

**TRACING CULTURAL CONFLUENCE: A
STRUCTURALIST STUDY OF FOLKLORIC
SOUTH ASIAN LITERATURE**

By

UROOJ ISLAM



**NATIONAL UNIVERSITY OF MODERN LANGUAGES
ISLAMABAD**

August, 2019

Tracing Cultural Confluence: A Structuralist Study of Folkloric South Asian Literature

By
Urooj Islam

M.A., National University of Modern Languages Islamabad, 2016

A THESIS SUBMITTED IN PARTIAL FULFILLMENT OF THE
REQUIREMENTS FOR THE DEGREE OF

MASTERS OF PHILOSOPHY

IN

English Literature

TO

FACULTY OF ENGLISH STUDIES



NATIONAL UNIVERSITY OF MODERN LANGUAGES, ISLAMABAD

Urooj Islam, August 2019



THESIS AND DEFENSE APPROVAL FORM

The undersigned certify that they have read the following thesis, examined the defense, are satisfied with the overall exam performance, and recommend the thesis to the Faculty of English Studies for acceptance.

Thesis Title: Tracing Cultural Confluence: A Structuralist Study of Folkloric South Asian Literature

Submitted By: Urooj Islam

Registration #: MP-ENG-AF16-ID-069

Master of Philosophy
Degree name in full

English Literature
Name of Discipline

Sana Tariq
Name of Research Supervisor

Signature of Research Supervisor

Prof. Dr. Muhammad Safeer Awan
Name of Dean (FES)

Signature of Dean (FES)

Brig. Muhammad Ibrahim
Name of DG

Signature of DG

Date

AUTHOR'S DECLARATION FORM

I Urooj Islam

Daughter of Raja Abdus Salam

Registration # MP-ENG-AF16-ID-069

Discipline English Literature

Candidate of **Masters of Philosophy** at the National University of Modern Languages do hereby declare that the thesis **Tracing Cultural Confluence: A Structuralist Study of Folkloric South Asian Literature** submitted by me in partial fulfillment of M-Phil degree, is my original work, and has not been submitted or published earlier. I also solemnly declare that it shall not, in future, be submitted by me for obtaining any other degree from this or any other university or institution. I also understand that if evidence of plagiarism is found in my thesis/dissertation at any stage, even after the award of a degree, the work may be cancelled and the degree revoked.

Date

Signature of Candidate

Urooj Islam
Name of Candidate

ABSTRACT

This research focuses on the structuralist analysis of South Asian folkloric literature. The selected folkloric literature from India, Maldives, Sri Lanka and Nepal foregrounds that all distinct communities of South Asia are deeply connected culturally in regards to its folklores therefore four stories: *Soonimaya*, *Raja Rasalu*, *Sinhabahu* and *Don Hiyala and Alifulu*, have been selected for this study. The study aims to reveal the cultural confluence in the folkloric literature of South Asia. The folklores have been analyzed in particular cultural and spatial/geographical contexts of South Asia. The study is done on two levels: the first level analyzes structure of stories using a structural narrative approach centering on Proppian taxonomic analysis and second level connects it to Barthesian cultural narratology, offering the opportunity to unravel the cultural commonalities in the folkloric texts of distinct South Asian countries. The idea is further substantiated with Claude Levi Strauss's notion that all myths possess similar sociocultural function within society. Moreover, the cultural confluence has been decrypted through the investigation of the cultural markers of South Asian region, reflected by the conventions, customs, doctrines, lifestyle, cuisine and linguistic components of the indigenous people of South Asia which is functional in highlighting the folkloric culture of the region. These cultural markers have been studied under Vladimir Propp's morphological model and Roland Barthes' cultural/referential code. It posits that attending to narrative structures of folkloric literature of South Asian region facilitates a deeper understanding of South Asian culture. Further, it explicates that how different regions stand at junction by placing within the larger context of the system of culture.

