CHAPTER-V

MASCULINE TALES OF RESCUE AND FULFILMENT OF WISHES OF FAMILY MEMBERS

There is a class of Assamese wonder tales whose hero liquidates lack of his father or rescues parents or his brother. In our samples, there are 8 tales dealing with liquidation of lack or villainy done to family members. These tales have been classified in pattern nos. 6, 7 and 8 (See chapter IV).

Pattern no. 6. Hero fulfils father's wish : 4 tales

Pattern no. 7. Hero's relatives face threats of life from monsters and the hero rescues them : 3 tales.

Pattern no. 8. Hero overcomes misery faced in childhood : 1 tale.

The tale in the last pattern can be described as hero's adventure and success tale. But in this tale also, like other tales, there are episodes at the beginning and end involved with members of a larger family unit. Moreover, this tale deals with conflict between stepmother and stepsons which is noticed in one of the tale of pattern no. 6 'Hero fulfils father's wish'. In this work these tales have been presented separately to show that there are episodes which are related to hero's relationship with the concerned relatives and the impact of that on the composition of the tales. It is worth-mentioning that the Aarne-Thompson type index does not provide us with the informations of the tales where a hero goes out for the benefit of members of larger families. Culturally speaking, the social ethos of Indian societies uphold duties and responsibilities for members of a joint family. In
this social context, the morphological elaboration of wonder tales can probably be regarded as an interesting development. However, there are tales (presented in Chapter IV) where we notice treachery and conflicts within the family life. We argue that the tales presented in this chapter offers a supplementary dimension. However, two tales of this chapter (Tale nos 1 and 3 in pattern no. 7) are Indian variants of AT 303. These two tales have been included in this chapter for two reasons — (a) at the beginning of the tale, we find reference to their parents which prepares the ground for the villainy despite the fact of adventure and rescue depicted in the tale corresponding to the international type; (b) the other tales included in the last chapter do not present such incidents. In the tales of Aarne Thompson index, we find limited number of tales dealing with relationships of brothers and sisters (AT 450-459) and we do not find the importance given in the narratives on the parents in AT tales. This in the argument for analysing AT 303 with other tales in this chapter.

**HERO FULFILS FATHER’S WISH**

The tales classified under the pattern ‘Hero fulfils Father’s wish’ describe how the hero of the tales classified under this pattern fulfils his father’s wish by procuring the objects his father desires. His father, who is often a king, comes to know about some wondrous object, and he is so fascinated about that object that he desires to have that. He expresses his desire to his sons or members of his court. He even announces a prize for this job – he often announces his throne as the prize. Or, the king (the Hero’s father), suffer from some physical disability, comes to know about some wondrous medicinal object, by application of which, he will be cured of that disability. He desires to have that medicinal object and despatches his sons to procure that. The hero’s father has several sons and it is the elder sons, whom the father despatches to procure the object of his desire.
The hero, who is often the youngest son of the king, leaves home alone, or in some cases, with his brothers, to procure the object of his father’s desire. He is often the father’s favourite son, and his father reluctantly allows him to leave home to procure the object of his desire. The father knows about the hazards in procuring that object, and he is reluctant to send his favourite son to do that. But, the hero makes up his mind, makes his father agree to allow him and leaves home. In some cases, the hero is the father’s neglected son, and he leaves home to procure the object of his father’s desire to prove his worthiness to his father. It is interesting that in these tales, the son becomes agent for the father.

The plot structure of the tales is very complex and is interwound with various episodes. The object of the hero’s father’s desire is located in some hazardous, far-flung or untrodden location. The hero has to overcome various obstacles on the way to procure that object. He is often the target of his brother’s envy and jealousy due to his proximity to their father. In many cases, the Hero leaves home alone after his brothers’ departure to procure the object of quest. On the way, he often becomes the target of his brothers’ villainy, which he overcomes with the help of the donor, or in some cases, with the help of his spouse possessing magical or supernatural powers, whom he obtains in the course of the action. After overcoming the villainy faced from his brothers, the hero lands in the place, where the object of his quest is located. There, he obtains that object through his cleverness, good behaviour or some good actions. Then, he returns home with that object of his father’s desire, but, may again face villainy from his brothers. This time, he may even face threats of his life and snatching away of the object of his father’s desire which he has procured for him. He may overcome this villainy also with the help of his spouse. At last, he reaches his father, hands over him his
object of desire and makes him happy. His father offers him his throne as the reward. But, the brothers of the hero are not always the villain. In some cases, the hero procures the object of the quest himself, but wilfully hands over the object to his brothers to give it to their father. He may even rescue his brothers from the clutches of some other villains.

The villainy that the hero faces from his brothers, may be termed as ‘sibling rivalry’. However, at the end, it is the Hero who triumphs. He gets everything—a spouse and the throne.

We have four tales in the pattern classified as ‘Hero fulfils father’s wish’. The tales are:

1) Tree of Gold, leaves of Silver,(AT 550+306A)
2) Betukonwar (AT 302A)
3) Tale of the leaves of Baraipan vine (AT 550)
4) Tale of the Golebkali flower.(AT 467).

Out of these four tales, we have taken the tale “Tree of Gold, leaves of Silver” as the representative tale of this pattern. As the sequences in the plot in each tale in the pattern differ, a uniform scheme of events, that constitutes the series of episodes/sequences which leads to the realisation of the main sequence (‘Hero fulfils father’s wish’) does not emerge. However, efforts have been made to find an underlying scheme.

Morphological analysis of the tale “Tree of Gold, leaves of Silver” is given below with its full text.

Tale No-1: Tree of Gold, leaves of Silver

Move-I

1. Introduction:

There was a king named Chandradhar. He used to worship everyday, but had shortage of flowers to worship. He had seven sons. One day he called his
seven sons to him and said, "My sons, I do not have enough flower to worship. So, make a garden for me". His sons replied in one voice, "No problem, father, we will make a garden for you".

The king's sons got ten bigha of land ('Bigha'—a unit of measurement of land, used in Assam) ploughed well. Then they planted various kinds of flowers there. The gardeners looked after the flowers day in and day out. After three months, the flower plants started flowering. The gardeners informed the king about the flowers in the garden. The king came to the garden, and was very happy to see the various kinds of flowers blooming in the garden. He rewarded the gardeners and ordered that nobody should pluck a single flower from his garden. The king started worshipping with the flowers from this garden.

Now, the fairies (Apsara) noticed the flowers in the king's garden. They thought, "We worship god Indra with flower. We do not get a single flower. The king's garden is full of flowers, and from today, we will pluck flowers from the king's garden, not from anywhere".

Every night, the Apsaras stole flowers from the king's garden and worshipped god Indra with those flowers. Gradually, the flowers in the king's garden started diminishing. The king was surprised as well as sad. He again called his seven sons to him. They asked him, "O father, why have you called us"? The king said to them, "My sons, the garden that you made for me, I could not worship to my heart's content
with the flowers of that garden. There is a thief, who steals the flowers every night from my garden. I want that thief. Which of you can bring that thief to me, I shall make him the king”. His eldest son said. “No problem father. I shall fetch that thief to you tomorrow morning”. The king said, “You can take whatever you want from the royal treasury”. The eldest son of the king took a sword and a lamp, went to the garden and sat there. He was watching everywhere in the garden in the light of the lamp. Nothing came to his notice. It was midnight. Suddenly, he saw a sharp flame of fire coming towards the garden from the sky in a very high speed. His lamp was extinguished. He watched the flame of fire as a hypnotized man. The flame landed in the garden. Suddenly, the flame extinguished, and an Apsara came out of the flame. She came towards the king’s son. He looked at the eyes of the Apsara and fall on the ground losing his senses. He fall in deep sleep. The Apsara plucked flowers and went back to heaven. Next morning, the king’s son awaked and saw that there was not a single flower in the garden, only the flower- plants were there. Then he started thinking “Father is right. There is a thief who steals flowers every night from the garden. But I could not catch the thief. What should I say to father now ? Well, whatever has happened is happened. I shall tell to father that the flower plants have ceased to flower”.

He went home. Seeing him, the king asked, “Son,
where is the thief?” His son said. “Father, the flower plants in our garden have ceased to flower. I had waited the whole night for the thief, but there was nobody”.

Then, the king’s second son said, “Father, I shall go to night”. He went next night, but Met the same fate as his elder brother. Likewise, the king’s six sons went to catch the thief, but all failed.

2. Hero meets future donor and is promised the throne:

At last, it was the turn of the youngest son. He said to his father, “Tonight I shall go to catch the thief. Today, it is my turn”.

The king’s youngest son’s name was “Naubapu”. He was the king’s most favourite son. Hearing him, the king said, “My dear son, I cannot allow you to go. At night, you sleep with me”. Then Naubapu said, “That means, when we will be separated. I Shall not get my share of your property”. The king thought, “This boy may be young in age, but mentally he is very matured”. He said,” How will you be deprived of my property? You will get your share”.

Then his son said, “If I am worthy to get the share of your property, then I must go to catch the thief. Out of our seven brothers, six have completed their turns. Today, it is my turn. If you don’t allow me, I shall commit suicide”. Now his father was in a problem. He thought, “If I don’t allow him to go, he may commit suicide. If he goes, he may be killed”. Ultimately, he decided, “One gets experience
when he goes out,” and said to his son, “O.K., you may go. Take whatever you want”. Then Naubapu said, “Father, I want a black dress and a black cap, nothing else”.

Naubapu loved his father very much. At night, he took his dinner, wore the black dress and the black cap, touched his father’s feet and became ready to go. His father blessed him and said”, Go, my son. You should be able to catch the thief”. Naubapu arrived in the garden and watched everywhere. There was nobody. At midnight, he saw a sharp flame of fire coming towards him from the sky. He thought, “The Sun does not rise at night. What is this resembling the Sun?” He thought about his father and hid himself behind a flower plant. He saw an Apsara coming towards the garden in a very high speed from the sky. When she was about to land in the garden, the Apsara thought, “Every night, a son of the king sits in the garden to guard it. Who may be sitting today?” But she could not see anybody. As he covered himself in black dress and wore a black cap, Naubapu was invisible at night. The Apsara thought, “Tonight, nobody has come. They might have got afraid, and so have ceased to come.” So, in joy, she landed in the garden and turned into a beautiful girl. She had four hands and with these four hands, she started plucking flowers in the garden and put these in two bags. Naubapu saw everything and thought, “She has come as a flame, and turned to beautiful girl in the garden.
She has not one or two, but four hands. Now, she will finish the flowers in front of my eyes. I must catch her by twisting her four hands from behind.” He went slowly and caught the girl from behind twisting her four hands together. Then he started shouting at her, “Oh! You are the thief, you have finished the flowers from my father’s garden. Now, I shall not leave you. I shall take you to my father and punish you as he orders. If father orders to cut your ears and nose, I shall do that and leave you. If father orders to bind your legs and hands and throw you in the river, I shall do that. If father orders to kill you, I shall kill you. Now, come to father.”

