the heroine about the killing of the hero ($d^7$). In doing so, it is performing a pious deed.

Realisation of the sequence ‘Hero’s villainy liquidated’ in the first move of the tale:

A look at the way by which the sequence ‘Hero’s villainy liquidated’ in the first move of the tale is realised, shows that this is done through a donor. The hero impresses the donor through his good behaviour, who promises to give her daughter in marriage to the hero, if she had one.
This she does even after fully knowing that he is a dog. The marriage is solemnised and after it, the hero’s spouse accidentally discovers the charmed thorn in the hero’s ear lobe, pulls it out and the hero transforms to a human being. Thus the villainy faced by the hero is liquidated and the lack of the heroine (of a human spouse) is also liquidated.

(a) Characters and Roles

Five types of characters playing five different roles appear in this tale. These are: Hero, Heroine, Villain, Villain’s helper and the Donor. The roles are distributed as follows:

1. Hero:
   - the youngest son of an old man.

2. Heroine:
   - the daughter of the couple, with whom the hero takes shelter.

3. Villain:
   - the hero’s sisters in law (Move-I).
   - the king (Move-II).

4. Villain’s Helper:
   - the old beggar-woman.

5. Donor:
   - the mistress of the house where the hero takes shelter (Move-I).
   - the crow, who informs the heroine about the killing of the hero (Move-II).

(b) Magic Agents

The magic agent that appears in this tale is:

- a charmed thorn, (Move-I) which transformed the hero to a dog.

An observation on the structure of this tale reveals that the tale has two independent parts—in the first part, the villainy faced by the hero is liquidated. Here, there are two main episodes: ‘Hero faces villainy’ and ‘Hero’s villainy liquidated’. However, in the second part, the villainy
remains non-liquidated and the main episode are ‘Hero faces villainy from another villain’ and ‘Hero and heroine meet tragic end’. Therefore, the basic question is whether the tale can be regarded as a fairy tale. As it is a complex tale and most of the sequences belong to the fairy-tale pattern except the last move, which perhaps could be added later by some tellers.

**RELIGIOUS TALE**

The ‘Religious tale’ is distinguished as an independent category in the Aarne-Thompson tale typology because it deals with the concepts of virtue and vice, rewards and punishments, Heaven and Hell, and it has a close relationship with religious legend. Its characters are either virtuous or vicious human beings and supernatural bodies. The God in heaven and other heavenly bodies, and also the evil forces in hell play a dominant role in these tales. From the point of construction, the tales in this group are less homogenous than the marchen and also differ in size and complexity. Some may contain one episode and some may have the length of the most involved and complicated magic tale. However, none is as cohesive as a marchen. Degh (1972 : 66) says that if the characters of Heaven and Hell were not present in this, many religious tales would have passed as marchen and other categories of tales like anecdotes, jokes, riddle class, etc. In the Aarne-Thompson tale typology, religious tales are placed next to the tales of magic and have been assigned with the number AT 750-849).

In the AT index, religious tales are divided into four topical groups:

1. God repays and punishes,
2. Truth comes to light,
3. The man is heaven,

Some typical themes illustrate the diversity of religious tales. A whole cycle of popular stories listed in the AT index (under types 750-752, 774
These tales tell us how Christ and his companion wander around the world, witnessing scenes of human beings in distress, suffering from injustice and maltreatment from other people and their helping these unfortunate people. Some tales tell about helping the devout and faithful and punishment of the wicked by God. The complex marchen type religious tale is of the penitent sinner (type 756 A-C), which follows the outline of the hero tale, although its roots are in the medieval literature that deals with the hero’s voyage to Hell to liberate poor souls (ibid: 67).

Contrary to Magic tales, the religious tale originated from mythical elements. The religious preachers adapted from religious and didactic literary sources and used these stories for moral and religious education. Preachers dispensed these narratives among the people and the people enjoyed these stories that enlivened the sermons. The folk religious tales also humanize the gods and goddesses and wraps morality in delightful colours. (ibid: 66-67)

We have in our corpus of Assamese masculine tales three tales that can be classified as religious tales.