TABLE OF CONTENTS

Chapter	page
THESIS AND DEFENSE APPROVAL FORM	ii
CANDIDATE DECLARATION FORM	iii
ABSTRACT	iv
TABLE OF CONTENTS.....	v
LIST OF TABLES	vii
Chapter 1	
I Introduction.....	1
1.1) Situatedness of the Researcher.....	9
1.2) Thesis Statement.....	10
1.3) Research Questions.....	10
1.4) Delimitations.....	11
1.5) Significance and Rational of the Study.....	11
1.6) Research Plan.....	13
Chapter 2	
II Literature Review.....	15
Chapter 3	
III Research Methodology.....	35
3.1) Introduction.....	35
3.2) Research Methodology.....	35
3.2.1) Research Method.....	36
3.2.2) Theoretical Framework.....	37
3.3) Conclusion.....	40
Chapter 4	
IV Proppian Morphological Analysis of South Asian Folklores.....	42
4.1) Introduction.....	42
4.2) Application of Proppian Model on the Selected Folklores.....	42
4.2.1) Soonimaya.....	43

4.2.1.1) The Functions of Dramatis Personae.....	46
4.2.1.2) The Distribution of Functions among Dramatis Personae.....	52
4.2.2) Raja Rasalu.....	56
4.2.2.1) The Functions of Dramatis Personae.....	60
4.2.2.2) The Distribution of Functions among Dramatis Personae.....	66
4.2.3) Sinhabahu.....	69
4.2.3.1) The Functions of Dramatis Personae.....	70
4.2.3.2) The Distribution of Functions among Dramatis Personae.....	75
4.2.4) Doñ Hiyalā and Alifulu.....	78
4.2.4.1) The Functions of Dramatis Personae.....	83
4.2.4.2) The Distribution of Functions among Dramatis Personae.....	88
4.3) Conclusion.....	92
Chapter 5	
V Barthesian Narratology: A Structuralist Reading of South Asian Folkloric Literature.....	94
5.1) Introduction.....	94
5.2) Application of Barthesian and Proppian Narratological Structures.....	96
5.2.1) Soonimaya: Reflection of Magars.....	96
5.2.2) Raja Rasalu: An Indian Legend.....	104
5.2.3) Sinhabahu: Sri Lankan Mythology.....	109
5.2.4) Don Hiyala and Alifulu: Maldivian Romance.....	115
5.3) Cultural Markers and Confluence.....	121
5.4) Conclusion.....	129
Chapter 6	
VI Conclusion.....	130
Works Cited.....	135

LIST OF TABLES

Table 1.....	54
Table 2.....	67
Table 3.....	76
Table 4.....	90

CHAPTER 1

Introduction

This study attempts to analyze the structural typology of the selected Indian, Maldivian, Sri Lankan, and Nepalese folklores, implying the structuralist approach. The aim of this research is to trace cultural confluence in the selected South Asian folkloric literature from the morphological standpoint of Vladimir Propp's structural analysis along with the Roland Barthes' cultural codes. The claim has been further substantiated with Levi Strauss' notion of myths that all myths possess analogous structures. The folk narratives, reflecting the underlying cultural knowledge of the indigenous people, of the distinct idiosyncratic South Asian states have been structurally analyzed in the larger context to unravel the cultural commonalities obscured in the ancient three thousand years old civilizational history. Morphological analysis of narratives is used, as Propp implied in his seminal work *Morphology of the Folktale*, for the analysis of folktales, in terms of its components with relation to other constituents and to the whole narrative (19). Thus, to examine the cultural proximity among the whole South Asian region, Straussian prism has been implied that deals with the narratology in the larger context to focus on the cultural and thematic unity that Propp's analysis lacks. Furthermore, the culture confluence in the South Asian folkloric literature is deciphered by correlating the morphological structures with Barthesian cultural codes (referential codes), along with Strauss' perspective of folklore as a secondary lens in Structuralist theory.