Now, the Apsara was in a fix. She started telling herself, “Where was he? I have looked everywhere, but did not see him. Where was he hiding?” Then she said to Naubapu, “O you sinful human being, why have you touched me? You should not have touched me”. Naubapu retorted, “You are talking about touching you! Now, I am going to behead you, do not try to show your cleverness.” The Apsara saw that there was no way to escape. So she said, “O you child of a human being, from today onward, I shall not pluck flowers in your garden. Let me go.”

Hearing the Apsara, Naubapu started laughing, and said, “A thief, when caught red-handed, tries to secure freedom by giving many false promises. Once he is set free, he comes to steal again to the same house
next day. Now, come, let us go to my father.” Then the Apsara said, “O you child of a human being, when the day breaks, god Indra will curse me and kill me by burning. On the other hand, your father will also not spare me, he will make me two pieces. So why you want to get me killed. You are a child and not matured enough. A man is always flying, he cannot stay in one place. A woman only can stay in one place. You will also be in some problem some day and I shall rescue you from that problem. You release me today.”

Naubapu thought about the Apsara’s proposal, and said, “If you bluff me, what can I do? O. K., I shall release you, but you will have to give me the ring in your hand and promise that whenever I am in trouble. You will rescue me.”

Hearing Naubapu, the Apsara said, “I shall not take the flowers put in the bags. God Indra does not accept flowers touched by human beings. I am promising three times that I shall not pluck flowers in your garden any more. Take this ring. Whenever you are in some problem, put this ring on the ground and say, “Apsara of the heaven, come here.” Immediately I shall be in front on you and will rescue you from that problem. But, do not tell anybody about this ring. Keep the ring in your dress that you wear and it should be with you all the time. You will not be in any problem till the ring is with you.”

The Apsara, after telling this to Naubapu, flew away.
to heaven. The night was about to be over. On the other hand, sending Naubapu alone to the garden, his father was not able to sleep peacefully. He thought, “At night that young boy sleeps with me, today he has gone to the forest.” At last, he told his wife, “Queen, please get up. Give me the lamp, I am going to find out Naubapu.” The queen gave him the lamp. The king was about to open the door, when Naubapu called him from outside, “Father, are you awake”? Naubapu brought home the two bags of flowers left by the Apsara.

When the king heard Naubapu calling him, he ran to him, embraced him and started kissing him. He said, “Son, what are those two begs?” Naubapu replied, “Father, these are two bags of flowers”. Hearing him, the king was surprised. He thought, “The other six boys say there is not a single flower in the garden. Then, where from this boy has brought these two bags of flowers? Is he telling me a lie? But, he does not tell lies to me.” Then his six elder sons said in one voice, “Father, do not be a fool early in the morning. There is not a single flower in the garden. Where from he will get two bags of flowers? There is no flower in the bags, only pieces of dry cowdung.” Hearing them, Naubapu said in a brave voice, “I do not tell lie to my father. All of you come and see what is there in the bags.” He opened the bags and turned these down. The place was full of flowers, and it started smelling sweetly. The king took Naubapu in his lap and started blessing
him. He said, “Today is an inauspicious day. Tomorrow is Thursday, very auspicious. I shall make you king tomorrow.”

The king’s saying were like a bolt from the blue to Naubapu’s elder brothers. Ashamed, they did not say anything and kept mum. (mot.)

3. Hero’s father desires wondrous object and hero leaves home to procure that:

That night, the king had a dream, where he saw that he was living in another country. There, he saw a tree of gold. The leaves of that tree were of silver, fruits and flowers of diamond and pearls. A peacock was sitting on that tree. When the king awaked, the Sun had already risen. The king thought that he had seen that tree in reality also. He started searching for that tree in the bed. Seeing him doing that, the queen thought that the king has been possessed by ghost. She came near him and said, “I think you are possessed by ghost.” The king said, “Queen, I am not possessed by any ghost. I had a beautiful dream. It seems that the tree of my dream is still in front of my eyes.” Then he described the tree to the queen. He also said that he must have that tree (a³). He thought, “Who can bring that tree to me? The youngest of my seven sons could catch the thief. I think he only can bring that tree to me.”

The king called his seven sons to him and told them everything about his dream tree (B⁴). Then he said to them, “This tree must be somewhere, otherwise, I would have not seen it in dream. Which one among
you can bring that tree to me, I shall make him the king."

His sons promised, "Father, we shall bring that tree for you within seven days."

Except Naubapu, his six brothers left home in three boats in search of that tree. First, they searched in water, but could not find the tree, then they searched in deep thick forests, but there was not any such tree. The eldest brother leaved a sigh and said, "Our death has approached us. Where is the tree of gold? Our father has had a dangerous dream. Without knowing magic you can not have things seen in dream." Hearing him, the second brother said, "We may find this tree in the house of a rich man."

They enquired in the house of many rich families about this tree. At last, they arrived in the house of a rich king, named "Dhaneswar." The king welcomed them, and asked them the reasons of visiting his house. They told him everything about that wondrous tree and their father's desire to see that tree. The king kept quite. Seeing the king not saying anything they thought the king was going to give them the tree. The eldest brother said, "We only want to show the tree to our father. We will return the tree and give one thousand gold coins as charge for the tree."

Hearing them the king became very angry and ordered his soldiers, "Beat them, they have come to laugh at me. Beat them black and blue with brooms." The king's sons fled away that place. The eldest brother said, "Come, let us go home. We have faced many
insults for our father's dream tree.”
They reached home. The king called for them. They were angry on their father, and said, “Father we have faced lot of hardships for your tree.” Hearing his brothers. Naubapu felt very bad. He requested his father to allow him to go for that tree (C). But his father said, “No, no,, you can not go. I do not want that tree.” But Naubapu was adamant, he said, “If I am not allowed to go, I shall commit suicide.” His father tried to console him, “Son, you have not gone anywhere out of the house. How will you go to find that tree.” But seeing Naubapu’s insistence, the king ultimately permitted him to go.

Naubapu prepared to leave for that tree. He did not take anything with him except the ring the fairy gave him. He touched his father’s feet and took his blessings. The king thought that Naubapu would bring his dream tree anyhow. Naubapu left him (†).

Move-II
1. Hero faces threats of life :
Naubapu’s brother followed him. (ζ<sup>1</sup>). The eldest brother said, “Let us go in a boat, we will be able to catch him.” Naubapu was walking on the river bank and his brothers called him telling him that their father had sent a message to him (η<sup>1</sup>). Hearing about his father, Naubapu came to the boat (θ<sup>1</sup>). Once he was in the boat, his brothers started beating him. Naubapu was surprised and he asked his brothers, “Brothers, why are you beating me? What have I done to you”? His brothers started shouting at him.
"Due to you we feel ashamed again and again in front of our father. Today we are not going spare you. We will finish you today. Take the name of God." Naubapu started pleading them, "O brothers, I will not go to find the tree of gold any more. I shall go back home with you. Please do not kill me." But, his brothers' hearts were made of stone. They beat him black and blue and thought that he was dead (A14). They left his body there and went home.

2. Hero is rescued:

Naubapu was not dead. He lost his senses. Meanwhile, it rained heavily. After some time, Naubapu regained his senses. Actually the Apsara's ring saved him. But, he lay there injured with blood coming out of his body.

A king named Chandraketu went on hunting with his servants while moving in the forest, the king felt thirsty and sent his servants to bring water for him. The servants came to the river to bring water and saw Naubapu lying there. They guessed him to be some prince and thought that he had been beaten by dacoits (B4). They brought him to the king and said, "We found him lying on the river bank. We will do to him whatever you say" (C). The king felt sad for the boy. He instructed his servants to nourish him well (d7f9). After sometime, Naubapu become well (K9).

The king asked him, "Son do you remember who has beaten you so badly?" But Naobapu did not want
to tell the king that his own brothers had beaten him. He simply said, "No, I do not remember." Then, king Chandaketu said, "I do not have any son. I have only one daughter. You can live at my home." Naubapu agreed. Happy, the king said, "After me, you will have to become the king. You will have to marry my daughter. Now, tell me who are you? What is your father’s name?" Naubapu replied, "My name is Naubapu. I am the son of king Chandradhar and I have six brothers, no sister."

Hearing Naubapu, king Chandraketu started laughing, and said, "Your father is my friend. It is a good thing that I can get my daughter married to the son of my friend. But, you can not leave me."

Then the king took Naubapu to his home and told everything to his wife and daughter. His wife also became very happy to get Naubapu. Both of them told their daughter to show respect and love to Naubapu (W1).

The king taught Naubapu politics and other branches of knowledge. But he was afraid that Naubapu may leave him. Naubapu grew up and became a handsome man. But he was postponing the marriage as he could not marry without his father’s blessings. On the other hand, he could not go back to his father, as once he reached him, his father would come to know everything and get his brothers killed. So, he was postponing the marriage.

Move-III

1. Hero leaves new home to marry princess:
Standing at king Chandraketu’s gate, Naubapu used to hear come odd sounds coming from the other side. He wanted to know about this, and one day asked king Chandraketu. “Father, what is that sound?” Chandraketu answered in a sad tone, “Son, why have you asked? It is a sad story. Still if you want to know, then listen : There is a king named Bhimsingh. He has only one daughter. The king has arranged the ‘sayambara’ of his daughter. Whoever wants to marry her, he has to jump and stand in the air. If they can not do this, he is imprisoned in the jail. Like this, many princes have been put in the jail. These imprisoned princes are making these odd sounds.”

After two days, Naubapu told king Chandraketu, “Father, I have never seen a ‘sayambara’. I want to go to see the ‘sayambara’ of king Bhimsing’s daughter” (a'). Hearing Naubapu, king Chandraketu said, “Son, do not go to the ‘sayambara’. Do not kill me alive.” Naubapu consoled the king and said, “Father, I shall not jump. I just want to see the ‘sayambara’. I shall sit among the people and see the ‘sayambara’, never go near the jumping place (B^3C). Then, he took leave from the king and left to king Bhimsing’s palace (↑).

2. Hero learns identity of his future wife and obtains magical agent:

When Naubapu was about to reach the ‘sayambara’ place, he remembered the Apsara and her ring. He went to a nearby forest, put the ring on the ground
and called the Apsara. Immediately, the Apsara was in front of him. She asked him, "Why have you called me?" Naubapu said, "I am in great danger and you will have to help me. The Apsara promised to help him. Naubapu said, "King Bhimsingh has arranged the 'Sayambara' of his daughter. She will marry that person, who can jump and stand in air. I have called you to give me ways, so that I can win in the 'sayambara'.

Hearing Naubapu, the Apsara started weeping. She said, "O boy, I can not give you this girl. She is my sister, Urvashi." Naubapu became angry, said, "Do not tell me lie. Why should Urvashi be born to Bhimsingh's wife?" The Apsara replied, "One day saint Durbasa went to heaven to see the dance of the Apsaras. God Indra ordered us to dance. We five sisters started dancing. There was no body else other than Durbasa to see our dance. So, Urvashi started to laugh at him. Durbasa became very angry and cursed Urvashi to be born to human beings. Then we all pleaded Durbasa to reconsider his curse. He become satisfied with our pleadings and reduced Urvashi's stay on the earth to twelve years. That Urvashi has been born to king Bhimsingh. Her age is only twelve years and after one year, she will be freed from the curse. We four sisters have made a plan so that nobody can marry her. Anyway, who can stand in air? So, you forget Bhimsing's daughter."