The tales are:

1. The tale of the ‘Kuruwa’ bird and the Brahmin.
2. The Greedy Astrologer.

Two strikingly different patterns emerge out of these three tales. The patterns are:

1. Hero makes villain realise his misdeeds.
2. Hero is rescued from corrupt preceptor.

After making attempt to analyse the above three 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).

(i) HERO MAKES VILLAIN REALISE HIS MISDEEDS

Tales classified in the pattern 'Hero makes villain realise his misdeeds', describe how the hero, who is victimised earlier by the villain's misdeeds, makes the villain to realise about his misdeeds by victimising him in the same way. The hero gives the same treatment to the villain, by which the villain tortured the hero earlier. The villain snatched away something from the hero, which was very dear to him, and the hero suffers mentally for this. Later on, the hero takes away a similar thing from the villain, and in this way gives the villain equal amount of pain and grief. He also makes the villain aware of this, so that, the villain realises his misdeeds. In doing this, the hero also takes some sort of revenge on the villain.

We have two tales in this pattern.

The tales are:

1. The tale of the 'Kuruwa' bird and the Brahmin'; (AT)
2. The Greedy astrologer (AT 460B).

However, the second tale is a version of the first tale. In both the tales, the plot remains unchanged only the nature of the villain changes. In the first tale, (Bezbaroa 1991 (1912) : 1-3), the villain is a poor brahmin, where as, in the other tale, (Goswami 1980 : 183-85), he is a greedy astrologer. P. Goswami has stated that his tale is a translation of a tale from P.K. Deka's 'Sadhukathar puthi' published in 1949. He terms Bezbaroa's tale as another version of that tale (Goswami 1980 : 311).

Morphological analysis of the tale 'The tale of the 'Kuruwa' bird and the 'Brahmin' is given below with its full text.
The 'Kuruwa' bird and the Brahmin

A poor Brahmin lived in a village with his wife. One day while he was going to another village, he saw a 'Kuruwa' bird ('Kuruwa'-osprey, a kind of fish eating bird), about to eat a 'Rohu' fish with a lot of eagerness. Seeing this, he ran to the bird and snatched away the fish from the bird (Violation of moral principles). Losing his meal, the bird flew to the sky and said to himself in grief, "There is no use of worrying about other's grief". From that day onwards, the bird did not do anything. All the time, he kept on thinking about the fish and cursed the brahmin, "The way you have disappointed me, you will also be disappointed in the same way". He was so sorry to lose the fish that, he died of grief. On the other hand, the brahmin brought the fish home and ate it with his wife to their heart's content.

After a few days, the brahmin's wife gave birth to a handsome boy. The brahmin and his wife brought up the boy with lot of love and care. The boy became the centre of attraction to them. He grew up and became so handsome and virtuous that, nobody could beat him anywhere. But, one day, in his prime of youth, the cruel Jama (God of death) snatched him away from his parents by killing him. Since the day the boy died, tears did not dry in the eyes of the Brahmin and him wife. They forgot to take their meals and sleep, and kept on wailing for their dead son.

It is said that if one plies the ' dhenki' or the paddy husking pedal without putting any poddy in it just at
noon, the tooth of the pedal ('Dhenki-thora') hits the chest of Jama. The brahmin thought, 'The cruel Jama has given us so much pain in our hearts. Let me see how he feels when he is hit in his chest'. So every noon, the Brahmin began to ply the paddy husking pedal without putting any paddy in it. This made difficult for Jama to bear the torture. One night, he appeared in the brahmin's dream and said to him, "You will be able to see your son, for whom you are wailing everyday pressing the 'dhenki' in this way. Just listen what I say and do accordingly. Tomorrow, you sleep in the temple of your family closing the door from inside and instruct your wife that you will be sleeping there for the next three days. She should not awake you till you awake yourself".