The exact nature of any narrative can be comprehended by delving into its depth to decrypt the encoded structures. As beyond every text there is always an underlying similar structural schema from which a text is constructed of. For that reason, firstly, it needs to be explored structurally to trace the underlying patterns, constituents and rudiments then can be studied thematically, historically and culturally. Therefore, Proppian morphological narrative analysis has been initially applied to the South Asian folklores; Soonimaya, Raja Rasalu, Sinhabahu, Alifulu and Dhon Hiyala, to understand and explore the underlying rudimentary structural schema to crack the composition of the narrative. Propp's empirical

method reduces the tale into the series of action of *dramatis personae* and concludes that the typology of each narrative is inclusive of thirty-one generic narratemes but without giving reference to mood or tone or any other extraneous decorative details. Levi Strauss, on the other hand, posits that single item does not have any meaning in isolation if separated from its cultural context. Every item gives meaning only when its relationship to the other element is structured to make it a complete whole. He does not see the possibility of separating the form with content while Propp focuses more on form or structures and clearly distinguished between both the form and content thus treats them as two separate entities.

Hence, Propp's methodology analyzes the narratives structurally in isolation and according to Strauss' notion, things cannot be understood in isolation rather they have to be seen in the larger context they are part of and in order to explore the covert meaning of any text we need to place it under the structuralist lens in relation to the system of culture. Correspondingly, to trace out the cultural affinities in the South Asian Folkloric literature, Barthesian cultural/referential voice has been inferred. Therefore, the individual narrative has been analyzed by placing within the cultural context (already existing conventional codes) of whole South Asian folklores to trace the culture confluence.

Folkloric Literature and Cultural Proximity

Culture confluence can be traced out from the existing conventional codes or knowledge prevalent in society. Folkloric literature, the preserver of conventional wisdom, manifests the culture. So the Cultural system of knowledge assists to establish texts replete with ritual, customs and beliefs. In order to unpack cultural knowledge, we need to decipher the culture and then its relation with folkloristics. Thus, Culture refers to the social behavior found in human societies mostly the intangible aspects of social life; it encompasses the knowledge, arts, beliefs, habits and capabilities of the individuals. The anthropologist Edward B. Tylor outlines culture as, "that complex whole which includes knowledge, belief, art, morals, law, custom, and any other capabilities and habits acquired by man as a member of society" (1). Orality or oral tradition, regarded as a symbol of culture, has preserved through ages. It has not only taken the form of narrative genres like popular literature, folklores, legends, myths, fairy tales, jokes, proverbs, epics, ballads, riddles and

anecdotes but also the folk theatre, folk paintings and folk costumes. In effect, these narratives are fundamentally originated from South Asian region so considered as the preservers of South Asian culture that provide the insight of the deep rooted reminisce civilization which has been submerged centuries ago. Accordingly, the folklore study or folkloristics is all inclusive as it includes all the genres of culture both material and spiritual aspects including religious doctrines and daily lifestyle. For this, Alan Dundes also elucidates folklore as a mirror of culture and autobiographical ethnography “it is a people’s own description about themselves” (471). It provides the opportunities to see another culture from inside out rather than outside in. Thus, for knowing or getting information about any country or nation, folkloric literature is the most momentous mode.

Thus, the analogous structural elements of South Asian folklores encompass the historical and geographical characteristics like norms, traditions, practices, beliefs and culture. South Asian literature, which contains numerous features regarding its distinguished folk culture and traditions from rest of the world, expounds the distinctive idiosyncratic nations are culturally in confluence within the boundary of South Asia. “Confluence is the Sangam” (Trivedi 187) and junction of two rivers; the meeting point where the union occurs. The culture of South Asian countries seems at junction where these distinct cultures converge to form cultural integrity by exploring the deep rooted ancient civilizational history of South Asia observed through its folk narratives. Cultural Confluence essentially refers to the similarities and commonalities of culture that we trace in South Asian region, depicted through the cultural markers in its indigenous folkloric literature. So, whether the country be India, Pakistan, Bangladesh, Maldives or any other South Asian constituency, the culture and traditions are almost considered same. For instance, the traditions of dowry is same in India, Pakistan, Nepal, Sri Lanka, Maldives and Bangladesh. In the selected Maldivian tale *Dhon Hiyala and Alifulu*, this ritual has been displayed when the parents, Musa Maliku and Aisha arrange dowry for their daughter’s marriage but still not gratified as they couldn’t do well. Haveripeth argues that dowry refers to “the property, money, ornaments or any other form of wealth which a man or his family receives from his wife or her family at the time of marriage in Indian society” (Singh 40). Similarly there are many other traditions, cultures and beliefs that are similar and