But, Naubapu was adamant. He said, "I must marry Urvashi. Do not discourage me. If you do not help
me, I shall commit suicide and the blame will go to you.” He took a knife in his hand. Finding no way out, the Apsara said, “O. K., whatever is written in my sister’s fate, that will happen. Let me help you.” Then she gave something to Naubapu and said, “Keep this thing in your pocket. Make three rounds around the ‘sayambara’ stage and clap three times. A stage will appear in the air. Except you, nobody else will see this stage. On the third round, jump and you will stand on the stage. As except you nobody else will see the stage, all will think that you are standing in air. After making three jumps, beat three times on the drum.” (D²E³F¹). Saying this, the Apsara disappeared.

3. Hero marries princess:

Naubapu ran to the king’s palace (G²). He beat the drum once. The people in the king’s court told him, “Do not commit suicide while going to marry the king’s daughter.” But, he did not listen to them and beat again on the drum. This time, king Bhimsingh came out to welcome his would be son-in law. But seeing Naubapu, he felt very sad and started weeping. Seeing the king weeping, the other people present there, also started weeping. Then, the village headman came to him and said, “My lord, on other days, you are the king. But, today the people here are the king”. The king said, “You are right. I am weeping, thinking what will happen to this boy. He is so young, so handsome. Tell him to go from here. Do not let him die for the sake of ‘sayambara’, for the
sake of the bride."
The people along with the king requested Naubapu to go away from there. But, he was adamant. Instead of going back, he pleaded them with folded hands and said, "Bless me, so that I can win the princess."
The people, seeing his audacity, became angry on him, and said, "If you want to die, then die."
Naubapu, ignoring the people’s warning, started dancing. He took out that thing given by the Apsara from his pocket, saw the stage and jumped on it (K'). People started praising him and asked the king to bring the bride out. Urvashi, remembering Saint Durbasha, started weeping. When the people saw the king was unable to bring Urvashi out, they started shouting. They even insulted the king, when they saw that the king did not fulfil the condition laid down in the ‘sayambara’. Helpless, the king himself went inside, brought Urvashi out in her bridal dress and got her married to Naubapu (W*).

Move-IV
1. Hero notices wondrous object desired by father:

By this time, Urvashi completed twelve years on the earth and the period of Durbasha’s curse was over. Now she was free to go to heaven. But, as she was married to a human being, she could not go to heaven alone.

Therefore, she made a plan. She made arrangements to go to heaven every night, when her husband was asleep. An Apsara used to come every night with a chariot and four others. She went to heaven in that
chariot, danced the whole night in Indra's court, and returned before dawn to her husband. Naubapu did not know anything.

One night, after Urvashi left for heaven, Naubapu awaked and saw that Urvashi was not at home. The door of the house was open. He thought Urvashi must have been taken away by dacoits. He was worried and could not sleep. In the meantime, he saw a chariot coming down from the sky and landing in front of this house. Urvashi and four others came out of the Chariot and after dropping Urvashi in her house, they left. Urvashi entered her room carefully closed the door and slept beside Naubapu. He saw everything. Naubapu was in deep thought. He wanted to know where Urvashi went every night, and what she did there. At last, he thought that she must be going to heaven every night. He decided to follow Urvashi to heaven. (Connective : 8)

Next day, he slept the whole day so that he did not fell asleep at night. At night, he lay in his bed pretending to be asleep. At midnight, there was a knock at the door and somebody called Urvashi. She immediately got up from her bed, wore beautiful dress and came out. Naubapu took the name of his father and God, and followed her. Outside, Urvashi climbed the chariot and Naubapu caught and hung on the axle of it. The Chariot took off towards heaven. That day, the driver of the chariot felt it difficult to drive the chariot than other days. He told Urvashi, "Sister, today the chariot is pulling downwards". Urvashi said,
"I am sinful, I have been touched by human being."

Urvashi’s sister was with her in the Chariot. She realised that by some means, Naubapu also came with them. The Chariot arrived in the door of the heaven. Naubapu, along with Urvashi, her sister and the driver, came to the court of Indra. Naubapu was thinking what to do now. All the gods were sitting in Indra’s court. He could recognize many of them. He knew that, if they came to know about his presence there, he would not be spared. He saw a banana plant and hid behind it.

God Indra asked the Apsara’s to start their dance. They started their dance to the tune of the music. Urvashi also danced with the others. After some time, Indra asked them to show game of magic. Urvashi brought a stick of gold and touched her eldest sister with it. She immediately turned into a tree of gold. The other sisters turned to the leaves and flowers-fruit of the tree. Urvashi climbed the tree and sat upon it as a peacock. The gods started praising them.

Naubapu saw everything and realised that the tree which his father saw in his dream was nothing but the five Apsara. If he has to take this tree to his father, he would have to take all the five Apsara with him. After some time, as per the instruction of Indra, Urvashi again touched the tree with a silver stick and the four Apsara came out of the tree and its leaves. Indra ordered the court to be over.

The eldest sister was worried about Naubapu. It was time for Urvashi to come back to the earth. Naubapu
came out of his hiding place and presented himself to her (C). Then, as the chariot was about to take off to the earth, he again caught the axle of it. In a flash of a moment, the chariot landed in front of his house. Before Urvashi came to know, Naubapu came out of the chariot and slept in his bed. She also slept beside him.

2. Hero is promised help:

Next day, Naubapu went to the forest and called the Apsara with the help of the ring. She appeared in front of him immediately, and asked him, “Why have you called me?” (D²) Naubapu said, “My father has seen a tree of gold with leaves of silver and a peacock sitting upon it in his dream. He wants that tree. I have been searching that tree in many countries, but have not got it anywhere. I want that tree.” (E³)

The Apsara said, “These things are possible only in dreams. These are impossible in reality.” Naubapu said, “Do not tell me lie. I have seen that tree myself. I saw you becoming that tree and dancing in Indra’s Court. You will be responsible for my suicide.”

The Apsara said, “I am helpless with you. O. K., you come again to Indra’s Court. We will be dancing there as before. I will look towards you and you will also look towards me. Our eyes will meet and the rhythm of my dance will break. Like this, the other four sisters also will look towards you. The rhythm of their dance will also break by the power
of your eyes. In this way your mind's desire will be fulfilled.” (F²)

3. Hero acquires wondrous object and returns home:
   As per the advice of the Apsara he again went to heaven (G¹). While the Apsara were dancing, he broke the rhythm of their dance with the help of his eyes. God Indra became angry upon them and cursed them seeing the anger of Indra, Naubapu started shivering in fear behind the banana tree. Indra asked his guards to search behind the banana tree. They brought Naubapu in front of him. He saw a human being resembling a god in front of him. Indra asked in a cold voice, "Who among the Apsara have accepted you as her husband?" Naubapu said, "All the five have accepted me as their husband." Indra said, "O. K., you can take them to the earth from heaven.” (K⁴)

The moment Indra said this, the Apsara lost their power of flying. Naubapu took the five Apsara, the gold stick and the silver stick with him and returned to earth. He arrived in the kingdom of Bhimsingh and took farewell from him. Then he arrived in the kingdom of Chandraketu. The king immediately married off his daughter to Naubapu (W*). Naubapu stayed for a few days in Chandraketu's house, and then left for his own home with the six wives (↓). Urvashi, while coming from heaven, brought a pair of mouse with her up to that time, there was no mouse in the earth.

Move-V
1. Hero again faces threats of life:

There was a big river in the border of his father’s kingdom. His brothers were rowing there. When Naubapu reached the bank of the river, they recognized him (ζ'). They discussed, “The root of the poisonous tree is not dead. This time, we will have to uproot him.” They invited him to their boat and said, “Oh! It is our youngest brother Naubapu. You have come back after so many days. You have brought so many things and six wives with you. We are very lucky. Come to our boat with your wives” (η'). Although, at first, Naubapu was suspicious about his brothers, but, ultimately, he agreed to their persuasion. He came to his brothers boat along with his six wives (θ'). There was sharp current in the river. His brothers bound his hands and legs tightly with rope and threw him in the river to die (α').

2. Hero’s spouse rescues him:

Seeing this injustice (β'). Urvashi immediately dropped the pair of mouse in the river (cf'). The pair of mouse cut the rope with which Naubapu was bound with their teeth and Naubapu became free. He started swimming in the river (κ').

3. Hero is recognized:

Naubapu’s six brothers divided his six wives among themselves. They arrived at their home and said to their father, “Father, we six brothers have brought six princess. Arrange our marriages.” (λ)

Naubapu’s father was worried about his son. It was already 10/12 years since his son left home. Every
morning, he thought he would get some information about Naubapu. But, his hope never materialised. Worrying about their son, the king and queen became old. In such a circumstance they were not much interested in arranging the marriage of their six sons. At the same time, king Chandraketu's daughter also said to them, "We are going to observe a 'Vrata' for the next two to three months. After this only we can give our opinion about marriage. Erect a tent for us and no male member can enter inside the tent." Although the six sons pressurised for the marriage, but the king and the queen did not pay much attention in this regard. (Connective : §)

Naubapu swam in the river and came ashore in a place about five to six miles away. He became very sad thinking about his brothers villainy. The pair of mouse was still with him. They consoled him. (Connective : §)Naubapu had a few gold coins with him. He purchased some betel-nut with one coin and distributed these among the people of the kingdom. At the same time, he also told the people that Naubapu was not dead, he was alive. The people gathered in front of the palace. The king and the queen came out. When they saw Naubapu, they ran to him and embraced him. Naubapu told his father, "Father, I have brought your tree of gold. But my brothers attempted to kill me twice. They have even snatched away my six wives whom I married."

Hearing this, the people shouted, "O king, such injustice can not be tolerated. Your six elder sons
must get punishment." They did not wait for the king's order, bound the six boys behind six pillars. The pair of mouse also told the king everything and brought out the six wives of Naubapu from the tent. The king asked them to identify themselves and tell him everything. The princess and the five Apsara identified themselves and told the king everything, how they met Naubapu, how they were married to him, and how they were snatched away by his elder brothers. The king became very happy to hear about king Chandraketu. He said, "Even Naubapu may tell lie. The princess and the five Apsara may also tell lie. The pair of the mouse is also not trustworthy. Therefore, I shall test them. Let my six sons kill the princess and the five Apsara and bring them back to life again (M). If they pass in this test, then I will know that my sons are innocent, they are not guilty of anything."

The king ordered his general to bring six swords. His order was obeyed. The six sons killed the princess and the five Apsara, but could not bring them back to life again. The king then got them bound well. He ordered Naubapu to revive the killed princess and the five Apsara. Naubapu, with the help of the Apsara's ring, brought them back to life again. He touched them with the silver stick and they became as before (N). The king realised that Naubapu was innocent and he was the actual husband of the girls (Q).