Next day, the brahmin told everything to his wife, and slept accordingly in the temple. When he was in deep sleep, a messenger of Jama ('Jamdut') came and took his soul to the kingdom of Jame leaving his body there. In the kingdom of Jama, the brahmin saw various types of activities – the soldiers of Jama giving various kinds of punishment to the sinners. Seeing the fearful activities in the kingdom of Jama, the brahmin lost his words and started shivering in fear.

The messenger took the brahmin to king Jama. Seeing the brahmin shivering in fear, the king said, "O brahmin, do not be afraid. You have seen those young boys. Now see if your son is there among them. The brahmin said in a very happy mood, "Yes my lord, I have seen my son. That is my son". King Jama said,
“Call him here. If he does not come, then you yourself go and call him here”. The brahmin called him son did not reply and come to him, he said, “O my boy, I have come. Please come this side”. The brahmin called his son several times, but his son did not even turn to him. Then the brahmin pushed him with his hand, and said, “O son, look this side, I am your father”. Hearing this, his son turned towards him and started saying in a grievous tone, “Who is your son”? I am not your son. Do you remember the ‘Kuruwa’ bird, from whose mouth, you snatched away his meal, throwing him in a sea of grief? I am that bird. I took birth as your son only to take revenge upon you. Now, you must have remembered. The way you hurted my heart, I have also afflicted similar hurt in your heart and have come back” (Explanation).

Hearing his son, the brahmin felt very sad in his heart, came to king Jama and said, “That is not my son”. King Jama said, “You simply blamed me. Now, you have seen who is guilty”. The king signalled the messenger (‘Jamdut’), who again brought back the brahmin’s soul to the temple and put back in his body. The brahmin awaked and told everything to his wife. That day onward, they stopped mourning for their dead son. (Realisation)

[Bezbaroa 1991 (1912) : 1-3]

Morphological sequences :

Violation of moral principles—Explanation—Realisation

As said earlier, the other tale is a version of this tale. The only difference is—in the version, the villain is a greedy astrologer; and in
the kingdom of Jama, king Jama settles the astrologer's complaint when his son refused to admit his claim (as the astrologer's son). This tale is not analysed.

(a) Characters and Roles

From the morphological analysis of the above tale, it appears that only two sets of characters are vital in this tale. These are Hero and the Wrongdoer. King Jama plays the role of the divine body. Actually, the bird is the agent through which the wrong doer is made to realise his misdeeds.

1. Hero:
   — the 'Kuruwa' bird.

2. Wrongdoer:
   — the Brahmin.

A general impression on the structure of the tale reveals that the tale has three morphological sequences: violation of moral principles—explanation—realisation. The tale ends with the realisation of the wrongdoer about his misdeed.

(ii) HERO IS RESCUED FROM CORRUPT PRECEPTOR

Tale classified in this pattern describes how the hero of the tale faces villainy, including threats to his life from his corrupt preceptor, and is rescued by the divine forces. The hero chooses a wrong person as his preceptor, who is morally corrupt, and bend upon harming the hero. The hero is a righteous and virtuous man, and, thus gains the sympathy and compassion of the gods in heaven. So, when the hero faces villainy from his corrupt preceptor, the divine forces help him and rescues him from the corrupt villain. At the end of the tale, the corrupt preceptor is made to realise his sin, and he proceeds to do penance.

We have in our corpus of Assamese masculine religious tales, one tale that can be classified in this pattern. The tale is "The King's Guru". Morphological analysis of the tale is given below with its full text.
The King’s Guru

There was a king, who had no child to succeed him. Therefore, he made arrangements for a big sacrifice and invited all his brahmin subjects to that ceremony. When it came time to make the ‘offering’, the brahmin assembly raised a problem. They said, “Your Majesty, your sacrifice is not going to be effective, as you have not taken initiation from a guru”. The king pondered over the matter and said, “Very well then, let the night be over. I will accept as guru whoever I happen to first see in the morning at my gate”.