indistinguishable beyond the boundaries and territories of the distinctive countries of South Asia. These nebulous cultures and indistinct traditions illustrate their cultural proximity.

If the South Asian state, mainly those whose folkloric literature are opted to be studied under this research, share the same or indistinguishable culture, traditions, beliefs or norms, then the literature produced in these countries is anticipated to be having the reflection of these societies in it. The aim of this study is to decrypt and reconstruct the cultural confluence of South Asia as mirrored in the folk narratives of India, Maldives, Sri Lanka and Nepal.

The first South Asian folk tale—*Soonimaya* preserved from the Nepalese culture, is selected from Patricia Hitchcock's *The King Who Rides a Tiger and other Folk Tales from Nepal* that is a collection of stories. Mrs. Hitchcock collected them during a two year stay in Bhujji Khola in western Nepal. A dozen stories are included here, many with familiar basic plots and standard genre characters. The illustrations are attractive; a section of notes is appended. Further, the author gracefully acknowledges the assistance of a young Nepali high school teacher, Hem Bahadur Thapa, and his contribution may be credited with preserving not only the attitudes of the Nepalese but also some of their language and phrasing. Even where the elements of the plot are familiar, the individuality of these versions extends beyond descriptive details. Wisconsin Library Bulletin reviewed the book as "twelve Nepalese folktales told and illustrated with distinction. The author has stressed the geography of this remote land and interwoven many customs of the people"

The second tale *Raja Rasalu* has been selected from *Indian Fairy Tales* compiled by Australian folklorist Joseph Jacobs. He, however, has done extensive research on these stories and offers his findings to the reader. Every story has an explanation and commentary really giving the reader an understanding of its significance. It is a very well researched collection and a good read for folklore enthusiasts. It is easy to draw the connection between the stories and their roots in Buddhist and Hindu literature, and they provided entertaining insight into early Indian folklore and culture. Common themes within these tales and myths is simply a reflection of common human thoughts and experiences. He claims that all European fairy tales have been brought from India by Crusaders, by Mongol missionaries, by Gipsies, by Jews, by traders, by travelers. Further, the popularity of Raja

Rasalu is possibly a historic personage, can be understood by its adaptation to drama and plays within the region (“Finalact”).

Thirdly, *Sinhabahu* is taken from John M. Senaveratna’s *The Story of the Sinhalese*. The popularity of this mytho-historical tale can be seen by its adaptation to variant movies and dramas. The movie/drama was praised especially as drawing influence from traditional Nadagam or folk drama play style. As the play was adaptation of Sinhala folklore so gained instant and lasting popularity with the population that identified with their roots (Yashodhara Dalmia). *Sinhabahu* was also considered as one “of the earliest attempts in modern Asian theatre to shake off the influence of the Western theatre, and to re-discover the theatre of the roots” (Paniker 66). For its significance, the narrative can be found in Mahavamsa’s folklores and the ancient chronicle book Dipavamsa as well. *Sinhabahu*, Indian prince descended from a lion, was the myth of the origin of the Sinhala race, and was well-known to all classes of Sinhala society. The *Sinha* is perhaps the most commonly known mythological creature to Sri Lankans, primarily because of its placement on the country’s national flag. The word *Sinha* translates to ‘lion’ and thus it lends its name to the Sinhalese, which translates to ‘lion people’. The lion has appeared in mythologies of many cultures, and has appeared as such in ancient art and scriptures, starting from Paleolithic times to the ancient civilizations of Egypt, Mesopotamia, and Persia, to the Judeo-Christian and Islamic traditions. But how the *Sinha* became an important figure to Sri Lankans, is an interesting story.