4. Hero presents wondrous object to father, ascends throne:
Now, the king said to Naubapu, "Show me the tree of gold with leaves of silver and a peacock sitting on it." Hearing the order of his father, Naubapu made the tree of gold with leaves of silver and flowers and fruits of pearls and a peacock on it, by touching the Apsara with the gold stick. Now the king realised that his dream tree was nothing but the Apsara. Naubapu brought his father's dream tree to the palace. His father became very happy with Naubapu's achievements. He arranged a grand marriage of Naubapu with his six wives. Though Naubapu requested his father not to kill his brothers, but king Chandradhar ordered to kill his exposed villain sons (Ex, U). After this Naubapu was made the king (W*).


Function:
Move-I → a³ B⁴ C ↑
Move II → ζ¹ η¹ θ¹ A¹⁴ B⁴ C d⁷ F⁷ K⁹ W¹
Move-III → a¹ B² C ↑ D² E² F¹ G² K³ W*
Move-IV → a³ B⁴ C D² E² F² G¹ K⁴ ↓ W*
Move-V → ζ¹ η¹ θ¹ A¹⁴ B⁴ C F¹ K⁴ L M N Q Ex U W*

We have three more tales in this pattern. Morphological analysis of these are given below with their summery.

Tale No 2 : Betukonwar

1. Introduction:

A king had seven queens, but no children. One night, in his dream an old man instructed him to take bath in the river next day morning. Then, he would get a red berry. He should bring that berry home and give it to his queens to eat. The queens would have
one son each. The king did accordingly. However, at that time, his youngest queen was neglected by the king and so not liked by the other queens. Feeling very sad, she picked up the knob of the berry thrown away nearby, and ate it. In course of time, all the seven queens gave birth to a son each. As the youngest queen ate the knob of the berry, her son was known as “Betu Konwar” (Betu = the end of a small fruit, to which the fruit stalk is attached, Konwar = Prince).

2. Hero leaves home with brothers to acquire wondrous object desired by father:

One day a Fakir came to the king’s house and said that the king had everything except one thing—a tree of gold with leaves of silver and a peacock dancing on it (a’). The king called his sons and told them to bring one such tree for him (B’ C). The king’s sons left the palace to find such a tree for their father, and Betukonwar also went with them (†).

3. Hero meets donor and acquires wondrous object:

They went by the river in a boat after going for some time, they saw a big mango tree with ripe mangoes. They came ashore, ate mangoes, and saw a big hole under the tree Betukonwar entered the hole, went underground and arrived in a city. He could find nobody except a beautiful girl sleeping there. He saw two “Chowar” lying on the bed—one white ‘Chowar’ on the leg side of the girl and a black ‘Chowar’ on the head side of the girl. He awake the girl by fanning her with the white chowar
and she got up in the bed. She became surprised to see Betukonwar there and asked him to go away from there, as that law was the land of the demons (D²). She also told him that the demons had eaten all the people there except her. Then Betukonwar asked her to learn from them the secrets of their lives. He hid behind a big basket. When the demons returned home, the girl pleaded them to tell her the secret of their lives. They laughed and said that their lives were safe in a big insect put in a container kept under water. To kill them, that insect is to be killed. Betukonwar heard everything. Next day, when the demons were away, he brought out that insect and killed it. All the demons died instantly (8). Then he asked the girl to show him the tree of gold with leaves of silver and a peacock on it (E²). The girl showed him that tree (KF²).

4. Hero returns home and ascents throne:

Betukonwar packed the magic tree and the girl in a big box. Then he came over ground, but forgot to bring the box with him. His brothers were waiting there. He requested them to wait for him and again went underground. But his brothers left in the boat leaving him underground. Betukonwar came back with the box, but saw his brothers had already left. Then, he saw a giant bird and requested him to help him. The bird carried Betukonwar and the box to his father’s place (↓). After reaching home, he showed his father his dream tree. The father became very happy and made him the king. Betukonwar also
married the girl (W*).

(Bezbaroa : 1968:848-50)

Function : a³ B⁴ C ↑ D² E² KF² ↓ W*

Tale No-3 : Tale of the leaves of Baraipan Vine

Move-I

1. Introduction :

There was a king named “Bhim Rai”. He had seven wives, but the elder queens used to quarrel frequently with the youngest. This enraged the king, and he asked the youngest queen to live in the polluted garbage heap. At that time, the queen was pregnant, and after sometime, she gave birth to a son.

2. Hero lives in poverty :

Both mother and son lived in the garbage heap. She used to beg and they lived on whatever she got (a³). The boy became very virtuous since his childhood. He built a small temple of weed and used to worship there everyday. His mother kept his name ‘Pratap Rai’.

3. Hero meets donor and his poverty is done away :

One day a sanyasi came to beg to their house. At that time, the mother was away begging, and they had nothing at their home to give to the sanyasi (B⁴).

The boy requested the sanyasi to wait for some time till his mother returns from begging (C). But, the sanyasi did not wait and went away. When his mother returned home, she become very sad hearing the sanyasi going away from their home empty handed. Next day, the sanyasi again came and asked for alms
That day the boy insisted that the sanyasi must wait till his mother's return. But that day also, the sanyasi could not wait, and asked the boy to give him whatever they had. The boy said that there was nothing at home. But, the sanyasi asked him to go inside the house, and see if something was there. The boy went inside and saw that their house was full of paddy and other grains. He came out with a basket full of rice to give to the sanyasi. But the sanyasi did not accept anything and asked the boy not to send his mother to beg any more.

Move-II

1. Hero's father needs wondrous object and hero leaves home to procure that:

A few years after the banishment of the youngest queen, the king became blind. The same sanyasi came and told the king that, there was a vine of 'Barai-paan' ('Paan' = betel vine) in the garden of a king across the sea. If someone could cut a branch of that vine in one blow closing his eyes, then, the king would be able to see again. The king called his sons, told them about the vine and asked them to do that as told by the sanyasi.

Now, the sanyasi came to Pratap Rai (the son of the king's neglected wife), and told him to go for that vine. He also promised him help. Prataprai took his mother's permission (although she was reluctant at first) and went to his father. Seeing his seriousness, his father felt ashamed for his earlier maltreatment to him, and permitted him to go. In the evening, the
sanyasi came and instructed Prataprai to take with him the lame horse and the broken sword from the king. He also told that, a needle of gold was inserted in the horse’s leg, and if it was removed, the horse could fly in air and could go anywhere. Prataprai took these two items from the king, and left home to procure the object his father needed.

2. Hero acquires wondrous object needed by father:
In the evening, the prince removed the gold needle from the horse’s leg. The horse then asked him where to go and the prince ordered him to take him to the kingdom across the sea. In a flash of a moment, the horse took him there. On that day, the only daughter of the king died and her dead body was left at the crematorium. The prince went to the crematorium and sat on the dead body. At night, a demon came there and asked the prince to leave the dead body so that he could eat it. The demon gave the prince two sticks—one of gold and the other of silver, in lieu of the dead body. When a man is beaten by the silver stick, he dies, and when beaten by the gold stick, he regains his life again (D² E² F¹). The prince killed the demon with the silver stick. At midnight, another demon came and gave the prince a magic bag having the capacity to give whatever is wanted, in lieu of the dead body (D² E² F¹ repeated). The prince killed this demon also with the silver stick. At last, another demon came and gave the prince a plate having the capacity to give any eatable asked from it, and wanted the dead body (D² E² F¹ repeated).
repeated). But the prince killed this demon also with the help of the silver stick. Then he revived the dead princess to life again with the gold stick and brought her to her father (Connective: §)

The king and the other people became surprised to see the dead princess becoming alive again. The king asked the prince about this and he told the king everything. The king immediately arranged the marriage of his daughter with the prince. The prince requested the king to allow him to pluck a leaf of the 'Barai Paan' in his garden. The king allowed, and the prince immediately plucked a leaf of the vine in one blow closing his eyes (K5). His father regained his eyesight. But he never thought that his neglected son, Prataprai could achieve that. He thought, his six elder sons had done that. The prince married the princess and returned home (W0). On the advice of the princess, the prince only asked for a pair of crabs from his father-in-law.

Move-III

1. Hero faces threats of life:

The prince was returning with his wife. He saw his six elder brothers on the sea shore with their boats anchored in the sea. They could not cross the sea to procure the 'Vine', and were not able to go back without doing anything. Their provisions were also over. Seeing their plight, the prince asked them to come home with him. He also told them that he had already cured their father's eyes. Hearing this, the evil brothers became very angry on him (ζ), but
did not express. They gave him some poisonous sweet to eat (η1). The prince ate these (θ1) and died immediately (A14). They threw his dead body in the river.

2. Hero’s spouse rescues him:
The prince’s wife saw this (B4), touched the pair of crabs her father gave, with the gold stick, and threw them also in the sea (CF1). The crabs rescued the prince with the magical touch the princess gave them (K5).

3. Hero is recognized:
The brothers arrived and claimed on their father that they have cured his eyes (L). The eldest brother wanted to marry the princess, but she asked him to wait for one month. Meanwhile, prince Pratapri took shelter in the house of the female florist of the king and started sending garlands made by him to the princess through the old florist. The princess came to know from the garlands that her husband was alive and was staying in the house of the florist. Two days before the stipulated one month, the princess asked the king to convene his court and said that she would say certain things in the court, and then she would fix the date of marriage. The court was convened and in front of the people, the princess took out the two magic sticks, the magic bag and the magic plate obtained from the demons and asked the princes to show the use of these items. She also declared that, whoever could show the use of these items, she would marry him (M). The princes
failed and blamed the princess telling that there were no special powers on these items, and she was trying to deceive them. Then the princess invited anybody present in the court to come and prove the magical powers of these items. Prince Prataprai immediately ran to the court and showed the use of the items (N). All recognized him (Q). He told everything to the king and the other people present there. The king threw his older sons out of his country (Ex, U). Then he organized a grand marriage of his son with the princess, and, also brought his neglected youngest wife from the garbage heap and made her the main queen (W²).

[Goswami, 1987 (1929): 391-400]

Functions:
Move-I → a³ B⁴ C D¹ E¹ KF¹ W⁰
Move-II → a⁶ B⁴ C ↑ D² E² F¹ K⁴ ↓ W⁰
Move-III → ζ¹ η¹ θ¹ A¹⁴ B⁴ C F¹ K² L M N Q Ex U W²
Tale No 4 : Tale of the Golebkali Flower

1. Introduction:
A king named Pratapmalla, had seven queens—the elder queens had one son each, but the youngest had no issue. One day, an astrologer came and told the king that his youngest queen also would have one son, but years, otherwise, he would lose his eyesight. The king agreed. In due course of time, the youngest queen gave birth to a son, and the king kept his queen and son in another palace, specially built for them. The boy was named
'Tejalmalla'. From the childhood, he became fond of hunting. Just about three months before the sixteen years to be completed, one day the king went on hunting. The prince also went to the same forest for hunting and by accident, both of them came face to face. As a result, the king lost his eyesight and became blind. The same astrologer came and told the king that if someone could bring the "Golebkali" flower from the land of the demons, and the king could smell one such flower, he would get back his eyesight.