A poor brahmin, who was present at the sacrifice, heard this and made a plan. Next morning, as soon as it was light, he was waiting at the gate of the king. The king’s eye fell on him, and he said, “Come in please, I am going to take initiation from you”. He showed the brahmin a house and said, “Please stay here, have your meal and get some rest”. After wards, he got initiation at the hands of the poor brahmin. Then he completed the ceremony.

After the sacrifice ceremony, the king offered his respects to his guru and performed his duties in accordance with the latter’s instructions. He ensured that his guru got all the comforts and sent his hand maid to serve the brahmin.

One day, the king went to his guru’s residence to have a chat with him. But, there, he had a big surprise when he saw his guru and the maid servant sleeping together in the same bed (Violation of moral norms). He, however, came back and said to his wife, “Queen,
we have committed a sin, for who we have taken as our maid, is actually our guru's wife. Therefore, from today onwards, when she returns from our guru's residence, we'll have to wash he feet and show her due respects”. The queen asked, “Why should we wash her feet?” The king repeated, “She is sleeping with our guru, therefore, she is our guru's wife”.

While they were talking, the maid returned. The king and the queen took water in a pitcher and made an attempt to wash her feet. She jumped away and went to the brahmin and said, “O Brahmin, I give you a week’s time and during this period, you are to kill the king”. When the Brahmin asked her why the king is to be killed, She explained, “See, the very persons whose feet I wash every day, now make fun of me by going to wash my feet! Either you kill the king or else I kill you. The brahmin asked, “How should I kill him?” She replied, “Take him to a forest and kill him there”.

So, the brahmin went to the king and said, “Your Majesty, tomorrow morning, you will have to accompany me to the forest”. As this was his guru’s order, the king agreed to obey. Early next morning, the brahmin and the king left for the forest.

After going a long way in the forest, they came to a gorge among the hills. By this time, the brahmin felt thirsty and asked the king to get some water for him. The king went up to a hillock and saw a pond. He said to the brahmin, “My guru, I find water at some distance. Please wait here. I shall bring water for you as soon as possible”. The king went up to the pond
and saw three 'apsaras' taking bath there. He said to then courteously, "My guru is dying of thirst. Please allow me to take some water".

The apsaras asked, "have you got any vessel to carry water". When the king replied that he has no vessel with him, the apsaras said that his guru would not drink water from their vessel and asked him to bring a vessel. The king went back to his guru and asked him if he would drink water from a vessel the apsaras were offering. The guru replied, "Your majesty, my need is water. I am not bothered with its receptacle".

The king again went to the apsaras and requested them to give him water in their own vessel. The later gave the king a fruit and said, "Give this fruit to your guru. If he eats it, his thirst will disappear". The king gave the fruit to his guru and told him about his virtue. The guru asked, "What it is called "? The king replied that he did not know its name and went back to the apsaras. But, the apsaras said that they also did not know its name, and advised the king to go to the Heaven and to learn the name of the fruit from Lakshmi and Narayana. The king went up to heaven and saw Lakshmi and Narayana sitting together. He paid his respects to them and asked the name of the fruit. But they said that they also did not know the name of the fruit and advised him to go to Radha and Krishna. So, the king went to Radha and Krishna and paid his respects to them. They, after coming to know his query, said to him, "We also do not know the name of the fruit, but give it to your guru. As soon as he holds it, it will fall
apart and its name will be there inside”. The king came back to the gorge where the brahmin was waiting, gave him the fruit, and said, “Guru, Please hold it, it will fall apart and its name will be found inside”. As the brahmin took the fruit, it fell from his hand and became two parts to his surprise, he saw on one half, the vision of the king conversing with Radha and Krishna, and on the other the vision of himself being tied with a rope on his neck and carried to the pit of hell. The brahmin got the message. He told the king everything begged the king’s pardon, and sat in meditation in that very forest (Realisation through divine intervention). The king returned home.

(Goswami 1980 : 259-63)

Morphological sequences:

Violation of moral norms—Realisation through divine intervention.