Xavier Romero-Frias compiled *Alifulu and Dhon Hiyala* in *Folk Tales of the Maldives*. This volume is a collection of eighty traditional legends and short stories selected from the large corpus of stories in the local oral tradition translated and illustrated by the Spanish author who is the foremost authority on the language and anthropology of the Maldives. He lived in the Maldivian Islands between 1979 and 1991 studying oral traditions and other folk expressions, like arts and crafts. Fluent in the language of the Maldives, including dialectal forms. Dr Romero-Frias is considered the world’s leading non-Maldivian expert in the Maldivian language. The stories in this book were compiled between 1979 and 2007. Many people helped during the long process of collecting the texts

over the years. In the end the stories were very useful, allowing to understand and appreciate the language, customs, values and complex courtesy of the Maldives.

These folk tales offer keen insights into history, culture and belief system of the people of the Maldives in specific and South Asia in general. The close proximity that Maldivians enjoy with their environment is clear. In the same vein, the syncretic nature of their Islamic faith, tales bustling with spirits, sorcerers and monsters as well as local people. At the same time, the volume also contains the official origin of myths pertaining to the arrival of Islam in Maldives originated in the story of Ranna Māri (74). Would-be travelers to the Maldives will find this a unique insight into the real country behind the tourist brochures. Keeping the academic purpose of this research in mind, the South Asian folk tales offer a great literary/folklore resource as well as fresh perspectives on the effects of globalization.

South Asia, a concrete reality in geophysical and cartographic terms reflects confluence through its culture in its landscape that are also shown in the indigenous folkloristic literature. To discover these commonalities the structure of folk narratives need to be scrutinized which may take us back to our ancient, historical and civilizational origins when the distinctive communities of contemporary times were not divided and named as different countries like today. Barthesian cultural narratives analysis attempt to trace these referential, historical and cultural allusions that alludes to the similarities and commonalities that leads back to ancestral heritage.

South Asian countries include the Indian subcontinent and the countries in its surrounding areas. So the literature produced by the literary writers of these countries are together known as South Asian Literature. The names of the countries which are known to be South Asian countries are India, Myanmar, Nepal, Sri Lanka, Burma, Pakistan, Bangladesh and Maldives. The literature produced in all these countries is actually the South Asian literature. Among all these South Asian countries the ones whose folkloric literature is selected to be studied under this research are Indian, Maldivian, Sri Lankan and Nepalese.

South Asia and its literature is all inclusive as it comprises the cultural plurality and diversity that connects its link with the same old ancestries of the contemporary society of South Asia through the folklores, like the convergence of soul with body. Although the manifestation of culture is different across the borders but deep down the ethnic identity is same that reproduces and reconstructs true Southasianess, for instance, the act of morality, religion, marriage and divorce are same; the basic concept of marriage is same in this whole region as the male member is considered the head of family but the stereotyped image of woman makes her subjugated and marginalized. In the same way, folkloristics is all-inclusive as it includes all the facets of our culture both spiritual and material. Folklore has been used as a mechanism to reconstruct ancient beliefs, customs and rituals. One aspect of folklore studies is that it helps us understand the rich folklore and mystic tradition of our ancestors. William Bascom clarified these features as to authenticate the culture by providing the information and knowledge about factual occurrences (12).