2. Hero leaves home to procure wondrous object for father:

The king called his six sons and asked them to bring one such flower (a^c). They left home. Tejalmalla came to know about this (B^c) and came to his father to seek permission to go in search of the flower (C). Though his father was reluctant to allow him at forest, but seeing his seriousness, ultimately allowed him. He took a few gold coins and a sword, and left the palace to find the wondrous flower needed by his father (T).

3. Hero meets Helpers:

The prince entered another kingdom and took shelter in the house of the king's female florist's house. There, he came to know that, the princess of that kingdom had kept many prices as her slave by defeating them in the game of dice. These princes came to marry him, and she put the condition that if someone could defeat her in the game of dice, she would marry him, otherwise, he would have lost
the game and remained her slave. A sign of that
kingdom was put on their backs (§). Prince
Pratapmalla came to know from the female florist
that the princess had a pet mice, who used to help
her in the game, and she used to win the games.
He took a pet cat and went to play with the princess.
Seeing the cat, the mice fled away, and the prince
won the game. Losing the condition, the princess
asked him to marry her. But he said that till he
could not procure father’s eyes, he would not marry.
He asked her to give him way to reach the law of
the demons and also asked her to release the princes
she kept as slave except six. He instructed her to
treat these six princes well, took the address of the
demon’s land from her and left (Connective-§).
After walking for ten days, the prince arrived in the
land of the demons. He saw a giant demon and
approached him. The demon asked him who he was
(D²). The prince told him everything (E²). The demon
liked him and took him to his home, and instructed
the other demons not to harm him. He had adopted
a girl as his daughter and asked the prince to marry
her. The prince said to the demon, that till he
procures the object of his search, he could not marry
and asked the demon to procure a ‘golebkali’ flower
for him. The demon agreed to do so. His sister was
the guard of the room in the palace of the king of
demons, where the flower was kept. The demon sent
the prince to her intimating her everything. She made
a tunnel from her house to the room where the
flower was kept with the help of mouse. She asked the prince to go to that room through that tunnel (F2).

4. Hero procures wondrous object:
   The prince entered the tunnel and arrived in the room in the palace where the ‘golebkali flower’ was kept (G2). He saw the golebkali flower plant, plucked a flower, put it in his bag (K4) and then saw a beautiful girl sleeping in a bed. He was so attracted by the beauty of the girl that, he exchanged their chains. Then he returned to the demon through the tunnel. Seeing his courage and cleverness, the demon became very happy, arranged the marriage of his ‘daughter’ with him and gave him a ring. If he was in trouble any time, he should call the demon with the help of the ring (W°).

5. Hero transfers wondrous object to his brothers to be given to his father:
   The prince returned to the kingdom of the earlier princess with his wife. He kept his wife in the house of the female florist and went alone to the princess. She became very happy to see him and fixed the date of their marriage. He asked her to release the six princes. They were released and send home with lot of money and other valuables. On the way, prince Tejalmalla met his brothers in the disguise of a sanyasi and transferred the ‘golebkali’ flower to them in the pretext of selling it. They arrived in their kingdom, gave the flower to their father, whose eyes
were cured by smelling it. They told their father that they had procured the flower by fighting and slaying thousands of demons (L). Nobody remembered Tejalmalla, except his mother, who shed tears for him.

6. Hero established new kingdom and marries again:
On the other hand, prince Tejalmalla married the first princess (W° repeated) and established another kingdom. He lived there with his two wives. The daughter of the demon king, with whom the prince exchanged chains, remembered him and came in search of him to that kingdom. There, they both recognized each other with the help of their chains. The prince married her also and lived happily in that kingdom with his three wives (W° repeated) (Connective : §)

7. Hero is recognized:
The new king Tejalmalla announced that if any body settled in his kingdom, they would be exempted from paying their land revenue for the next 12 years. Hearing this announcement many people from the neighbouring countries flooded to his kingdom to settle there. His father, pratapmalla, heard about this and came to see the new king. He was accompanied by many courtiers and the royal teacher. He never saw Tejalmalla, but the royal teacher had taught him for many years. He told the king that, the new king might be his son, Tejalmalla. Then king pratapmalla asked him whether he was Tejalmalla. Tejalmalla touched the feet of his father and identified himself. Both became very happy to recognize each other (Q).
Then Tejalmalla asked his father how his eyes were cured. The king called his six sons, who told him the same story of fighting and slaying of demons. Then Tejalmalla removed the cloths from their backs and showed to all the seals of slavery marked on it. Then he told everything—how he rescued them from slavery, procured the 'golebkali' flower and gave it to them to give to their father, how he established the new kingdom. He also showed him the daughter of the demon king (Ex). The king punished his six sons (U), and made him the king of his kingdom also (W*).

Functions: $a^4 B^4 C \uparrow D^2 E^2 F^2 G^2 K^4 L Q$ Ex U W*

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

1. The move pattern in the first tale is both direct and embedded. The first and the fourth move of the tale are embedded together. In this tale, at the beginning, stealing of flowers in the garden of the king is liquidated by his youngest son (the hero). Since this sequence introduces the future donor from the perspective of the tale, this cannot be regarded as a separate move. The lack that occurs in the first move ('Lack of a wondrous object') is liquidated in the fourth move ('Hero acquired wondrous object'). The second move begins before the termination of the first move. The other moves follow directly one another. However, the presence of several moves in a single tale does not affect the construction of the tale. This marks the assertion of Propp that "the method of combining moves does not exert any influence whatever" (Propp 1968 : 94).
2. The Hero of these tales is a ‘Seeker’ Hero—as he procures the object of quest (the wondrous object). In some cases, in the course of the action, he transforms to a ‘victimised’ hero, although he begins as a ‘seeker’ hero. At the end, the hero in all the four tales transforms to a ‘seeker’ hero, fulfils father’s wish and is rewarded. This transformation is termed as ‘tale transformation’ by Handoo (1978a: 89). Instances of ‘tale transformation’ has been observed in the first and the third tale. However, Propp does not agree on the presence of both types transformation. He says, “Whether or not tales develop in the same manner with each type of hero will be apparent further on. There is no instance in our material in which a tale follows both seeker and victimised heroes (1968: 36).

3. ‘Recognition’ of the hero by his father after procurement of the ‘wondrous object’ is an important morphological element of these tales. Except the second tale, the hero of the other tales has to prove his identity to his father, although he himself has father. It is because the hero’s evil brothers commit villainy by snatching away the wondrous object from him, they even take away his spouses. Then they place false claim before their father that they have procured the wondrous object for him. The hero also places similar claim before his father. Their father, in order to bring out the truth, sets difficult task to them. The hero solves these tasks and is recognised, the false heroes being punished.

4. The first tale presents some etiological feature—that of the introduction of mice in the earth. However, it is related to the development of the plot and has no significance in the structure of the tale.

(i) REALISATION OF THE MAIN SEQUENCE

Realisation of the main sequence ‘Hero fulfils father’s wish’:

It has been observed that the hero of these tales realises the main
sequence of ‘fulfilling father’s wish’ in various ways. He procures the object of his father’s desire, located in a very dangerous, hazardous or unknown place, risking his life. In doing so, he gets or takes help of donors and helpers. In most cases, the donor or the helper is a supernatural being (an apsara, a demon, etc.). He sets out of his home to procure the wondrous object, meets the donor or the helper, tricks, impresses or wins him and procures the object from him or through him. He does this in the following manners:

i) through courage and cleverness:

In the first tale, the hero compels the apsara (who comes to steal flowers from the hero’s father’s garden) to agree to help him in need in lieu of her freedom. With the help of the magical agent that he obtains from her (the apsara), he first marries, then notices the object of his quest and procures it through his cleverness. In the second tale, the hero is not afraid of the demons—rather he learns the secret of their lives through the girl and kills them. After this, the girl shows him the object of his quest, which he procures. In the third tale, the hero compels the demons to hand over the magical agent to him, through which he revives the dead princess to life and wins the king’s heart. The king then, out of gratitude, gives him the object of his quest.

ii) through good behaviour:

In the fourth tale, the hero wins the heart of the helpers (the giant demon and his sister) through his good behaviour. The helpers then helps him in procuring the object of his quest.

(ii) CHARACTERS AND ROLES

Six types of characters playing six roles have been observed in these tales. These are: Hero, Villain, Donor, Helper, Hero’s father and Hero’s partner. The roles are distributed as follows:

1. Hero:
—the favourite youngest son of a king (tale nos 1 and 4)
—the neglected youngest son of a king (tale nos 2 and 3).

2. Villain:
—Hero’s elder brothers (tale nos 1,3,4)

3. Donor:
—an apsara (tale no 1)
—a girl (tale no 2)
—demons (tale no 3)

4. Helper:
—a king (who saves Hero’s life) (Tale no 1)
—Hero’s spouses (tale nos 1,3)
—a sanyasi (tale no 3)
—an astrologer (tale no 4)
—a demon (tale no 4)
—princesses (tale no 4)
—a demoness (tale no 4)

5. Hero’s father:
—a king (all the four tales)

6. Hero’s partner:
—Apsara (tale no 1)
—Princesses (tale nos 3,4)

It is interesting to note that the hero of the tales in this pattern is the youngest son of a king—he may be the king’s favourite or neglected. At the same time, the villains are also the hero’s six elder brothers.

(iii) WONDEROUS OBJECT DESIRED BY THE HERO’S FATHER:
The hero’s father desires the following wondrous object:
—a tree of gold with leaves of silver, flowers and fruits of diamond and pearl, and a peacock sitting on it. (tale no 1 and 2)
— a leaf of 'Barai-parf' (Betel-leaf vine), capable of giving back eye sight to a blind man. (tale no 3)
— a magical flower ('Golebkali flower), capable of giving back eye sight to a blind man. (tale no 4).

(iv) MAGIC AGENTS
The magic agents appearing in these tales are:
— a ring, by which the hero can call the donor any time (tale no 1)
— two sticks—one of gold and the other of silver, having the capacity to revive dead man to life and to kill him again (tale no 3)
— a bag having the capacity to give whatever is wanted from it. (tale no 3)
— a plate having the capacity to replenish any time (tale no 3)

(v) HELPING AGENTS
The tales have some helping agents. These are:
— a pair of mouse (tale no 1)
— a pair of crab (tale no 3)

An observation on the structure of the tales classified in the pattern 'Hero fulfils father’s wish’ shows that, the tales have five common and main episodes. These are: ‘Hero leaves home to procure wondrous object for father’; ‘Hero meets donor’; Hero procures wondrous object and returns home’; ‘Hero faces villainy of brothers and overcomes it, and ‘Hero is recognised and fulfils father’s wish’. There are some additive episodes in some tales like ‘Hero establishes new kingdom and marries again’. However, these additive episodes do not affect the general structure of the tale. The overall plot construction of the tales is complex.