An observation on the Morphological analysis of the above tale reveals that, there the immoral corrupt preceptor is made to realise about his sin through the ‘fruit’ by the divine bodies. The ‘fruit’ is the symbol through which the divine bodies sent the message to the wrongdoer.

(a) Characters and Roles

Two types of characters playing two different roles appear in this tale. These are: the Hero and the Wrongdoer

1) Hero :
   —the king

2) Wrongdoer :
   —the Brahmin (the king’s guru).

The apsaras and the Gods in heaven play the role of the divine bodies. The maid is the agent of evil which corrupts the preceptor.

An observation on the structure of the tale shows that the tale is
consist of a very simple plot. There are only two morphological sequences
violation of moral norms—realisation through divine intervention.

TALES OF THE STUPID OGRE

Tales classified in the class “Tales of the stupid ogre” describe the
stupid activities of the ogre, a principal character in this type of tales.
His activities evoke laughter and humour. Though he attempts to commit
villainy by threatening the hero, but his activities are rather humorous
than villainous. At the end of the tale, he is fooled by the hero, and the
tale ends in a humorous tone.

The class of tale “Tales of the stupid ogre” has been classified in the
Aarne Thompson typology in the broad class “Crdinary Folktales” (AT
300-1199) and has been assigned with the numbers AT 1000-1199. We
have in our corpus of materials, three tales that belong to these class.
The tales are:

1. The Blind and the Humpback (AT 1152, 1143, 1143A).
2. The Ghost and the Broom. (AT 1164D).
3. Lathu and Pathu (Motifs J1772, J1805.1),

The first tale ‘The Blind and the Humpback’ has been taken as the
representative tale for this class. The similarities in pattern of sequences
have been identified.

Morphological analysis of the tale ‘The Blind and the Humpback’ has
been given along with its full text.

Tale No-1 The Blind and the Humpback

1. Introduction: Poor Heros leave Home.

There lived in a village a blind man and a humpback.
They were very good friends. One day, the blind told
the humpback, “Friend, let us go to a foreign country
to earn money. We are simply wasting our time sitting
at home” (a1). Hearing this, the humpback said, “O
friend, since when, you have learnt to say all these
impossible things? I am a humpback, you are blind. I can somehow move here and there, you cannot see with your eyes even to go one step. In this condition, how we can earn money going to a foreign country? What funny thing you are telling!” The blind started laughing, and said, “Friend, why are you so much afraid? I am a bit intelligent. I shall carry you on my shoulder, you will show and tell me the way. I have legs and you have eyes, so why to worry?” The blind’s proposal was now accepted to the humpback (B'). He said, “O.K., friend, come, let us go out. Let us see what is written in our fate. As it is we are being rusted sitting at home” (C).

Next day, early in the morning, the humpback sat on the blind’s shoulder, both of them took God’s name, and started their journey to a foreign land (†).

2. Heroes get helping agents:

As they were walking on the way, the humpback saw a long rope lying on the road. He said to the blind, “Friend, there is a long rope lying on the road. Should I take it?” The blind replied, “Take it, it will help us sometime.” Hearing this, the humpback climbed down the blind’s shoulder, picked up the rope (F⁶) and again sat on the blind’s shoulder. They moved on. Now, the humpback saw a pot of lime lying on the road and asked the blind what to do. The blind advised him to pick up the pot of lime and take it with him (F⁶ repeated). They continued their journey. This time, the humpback saw a turtle basking in sunshine on the road by the field. He said to the blind, “Friend, I have seen
a turtle.” The blind replied, “Get down and catch the turtle carefully. Who knows he may be also of some help sometime!” As advised by the blind, the humpback went to the turtle very carefully, caught it and turned it upside down. Then he gave a kick on its chest and brought it with him (F retained).

3. Heroes outwit monster and become rich:

They walked for the whole day, and in the evening, arrived in a very big forest (G). The humpback saw a very big house in the midst of the forest, and said to the blind, “Friend, this is a very big forest. It is now evening, and you are also feeling tired. I have seen a very big house here. Let us spend the night in this house.” The blind agreed and reached the door step of the house with the humpback. The humpback saw a giant demon sleeping inside the house keeping the door open. Seeing this sudden danger, he immediately locked the door from outside. At the sound of the door being locked, the demon got awaked. Then he saw that he was in great danger—somebody had locked the door from outside and had made him prisoner inside the house. The demon never thought that he would be in such type of danger any time. Now, unable to do anything, he started shouting and threatening from inside the house. Hearing his shoutings, the blind and the humpback also started boasting from outside. They said, “Brother, we are not that type of people to get afraid by your hollow threatening. We are bigger heroes than you. You should know that we simply mix people like you in our lime, and eat that lime applied in betel-leaf
with betel nut. If we crush you with our hands, then, there will be nothing except your smell in our hands.” Hearing them, the demon said from inside, “What is the proof that you are such great heroes”? They replied, “That you are shouting so much from inside, where is the proof that you are a big hero?” Hearing this, the demon plucked a hair from his head, pushed it outside through a hole in the wall, and said to them, “Look, this is my hair. See how big it is! (H^2). The humpback immediately pushed the rope, that he found on the way, inside the house through that hole and said, “We are giving one of our hairs, catch it.” Seeing the size of the rope, the demon recoiled in fear. He thought—if the hair is so big, then how big heroes are they! (I^2) When the demon was thinking all these, the humpback tore the demon’s hair into pieces and said in a taunting voice, “Well, we have come to know from your hair how big a hero you are! Nor, give us a louse from your head and let us see how big it is.” The demon took a louse from his head and gave it in the humpback’s hand through that hole (H^2 repeated). The humpback killed the louse putting it in his both thumbnails with a cracking sound, and started laughing. Then he said, “O. K., now kill this louse from my head”, and gave the demon the turtle. Seeing this louse (!), the demon was surprised. He could not kill the turtle like a louse (I^2 repeated) He thought they were really bigger heros than him. In the meantime, the blind said, “Hello, give us one pot of milk from your side and we will drink that. We are giving one pot of milk
from our side and you drink it.” The humpback gave the demon the pot of lime that they found on the way. The demon also gave them a pot of milk from inside. The demon was already feeling embarrassed on the earlier two occasion. So, taking the pot of lime as milk, he drank it immediately in one gulp ($H^2$ repeated). The lime burnt his inside and he became mad in pain and intolerable burning sensation. He started shouting, and at last, plucked out his own tongue and died ($I^2$ repeated).

The blind and the humpback spent the night outside. Next day morning, they saw the demon lying dead inside the house. They opened the door, went inside and saw many diamonds, pearls, gold, silver, and other valuable things lying there. They packed these in bundles and returned to their village with the bundles. When they were about to reach their houses, they wanted to divide the gold-silver-diamond-pearls between them. The humpback divided these in two parts, one bigger and the other small. Then he asked the blind to take a part. The blind put his hand on the bigger part. Seeing this, the humpback said that the division was not proper, and again divided these, keeping the bigger part for him. Then he asked the blind to take his part. By God’s wish the blind again put his hand on the bigger part. The humpback thought, “This blind fellow can see even through his blind eyes.” Thinking this, he wanted to pierce the two blind eyes of the blind, and rubbed some sands on the eyes. Actually, the blind was not blind, his eyes were covered with a layer. When
was rubbed in the layer, it was removed and the could see, his eyes became alright. The moment he could see through his eyes, he realised the humpback’s fraud, and gave a big kick on the hump of the humpback. The kick was so powerful that it made the hump of the man straight and he become alright. They again became friends, divided the wealth equally (K') and went home (┘). Thereafter, they lived happily (W').


Function : a5 B4 C ↑ F6 G2 H2 I2 K6 ↓ W'.

Morphological analysis of the other tales belonging to this class is given below with its summery.

Tale No-2 : The Ghost and the Broom

1. Introduction:
   A poor brahmin lived in a village with his wife. He was very poor and lived on begging. His wife was very ill-tempered and abused him if he came home empty-handed.