HERO’S RELATIVES FACE THREATS OF LIFE FROM MONSTERS AND THE HERO RESCUES THEM
We have three tales in the pattern 'Hero's relatives face threats of life from monsters and the hero rescues them'. The tales are:

(i) Tale of Sangkhkonwar and Tulsikonwar (AT 303).
(ii) Tale of Shaktipal (AT 302A+).
(iii) The Demon Pandit (AT 303+)

We have taken the tale “Tale of Sangkhkonwar and Tulsikonwar” as the representative tale of this pattern. Effort has been made to discover the similarity of pattern of sequences as far as possible keeping in mind the plots of the tales.

Morphological analysis of the tale, 'Tale of Sangkhkonwar and Tulsikonwar' is given below with its full text.

Tale no 1: Tale of Sangkhkonwar and Tulsikonwar

Move 1.

1. Introduction:

A king had two queens. He was very sad as his both wives had no children. He worshipped various gods and goddesses and offered many things to the Brahmins and holy men to get their blessing. But his wishes remained unfulfilled. After some years, suddenly, one day a sanyasi appeared in his court. He showed the king a ripe mango and said, 'O king, I can understand your desire, and so have come here. Take this mango, divide it into two pieces and give to your queens. Both the queens will have the one son each. But one thing - you will have to promise to give me one of those two sons. If you want to see the face of a son, take this mango'. The king thought - half a loaf is better than no loaf. If he gives a son to the sanyasi, still he will have one. Thinking this, he promised to give one son to the
sanyasi, took the mango from him and gave it to his queens. The sanyasi blessed the king and disappeared.

In due course of time, both the queens gave birth to two handsome sons. The king was very happy to get two sons and celebrated for one month. The princes were named Sangkhakonwar and Tulsikonwar. Both were very intelligent and brave. They became sixteen years old. The king and the queens and the other people forgot the Sanyasi.

2. Hero’s brother faces threats of life from monster:
One day, the Sanyasi arrived in the king's court. Seeing him, the king lost his words. The Sanyasi reminded the king of his earlier promise and asked for a son. The king could not say anything, he had to give the sanyasi a son. The brothers loved each other so much that, no body wanted to leave the other and both of them wanted to go with the sanyasi. At last it was decided that, the younger brother Tulsikonwar would go with the Sanyasi, as the elder brother Sangkhakonwar was at that time the crown prince and after his father, he would have to become the king. So, the ministers of the king did not allow him to go with the sanyasi. The Sanyasi left the palace with the prince. The inmates of the palace started crying losing the prince.
Both the prince and the sanyasi were walking through a forest. The prince noticed that a tigress was crying in pain, because, a bone had stuck inside her neck. The prince put his hand inside the tigress mouth
and brought out the piece of bone. The tigress got relieved of pain and out of gratitude, gave the prince one of her cubs as present. The prince kept walking with the sanyasi, taking along the tiger cub. After a while, he saw a giant snake climbing a tree. There was a nest of a bird with many young ones in that tree, and the snake was climbing that the tree to eat the young ones. Seeing this, the prince killed the snake with his sword. After some time, a pair of birds (the parent birds) came to that tree with food in their beaks for their young ones. The young ones asked their parents to look down. They saw the dead snake, and the prince taking rest answer the tree. They realised everythings. For, this monster snake used to eat their all earlier young ones. As a sign of gratitude, they presented the prince with one young bird (connective §).

Tulsikonwar kept walking. The tiger cub walked ahead of him and the bird flew over his head giving him shadow. The Sanyasi was ahead of them.

At last, all of them arrived in the Sanyasis's ashram. The Sanyasi arranged accomodation for the prince in a hut. He allowed the prince to move freely in the ashram, but strictly ordered not to go to the southern side of the ashram (\( \zeta' \)). Hearing this, the prince became curious and wanted to see what was there in the southern side of the ashram. After a few days, when the Sanyasi was not in the ashram, the prince got the chance, and went to the southern side of the ashram (\( \delta' \)). There, he saw a very beautiful girl.
He was surprised to see such a beautiful girl in the forest. Actually, the girl was a demoness. When she saw the prince (e₁ζ₁), she took the shape of the beautiful girl and invited him to play dice with her (η₁). The prince could not understand the trick of the demoness and started playing dice with her (θ₁). He lost the first round and had to give his tiger cub to the demoness. He lost the second round and lost his young bird. In the third round, he kept himself as the bet and lost. He had to be the prisoner of the demoness (A₁₅).

3. Hero makes effort to rescue brother, but himself faces threats of life from monsters:

At the time of leaving with the sanyasi, Tulsikonwar had planted a ‘tulsi’ plant in the courtyard of the palace and told his brother that if the leaves of the plant became pale, he should know that he (Tulsikonwar) was in some kind of danger. This really happened. The moment he became the demoness' prisoner, the leaves of the ‘tulsi’ plant became pale and his brother (Sanghakonwar) came to know that his brother was in danger (B₄). He became restless thinking about his brother and wanted to go to rescue him. His old parents were reluctant to allow him to go on this dangerous mission. But, seeing his restlessness, they ultimately allowed him to go (C). The king and his queens blessed the prince and he left the palace in search of his brother (T₁).before leaving, the prince said, “If I can bring back my brother, I will come back. Otherwise, this is my
last meeting with everybody”.
He started walking on the route (he guessed) by which Tulshikonwar was taken away by the sanyasi. On the way he met the tigress. Both Sanghkonawar and Tulsikonwar were very identical to look and it was very different to differentiate them. The tigress mistook him as Tulsikonwar and gave him one more tiger cub. likewise, the mother bird also gave him one young bird. At last, Sanghkonwar arrived in the sanyasi’s ashram with the tiger cub and the young bird. Seeing him, the sanyasi also mistook him as Tulsikonwar and asked him to wait for awhile, and went to take bath. The prince entered the sanyasi’s Kali temple and started roaming inside the temple. The moment he entered the temple, the severed human heads hung on the temple wall, started laughing aloud. the loud laughters of the heads even made the brave Sanghkonwar shiver in fear. Not understanding the meaning the meaning of their laughters, he started looking here and there. Seeing this one of the heads said, “Prince, after sometime, you will be also one of us. After taking bath, the sanyasi will sacrifice you in front of the goddess Kali. We are already eleven. With you, we will be twelve. If the sanyasi can sacrifice twelve princes, his worship will be completed and he will be the all powerful king”.

4: Hero obtains magical agent :
The head continued, “If you could somehow kill him, we all will be freed. When the sanyasi comes to
sacrifice you, take the sword from the goddess’ hand and kill him in one stroke. Then sprinkle the holy water in that pot on us, and we all will regain our lives". Hearing this, the prince kept quite.

5. Hero overcomes threats of his own life and also rescues brother:

In the meantime, the sanyasi came back from bath. He said, “Prince, you have seen that goddess. Lie prostrate in front of her and pay your obeisance. The Goddess will bless both of us”. The prince said, “Baba, I am a king’s son. I have never fell prostrate infront anybody. Kindly show me how to do it”. The sanyasi became very happy to hear this, said “see”, and fell prostrate infront of the goddess.

Getting this golden chance, the prince immediately took the sword from the goddess’ hand and severed the head from the sanyasi’s body with it (K5). Instead of the prince, the sanyasi was sacrificed in front of the goddess. The prince then sprinkled the holy water on the severed heads and the eleven heads became eleven handsome princess (K5 repeated). They left for their kingdoms praising Sangkhakonwar.

But the prince was not happy, because, till that time, he had no information about his brother. He searched every nook and corner of the ashram the whole day, and in the evening, he reached the demoness. Seeing him, the demoness became very happy. She thought, she had more prisoner. Like Tulsikonwar, she made Sangkhakonwar agree to play dice with her. Both of them started playing. But, this time, the table turned
against the demoness. In the first two rounds, the
demoness lost the game and had to give away the
bird and the tiger cub held by her. In the third
round, Sangkhakonwar himself became the bet. If he
loses, he would have to become the demoness would
have to give him a prince just like him. This time
also Sangkhakonwar won (H^3 I^3). The demoness' face
became black. She had to set Tulsikonwar free (K^3).
The demoness fled away from that place. Both
Sangkhakonwar and Tulsikonwar returned home (↓)
and lived happily (W^0).


Functions :-
\[ \gamma^1 \delta^1 \epsilon^1 \zeta^1 \eta^1 \theta^1 \ A^{13} \ B^4 \ C \ D^2 \ E^2 \ F^2 \ H^3 \ I^3 \ K^3 \downarrow \ W^0. \]

We have two more tales in the pattern 'Hero's relatives face threats
of life from monsters and the hero rescues them'. Morphological
analysis of the tales are given below with summery.

Tale No-2. : The tale of Shaktipal

Move-I

1. Introduction:

A king had two queen, but no children. The elder
queen worshipped Goddess Manasha. The Goddess
gave the queen a daughter, but took away her own
life. The infant was placed in the charge of the
younger queen, who was very jealous of the baby.
Once, when the king was away, she put the baby
in an earthen pot and abandoned it in the forest. A
poor Brahmin found the baby and brought her up.
He named her 'Kamala'. She grew up to become a
very beautiful girl. A king got attracted by her beauty,
married her and brought her to his place. They had a son, whom they named 'Shaktipal'.

2. Hero's parents face threats of life from Monster: 

After some days, the king went to war (β'). There was an evil magician living in the border of his kingdom. The king was afraid that, in his absence, the magician might harm his wife. So, before leaving, he drew three lines in the courtyards of his house and asked his wife not to cross these lines under any circumstances (γ').

Meanwhile, the magician, one day, asked his pet spirit to tell him who was the most beautiful woman in the world (ε'), and the spirit said that she was Kamala, the queen (ζ'). Hearing this, the magician wanted to possess her by any means. He went to the palace in the disguise of a sanyasi and asked for alms (η'). When the maid came out to give alms to him, he said, he would accept alms only from the queen. Then, queen Kamala came out and tried to give alms inside the three lines. But, the sanyasi demanded that she should come out of the lines and give him alms, otherwise, he would curse her husband and son. She got afraid, violated her husband's interdiction (δ') and came out of the lines to give alms to the sanyasi. The moment she came out of the three lines, the magician touched her with her magic wand and transformed her to a dog (A'). The dog ran inside to her son, but the maids drove her away. the magician caught the dog and brought it to his place. There, he transformed the dog to Kamala
again and wanted to marry her. But Kamala refused and the magician imprisoned her in a dark room. The maids in the palace, searched for Kamala, but could not find her. They decided that the magician took away Kamala, turning her to a dog. After a few days, the king came back from war. Not finding Kamala at home, he realised what happened to her and went to rescue her from the magician. But, the magician turned him and his soldiers to rock (A\textsuperscript{11} repeated) with his magic wand.

3. Hero makes effort to rescue parents:

After some years, Shaktipal, now a grown up boy, was made the king. He came to know about the villainy of the magician (B\textsuperscript{4}) and determined to rescue his parents from the clutches of the monster (C). So, one day, without telling anything to anybody, he left home (T) towards the magician's town.