2. Poor hero leaves home:
   One day, the brahmin had to come home empty-handed (a5). The previous night also they had nothing to eat. So, the wife became mad in anger and wanted to beat the brahmin with a broom. The brahmin got afraid (B4) and started running towards the king’s capital (C↑). There was a big tree near their house, and unable to beat her husband, she started beating that tree with the broom to take out her anger. Incidentally, a ghost lived in the tree, and seeing the brahmin’s wife beating the tree, he thought that she was going to beat him with
the broom, got afraid, and he too started running towards the capital.

3. Hero meets helper:
One day, the ghost met the brahmin in the capital and recognised him. As they met the same fate, he wanted to help the brahmin. He told the brahmin that, he would possess the king's minister's daughter. The minister would do many treatments to his daughter, but the ghost would not leave her. Then the brahmin should go there. Seeing him, the ghost would leave the girl, and she would be alright. The minister would give the brahmin a lot of money as reward, and the brahmin would be able to live happily with that money (F2). But, the ghost also warned him that, after the minister's daughter, he would possess the king's daughter, and the brahmin should never go to the palace, otherwise, the ghost would kill the brahmin as he loved the king's daughter.

4. Hero marries minister's daughter and becomes rich:
After a few days, the minister's daughter was really possessed by a ghost, and she became almost mad. The minister called many medicine men to treat his daughter, but nobody could do anything. Ultimately the minister announced that whoever would be able to cure his daughter, he (the minister) would give his daughter in marriage with that man with half of his property. Hearing this the brahmin went to the minister's house (G2) and offered to treat his daughter. Seeing him, the ghost left the girl and she became alright. Honouring his announcement, the minister arranged the marriage of his daughter with the brahmin and gave him a lot
of property (K^3 W^0).

5. Hero disobeys the helper, marries princess and ascends throne:
On the same day, after leaving the minister's daughter, the ghost went and possessed the king's daughter. The king called all the medicine men in his country, but nobody could cure her. At last, he announced that whoever would be able to cure his daughter, would get her along with half of the kingdom. Hearing this announcement, many people came with the hope of curing the princess, and getting her with half of the kingdom. But all failed. The king came to know that his minister's son-in-law could cure people possessed by ghost, and called him. At first the brahmin refused to go remembering the ghost's warnings. But when the king threatened him to be killed if he refused, he went to the palace seeing him, the ghost started shouting and threatened to kill him. The brahmin told him that he came there only to warn him as he saw his first wife coming to beat both of them with her broom. Hearing this the ghost got so afraid that, he immediately left the girl and fled somewhere. The girl became alright. As per his promise, the king arranged the marriage of his daughter with the brahmin and gave him half of his kingdom (K^3 repeated, W^2). Thereafter, he lived happily with his two wives


Functions → a^5 B^4 C F^2 G^2 K^3 W^2

Tale No-3 : Lathu and Pathu

1. Introduction:
Once there lived an old couple. The man was an opium smoker and lost all his properties in opium smoking, except a few household articles of little value.

2. Hero wants money and decides to sell his ‘Lathu-Pathu’:
Unable to buy opium for want of money (a\(^5\)), the oldman decided to sell his lathu-pathu (literally, ordinary household items) to raise money to buy opium (B\(^4\) C).

3. Hero is helped by ‘Lathu-pathu’:
Now, two spirits, named ‘Lathu’ and ‘pathu’, lived in a mango tree behind the old man’s house and overheard the conversation between the old man and his wife about selling their ‘Lathu-Pathu’. They thought that the oldman was going to sell them. They got afraid and decided to help the oldman to save themselves. They kept a pitcher of coins on the verandah of the oldman (F\(^6\)). Next morning, the oldman found the pitch of coins and his want of money was fulfilled (K\(^6\)).

4. Hero again wants money and again helped by Lathu-Pathu:
But money never last forever. The old man spent all the coins in the pitcher in smoking opium. He again wanted money (a\(^5\) repeated) and decided to sell his ‘lathu-pathu’ to raise money (B\(^4\)C repeated). The spirits Lathu-Pathu again came to know about this and again got afraid. That night, they kept their second pitcher of coins on the verandah of the oldman’s house (F\(^6\) repeated). But, this time, they were so afraid of getting sold that, they immediately went to their blind uncle, who lived in a nearby lake, and reported everything to him. Their uncle scolded them for giving their last pitcher of coins to the old man and all of them came
to the old man’s house to recover the pitcher of coins by breaking the old man’s neck. In the old man’s house, the blind uncle fell on some dry stalks of jute and this made a crackling sound. The old man’s wife thought that Kana (blind), their one eyed bullock had come him and asked her husband to tie him with a rope to a post of the verandah. The spirits blind uncle heard this, thought that the old man was going to tie him with a rope, got frightened and run away from that place with his nephews. The old man fulfilled his needs with the coins in the pitcher (K^6 repeated, W^O).

(Goswami 1980: 256-59)

Function: a^5 B^4 C F^6 K^6 W^O.

(i) OBSERVATION

A general observation of the morphological analysis of the tales reveal the following:

1. In all the tales, the hero lacks money or means of existence (a^3). In the first two tales, he leaves home (under different circumstances) to acquire money. He acquires money, liquidated his lack and even becomes the king (in the second tale). In the third tale, he needs money to smoke opium.

2. The hero liquidates his lack with the help of helpers. In the first tale, although there is no visible helper, however, it seems that Destiny itself plays the role of helper (by providing various things on the way, with which, the heroes could outwit the monsters later) to the two helpless heroes. In the second tale, although the helper (the ghost) helps the hero in liquidating his lack, however, his help is accompanied by a threat (which, of course, the hero disobeys later). In the last tale, the helpers help the hero only to save themselves (from being sold).

3. The tales end with the outwitting of the monsters (in different
ways) in humorous tones ("Tales of the stupid ogres").

(a) Realisation Of The Main Sequence

Realisation of the main sequence 'Poor hero becomes rich':

In all the three tales, the main sequence is 'Poor hero becomes rich'. The heroes in all the three tales are poor and need money (means of existence). They realise the main sequence with the help of helpers. In the first two tales, the heroes leave home, meet the helpers, and with their help, win money and become rich. In the first two tales, the heroes outwit the monsters with their cleverness.

In the second tale, he even marries the princes and ascends the throne. These two tales can also be classified as "Poor hero wins fortune" as these tales are similar to the tales classified under this pattern (See Pattern no 3 in this chapter). In the third tale, the helpers (the spirits) help the hero only to save themselves.

(b) Characters and Roles

Three types of characters playing three different roles emerge in these tales. These are 1) the Hero, 2) the Helper, and 3) the Villain (Monster). The roles are distributed as follows:

1) Hero:
   —a blind man and a humpback (Tale No-1)
   —a poor brahmin (Tale No-2)
   —an oldman (Tale No-3)

2) Helper:
   —a ghost (Tale No-2)
   —two spirits (Tale No-3)

3) Villain:
   —a demon (Tale No-1)
   —a ghost (Tale No-2)

(c) Helping Agents

The following helping agents are observed in these tales.
—a long rope, a pot of lime and a turtle, with which the heroes outwit the monster (Tale No-1).

An observation on the general structure of the three tales belonging to the class 'Tale of the stupid ogre' (AT 1000-1199) reveals that, first, the first two tales have two common episodes, which are repetitive in both the tales. These are: 'Poor hero leaves home' and 'hero meets helper'. The second tale has two additive episodes: 'Hero marries minister's daughter' and 'Hero marries princess' and ascends throne' second, both the tales end with the common episode of 'poor hero becomes rich'. In the third tale, practically, there are two episodes: Hero wants money' and 'Hero is helped (by the helpers, the spirits). In all the tales, a monster (s) (he is 'stupid ogre') is outwitted by the hero.