4. Hero obtains magical agents:

On arrival in the magician's town, Shaktipal took shelter in the female florist's house. He introduced himself as the florist's grandson and started sending beautiful garlands to the magician through her. The magician liked the garlands and one day called him to his house. When Shaktipal arrived at the magician's house, he was drinking. Shaktipal helped him in drinking heavily and when the magician was about to lose his sense, he expressed his desire to see the magician's prison and he asked for the keys of the magician's prison. The magician liked the boy so much that, he gave the keys. Shaktipal opened the
rooms of the prison, and in one dark room, saw a woman resembling his mother. He introduced himself to her as her son. At first, she did not believe him. But when she saw the paper, in which the name of the king was written, in an amulet worn by Shaktipal, and the black mole in his chest, she recognised him (D²). Shaktipal asked his mother to learn from the magician the secret of his life (E²). Then he closed the prison and came back. That evening, when the magician went to Kamala and again asked her to worry him, she said to him that if she married him, she would become a widow very soon. As he was harming everybody, any body might kill him anywhere. The magician started laughing, and said that no body could kill him as his life was preserved safely in a dove in the dangerous cave in the blue mountain. Without killing that dove, nobody could kill him. But nobody could reach that dove. Hearing this, the queen became pleased and just to please the magician, she simply told him that she would marry him after two years. When Shaktipal came to her, she told him everything (F²).

Shaktipal went to the florist and from her, learnt the way to the blue mountain. On the way, many spirits, ghosts and other deadly beings tried to resist Shaktipal from reaching the blue mountain. But, he overcame all of them and reached the blue mountain (G²).

5. Hero overcomes threats of life of parents and rescues them:

He entered the deadly cave, but many animals,
poisonous insects, spirits, etc, tried to pursuade Shaktipal not to enter it. He killed all of them and took the cage where that dove was. Suddenly, a big bird flew in from nowhere and tried to snatch the cage from his hand. He killed the bird and started running to the magician's house with the bird in the cage in hand.

When the magician saw Shaktipal with the bird in his hand, he realised that the boy was none but the son of Kamala. He sent many ghosts and spirits to kill him, but Shaktipal killed all of them (H1 l1). Then, the magician went to kill Kamala. But Shaktipal killed the bird and the magician died (K3). The moment he died, the magician's magic power was over, and his father and all other prisoners of the magician got back their lives (K3 repeated). The king met his wife Kamala and son Shaktipal and all of them returned to the capital (↓).

6. Hero ascends throne:

The people in the capital were very happy to get back their old king. Though Shaktipal declined, but all in the capital requested him to ascend the throne (W*).

(Sarma 1999 : 46-62)

Functions:- β1 γ1 ε1 ζ1 η1 δ1 Α1  Β1  C1  D2 E2 F2 G2 H1 I1 K3
↓ W*.

Tale no.3 : The Demon Pandit

1. Introduction : Hero faces threats of life from monsters:

Once upon a time, there was an old couple. They were very rich but, had no children. So, they were
very sad. One day, a demon, in the disguise of a pandit (teacher) came to their house (ε¹). The old man offered him a seat to sit. When the pandit came to know that the oldman had no children, (ζ¹) he started reading the old man's fate. After reading for sometime, he said that if the oldman donates him a bullock, he would have a pair of sons. But they would have to give him the elder son (η¹). Hearing this from pandit they became both happy and sad. They donated a bullock to the pandit and promised to give him the elder boy after birth (θ¹). Then demon pandit took the bullock to his home and ate it to his heart's content.

After one year, the old woman gave birth to a pair of twin sons. When the boys grew up, the rich oldman spent a lot of money to give the boys good education. Along with study, they also learnt the use of different weapons and in course of time, they became expert warriors. The younger boy also learnt magic with other things. They grew up and became handsome youths connective (§). One day the demon pandit came to their house, and demanded the elder boy (A¹). The old couple, remembering their promise, gave him their elder boy. At the time of leaving home with the pandit, the boy planted a 'tulsi' plant and said to his brother that if he faced any danger, the leaves of the plant would become pale. Telling this to his brother, he left with the teacher. The pandit took the boy to a big dense forest. He lived in that forest. As they were about to reach his home,
the teacher asked the boy to sit under a big tree and left for a while. Curious, the boy also followed him. After going for some time, he saw some bones and skulls of men and animals lying in a place. Seeing these, he realised that the teacher was none but a demon (B^4) and started shivering in fear (C).

2. Hero obtains magical agents:

Seeing him, the human heads said that the sanyasi was a monster and would sacrifice him with them. They asked him to kill the sanyasi with the magic sword in the goddess' hand (D^2 E^2 F^2). They also told him to sprinkle the sanyasi's blood on them and they would get back their lives (F^2 repeated). The boy agreed to do that also and hid behind the door with the sword in hand.

3. Hero overcomes threats of life from monster:

After sometime, the demon came back from bath and went to enter the house. The moment he stepped inside the house, the boy, in lightening speed, came out of the hiding place with the sword in his hand and cut the head of the demon in one blow (K^3). Then he immediately sprinkled the demon's blood on the heads, and each of them became a handsome prince. (K^3 repeated). They embraced the boy out of the gratitude, praised his bravery, and left for their kingdoms. The boy took a fast horse from the demon's stable and began returning home.

Move II

1. Hero of the previous move becomes victimised relative and faces threats life from another monster:
On the way home, the boy entered another land of demons. The owner of the land was a demoness. Whenever she saw a human being, she took the shape of a deer and came near the man ($\xi^1$). When the man tried to catch the deer, it ran ($\eta^1$). The man also ran behind it ($\theta^1$) and like this, the deer used to enter the cave of a mountain followed by the man. There, unable to breath, the man used to die of respiratory problem and the demoness ate him ($A^{14}$). When the demoness saw the boy entering her land, she killed the boy and his horse in the same way ($\zeta^1 \eta^1 \theta^1 A^{14}$). She ate the horse that day, keeping the boy for the next day.

2. Hero's brother assumes the role of hero and makes effort to rescue his brother:

The moment the boy was killed by the demoness, the tulsi plant at home (left by him) became pale and dried. His brother realised that he was killed ($B^4$). As the brother knew the art of magic, he immediately came to know how and where his brother was killed. To rescue his brother ($C$), he left home riding his horse with bow and arrow ($T$).

3. The new hero overcomes threats of his brother's life from monster:

When he entered the demoness' land, she saw him from far away and was happy to get a new victim. As her practice, she turned into a deer and appeared in front of him. The boy, through his knowledge of magic ($F^2$), came to know everything, turned to a tiger, and chased the deer. Then, the demoness
realised that this time, both were equal power. She immediately turned to a huge python and tried to swallow the tiger (H'). But the tiger turned to a mongoose and killed the python(I'). After killing the demoness, he came to the cave, and using his magic power, revived his dead brother to life again (K^9). Both were very happy to see each other, and returned home (l). Their parents also became very happy to see them (Wo).

[Bezbaroa 1991 (1911) : 55-57]

Functions:
Move 1- ε\(^1\) ζ\(^1\) η\(^1\) θ\(^1\) A\(^x\) B\(^4\) C D\(^2\) E\(^2\) F\(^2\) K\(^3\)
Move II- ζ\(^1\) η\(^1\) θ\(^1\) A\(^{14}\) B\(^4\) C Τ F\(^9\) H\(^1\) I\(^1\) K\(^9\) ↓ Wo

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

1. In the first tale, the second villain entices the hero and his brother to play the game of dice with her, which is an epic motif.

2. The third tale is a two hero tale. The first and the second move of the tale are homologous and the realisation of the tale role is changed.

(i) REALISATION OF THE MAIN SEQUENCE

Realisation of the main sequence ‘Hero’s relatives face threats of life from monsters and the hero rescues them’:

The hero of these tales realises the main sequence of ‘rescuing his relatives from the monster’s clutch with the help of magical agents that he obtains from donor through various ways.

a) Through the victims of the villain:

In the first and the third tales, the victims of the villain (the severed heads) shows the magical agents (the sword in the goddess’ hand and the holy water) to the hero. In doing so, there lies their
interest also, as once the villain is killed, they will regain their lives.

b) Through bravery and courage:

In the second tale, the hero obtains the magical agents through his sheer bravery, courage and determination. He asks his mother (victim of the villain) to learn from the villain the secret of his life. The mother does and the hero obtains the magical agent overcoming all the obstacles on the way.

The hero realises his mission of rescuing his relatives from the clutches of the monsters in the following manners:

i) Hero is helped by other victims of the monster and the monster is killed by knowing the magic weapon by which the first monster (the sanyasi) can be killed and then defeating the second monster (the demoness) in her own game (the game of dice) (Tale No-1).

ii) Hero first gains the confidence of the monster and then finds out his mother, through whom he learns about the magic agent, obtains it and kills the monster: by first gaining confidence of the monster, taking permission to see his prison and finding out this mother (victim of the monster - the magician). Through his mother, knowing about the magic agent and killing the monster with it. (tale No.-2).

iii) The hero of the first move of the third tale realises the first main sequence 'hero overcomes threats of his own life from monster' with the help of the magic agent that he obtains from donors. The earlier victims of the monster (the severed human heads lying in the demon's place) are the donors here. They show him the weapon with which the monster can be killed, and also the way they can be brought back to life again. When they can be brought back to life again. When he gets the chance, the hero kills the monster with the magic weapon and overcomes threats of his own life from it, and also helps in regaining the lives of the monster's earlier victims.
In the second move, the hero becomes the victim of another monster, and his brother assumes the role of hero and rescues him. Here, the brother applies his knowledge and power of magic, that he acquired in his childhood with the help of this, he kills the monster and revives his dead brother to life again.

(ii) CHARACTER AND ROLES

Five types of characters playing five roles emerge from the materials in the pattern 'Hero's relatives face threats of life from monsters and the hero rescues them'. These are: Hero, Monster Victim of the monster, Donor and Assigner to the monster. The characters and roles are distributed as follows:

1. Hero:
   - king's son, prince (tale no 1 and 2).
   - a son of a wealthy man (Move-I)
   - another son of the same person (Move-II) { Tale no. 3

2. Monsters:
   - evil sanyasi (Tale no 1).
   - demoness (Tale no 1).
   - evil magician (Tale no 2).
   - a demon (Move-I)
   - a demoness (Move-II) { Tale no. 3

3. Victim of the monsters:
   - king's son—the hero's brother (Tale no. 1)
   - king and queen—the hero's parents (Tale no. 2).
   - hero of the first move (Move-II). (Tale no. 3)

4. Donor:
   - earlier victims of the monster (Tale no. 1,3)
   - the mother of the hero (victim of the monster) (Tale no. 2).

5. Assigner to the Monster:
   - the Hero's father (Tale no. 1,3).
In the second tale, the hero’s mother’s mother who was childless; assigned her own life to the goddess to have a child. After the birth of the child, the goddess took her life (no villainy occurred).

Out of these five roles, three roles— that of the hero, the monster and the donor is vital.

(iii) MAGIC AGENTS
The magic Agents, which have played a conspicuous role in the two tales, are:
— the magic sword having the capacity to kill the monster (Tale no. 1).
— the holy water having the capacity to revive dead persons (Tale no. 1).
— the magic bird (dove), where in the life of the monster is preserved, and it must be killed to kill the monster. (Tale no. 2).

An observation on the general structure of the above tales reveals that the tales have four identical episodes. these are: 'Hero’s relatives face threats of life from monster'; 'Hero makes effort to rescue relatives from the monster'; 'Hero obtains magical agent'; and 'Hero rescues relatives from the monster'. However, in the first tale, there is the additional twist in the plot— the hero while rescuing his relative, himself faces villainy from the monster, which he ofcourse, overcomes. In the third tale also there is an additional episode of the hero facing villainy from another monster and his overcoming it. The plot construction of the tales is complex.

HERO OVERCOMES MISERY FACED IN CHILDHOOD
Tale classified in this pattern describe how the hero faces misery in his childhood at the hands of his stepmother or any other relative, overcomes it and becomes king or a great man. He overcomes it by his sheer good luck or some good qualities inherent in him. At the beginning, to escape from the miseries faced at his home, the hero
even leaves his home. Then, sheer good luck makes him a great man. But, still, after becoming great man, his childhood miseries may not leave him. He faces villainy at the hands of the same relatives at a later stage, and overcomes it with his prudence and presence of mind. At the end, it is a happy ending. We have one tale in our corpus of materials that fall in this pattern. This tale describe how two motherless sons of a king, unable to bear the brunt of miseries faced at their stepmother’s hands, leave their home. By providence, the elder son becomes the king of another country, but loses his dear younger brother. After a series of events, the brothers are united. They go to their original home to visit their father, but again faces threats of life from their stepmother. The hero overcomes this threat by his insight and presence of mind. It shows that their childhood miseries may not leave them, even after they become kings.

The following tale is classified under this pattern.

The two Princes (AT 567A).

Morphological analysis of the tale is given below:

The two princes

Move-1

1. Introduction:
A king had two queens the elder queen had two sons—the younger had none. After giving birth to the two sons, the elder queen died. The responsibility of bringing up the two boys was given to the younger queen. Although she looked after them, but she was envious of them and always complained against them to their father.

2. Hero leaves home with his brother:
One day, their father went to hunt deer. When they come to know that their father had gone to hunt
deer, the two boys were very happy and started dancing in joy, shouting ‘Father has gone to hunt deer, we will have deer-meat’. But, to his bad luck, the king could not hunt a deer that day. When he came back home and said this to his wife, she said, “How can you hunt a deer? These two inauspicious, greedy boys have been shouting ‘We will have dear meat’ since you have gone. It is better to drive out such boys who cause misfortune”, (Mot). After doing hard labour for the whole day and not getting a single deer, the king was already in a bad mood. So, when his wife complained in such a way against the two boys, he immediately said, “O.K., I will drive them out from home tomorrow’. The younger boy heard his father saying this and felt very sad in his mind. That night, he said to the elder brother, “Brother, hearing our stepmother complaining against us, our father has decided to drive us out of the house tomorrow. She thinks as if we are living here unauthorised. In my opinion, we should not stay here for even a moment. Before we are driven out, let us leave this house ourselves”. The elder brother agreed with his younger brother and decided to leave their house that night itself (a5). They took two horses from the king’s stable (B4C) and left home with two swords in hand (†).

3. Hero meets donor but loses brother:

When they were going away, after some time, the night was over. The younger brother said, “Brother, I am feeling thirsty. Please see if there is water
anywhere. I am dying of thirst.” The elder brother climbed a tree, and saw a river a bit away. He climbed down the tree, asked his brother to stay there, and went away to bring water.

When the brother was about to reach the river, he saw a white she elephant sleeping on the road. He said, “Hello, please get up and give me way. I have to bring water for my brother, he is very thirsty”.

The white she elephant replied, “So many people have crossed me and have gone. What will happen if you also go? I cannot get up. I am feeling very tired, that is why I am sleeping”. Hearing the elephant, the king’s elder son did not think twice, and put his leg on the elephant’s body to cross it.

The moment he put his leg on it, the elephant got up, and started running with the prince on its back.

The prince urged the elephant to put him down, but the elephant did not listen and went with him. The king of that country suddenly died a few days ago. Since he had no son to become the king, the ministers searched everywhere for a boy with the signs to become king. The king’s white she elephant (F⁵) also went out in search of such a boy and so she was sleeping on the road. When she saw the prince, she knew the boy to be king material and took the boy to the place.

When the prince saw that the elephant did not pay any attention to his requests, he tore the cloth in his body to pieces and threw these one by one on the way, so that his brother could reach him with the
help of these torn pieces.

4. Hero becomes king:
The white she elephant took the prince to the palace (G2) and the ministers made him the king (K5 W*).

5. Hero’s brother arrives, but not recognised:
His brother waited for him for some time and when he did not come back he came in search of him to the river riding his horse. He drank water and then arrived in the palace following the torn pieces of his brother’s cloth. When he was about to reach the palace, the king’s horseman accused him to be a thief, snatched away his horse and drove him away. The younger you felt very depressed and took shatter in the house of the female florist of the king. (Connective:§).

6. Hero’s brother marries princess:
After a few days, as he was walking in the evening, he saw a brahmin’s cowherd boy returning home with his cattle. He killed the cowherd boy with his stick, removed his ear rings and clothes, wore these and went to the brahmin’s house as his cowherd boy. He told the brahmin’s wife, “Mother, I am suffering from fever, I am going to sleep”. When the brahmin and his wife were asleep, he got up and saw everything in the house. So, from the next day onward, he could do whatever they asked, and they did not suspect anything. They believed him to be their cowherd boy. One day, he took a bit of alkali from the brahmin’s wife and went to the river to have a good bath. The king’s sister was also taking bath
nearby. When he was taking bath applying the alkali on his body, the darts on his body were removed, and a very handsome youth emerged. The princess saw him and realised that he was a prince. She swam to him underwater and stole his earrings. She secretly accepted him as her husband.

When the brahmin’s wife asked him about his earring, he lied to them as these being stolen. After a few days, the king arranged the ‘sayambara’ of his sister. The brahmin told his cowherd boy. “Today, the princess’ ‘sayambara’ is being held. Come, let us go to see it”. Both of them went there. When the princess saw the brahmin’s cowherd boy, She recognised him and put her garland in his neck. The king felt very ashamed when he saw his sister marrying a cowherd boy. He drove her out of his palace along with her newly wed husband.

(Connective : §)

7. Hero recognises brother, makes him the king :

The cowherd boy took his wife to forest, built a house there and lived there. On the other hand, The king was bedridden worrying about his younger brother. (a¹) His brother, the younger prince, looked like a deer, and the princess whom he (the younger brother) married was also looked like a deer. Actually, She was the daughter of that king, after whose death, the elder prince was made the king. So, he wanted to have a pair of deer in his palace to console himself. (B⁴ repeated) He sent people to the forest to catch a pair of deer for him (C repeated). The
people arrived in the forest, where the king’s younger brother was living with his wife. The younger brother came to know from these people that the king was ill and wanted to see a pair of deer. His wife (the princess) already knew the story of her husband and his lost brother. So, she realised that her husband and the king were the lost brother. She told the king’s people, “You come here early in the morning tomorrow. We have a pair of deer and we shall give them to the king”. When the king’s people arrived next morning, she told them, “you go ahead. We are following you with the pair of deer”.

She wore herself a disguise and covered her husband head to toe with a big cloth. They arrived in the king’s place and she said to the king, “I have brought the deer. Kindly get a screen put inside the house and light a lamp. I will say some thing from inside the screen and then give you the deer”. This was done. She went inside the screen and addressing the lamp, started singing a lament narrating the story of the king’s missing brother, how the king was made, how the brother became a brahmin’s cowherd boy, how a princess married him, and how now he has been brought to the king taking him to be a deer.

Hearing the song, the king immediately removed the screen, saw his brother, recognised him and embraced him. He also recognised his sister. The king became well. He made an announcement in the capital that now on ward, nobody would beat and drive away
any foreigner with out first bringing him to the king. The king found out the horseman who snatched his brother’s horse, and punished him. Then he made his younger brother the king (K² W* repeated).

Move-II
1. Hero faces threats of life:
   After the reunion, the brothers went to their father’s kingdom to visit him. When their father came to know that his sons have become king and were coming to visit him, he went to welcome them. Their stepmother also pretended to be happy to see them (ζ'). In the evening, the brothers along with their father, set for dinner. But, the elder boy knew that although their stepmother had shown to be happy to see them, but internally she was dying of jealousy. So, she would try to harm them (A¹³). He secretly told his younger brother, "Untill I tell you do not eat anything" (B⁴). So, they sat for dinner, but did not eat anything (C).

2. Hero overcomes threats of life:
   When their father saw them eating nothing, he said, "What happened? Why are you not eating anything?" The elder prince said, "Father, we cannot eat anything. The food is mixed with poison". Their father said that it was not true. Then, the elder prince gave a bit of the food to the cat standing near by. The cat ate the food and died instantly. They all survived due to his foresight and intelligence (F⁶ K⁴). Their father ordered to kill his exposed queen immediately (Ex U).
After staying for few days in their father's kingdom, both of the princes returned to their kingdom and lived happily (W°).

(Bezbaroa, 1968:852-54)

Functions :
Move-I → a61 B4 C ↑ F6 G2 K3 W°.
Move-II → ζ1A13 B4 C F6 K4 Ex U W°.

An observation on the morphological analysis of the tale reveals that there is no specific donor in this tale. In the first move, the white she elephant plays the role of donor + magical agent. She recognises the hero to be king material through her super natural power and carries him to the palace and makes him the king. Thus she plays the role of 'king-maker' in this tale.

(i) REALISATION OF THE MAIN SEQUENCE
Realisation of the Main Sequence "Hero overcomes misery faced in childhood":

A look at the way by which the hero of the tale "The Two Princes", realises the main sequence of the tale "hero overcomes misery faced in childhood" reveals that, the hero realises this through an agency endowed with super natural power. The agency in this case is the king's white she elephant. The hero is endowed with the signs of a king, although he leaves he parental home with his brother to escape the miseries faced there. The elephant, in the look out of such a boy, recognises him and carries him to the palace. There, he is made the king and thus the miseries faced at his parental house are overcomed. When, as king, he visits his father, he again faces fresh villainy from his stepmother. He overcomes this villainy through his foresight and intelligence. He has a premonition that his stepmother is still jealous of them and has not been able to digest their success so, she will certainly try to harm them. This foreboding makes him warn
his brother not to touch the food given to them.

(ii) CHARACTERS AND ROLES

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

1. Hero:
   —the elder son of the king.

2. Villain:
   —hero’s stepmother.

3. Donor:
   —the white she-elephant (it also plays the role of magical agent).

4. Helper:
   —the Hero’s sister.

5. Hero’s relatives:
   —hero’s brother,
   —hero’s father.

An observation on the structure of the tale reveals that the tale has four main episodes. These are: ‘Hero leaves home with his brother’; ‘Hero meets helper but loses brother’; ‘Hero is made king’ and ‘Hero is reunited with brother’. The occurrence of villainy in the subsequent move reveals the foresight of the hero and contains the punishment of the villain.