Respectively, South Asian land is enriched with diverse and fascinating culture. The indigenous culture of this land can be explored through the folktales of this region as it reflects the traditions, norms, religion, customs and beliefs of the folks. Although the sovereign republics of south Asia are distant but the culture of south Asian society is almost same. The folk narratives of these countries are variant thematically but structurally based on homologous constituents that depict the exactitude of Southasianess, emerging from the indigenous cultural markers of South Asian states through their habitual behaviors, lifestyle, rituals, religious doctrines, linguistic elements and colloquial dialects. By the amalgamation of all these ingredients, generates the epitome image and essence of south Asian soil that establish real Southasianess.

Harish Trivedi pronounces in his article “South Asian Literature: Reflections in a Confluence” about the perimeter of these countries that seems porous; Amitav Ghosh illustrates the national boundaries as shadow lines that only meant to be divided apparently in fact the lifestyle, attire and cuisine of the folks are identical. He explicates this region as “One sky, many worlds” because these multiple states are autonomous bodies with borders but the indistinguishable culture consolidated them into one (194). Partition has segregated it into small autonomous lands but couldn’t succeed to make it entirely different

in culture, tradition and heritage. Therefore the cultural alterations are the least acute in whole South Asia.

Folklore and its Origin

Before indulging into further complexities it is better to decrypt the things from the origin. As the term 'folklore' comprises of two words, folk and lore (Winick). Both these words have different and separate meanings. The meaning of 'folk' is the people whereas 'lore' means knowledge. So the meaning of these words, when they are combined together, is the wisdom or the knowledge of the people. The term refers to the common wisdom of the masses in a country which is not very much refined quite often. Folk wisdom, in terms of sociology also refers to the psyche of the masses which they use in doing household works. It also means the conspiracies and the leg-pulling which the village folks are often found to be indulged in. Whereas folk tales are the tales which are told by those people with the average thoughts. These folktales are simple and conventional in nature and are developed in the environment in which the folks live their daily lives doing their domestic works. Folktales are not the kind of tales which highly qualified and men of learning produce while sitting in their rooms with pen or papers in their hands but these are produced by men of average wisdom. Moreover another important fact which must be kept in mind is that these folktales are oral stories and at first hand they are only present in verbal form as folks of different regions use to tell these stories to one another. The folk stories which have been selected to study in this research are noted down by different writers in the form of books after collecting them from the different peoples of different regions.

Folkloric literature may seem ordinary and vague on the basis of orality but in fact has implicit meanings that need to be explored to decipher the structural and cultural elements. Some theories endeavor to delve into the deep rooted meaning of folklore and attempt to trace the true essence. In the same way theories of prop and Barthes, have been used in this study to crack the structure of folk narratives and to trace the historical, geographical and cultural features.

William John Thomas, was the British antiquarian who very firstly coined the term 'folklore'. It was present in a letter which was signed as Ambrose Merton which was the pseudonym of William John Thomas and it was published in the Athenaeum of London (No. 982) on 22, August, 1846. In this letter, William John Thomas emphasized and urged to preserve and record the superstitions, ballads, manners, customs, proverbs, traditions and observances etc. of the folks of the olden times. These characteristics which were to be studied or looked into the folk literature were labelled as 'Popular Antiquities'. Popular Antiquities could also be termed as 'Popular Literature'. In other words, these popular antiquities or popular literature could also be called folk lore because in the deeper sense it was actually the literature which was popular among the common people. The idea of the popular antiquities was old whereas the new term of 'folklore' was given by William John. Thomas (Emrich).

However, the idea of the folklore was very rapidly and easily adopted by the different scholars and critics in the various countries of the world and it soon became an international and significant component of literature, specifically the Structuralists. In the first place, the folklore became a specific discipline of the literature. It is also known as "Folkloristic" in many parts of the world. Secondly it also became a very important part of the criticism and aroused a great controversy about its definition and characteristics as what should be included or considered under the folklore and what should not be considered a part of it (Dundes).

Thus, after discussing the important aspects of this research, the position of an author is significant for analysis so is researcher's identity and place are important for interpretation of selected primary texts. Therefore, explaining my position as researcher is pertinent here.

1.1 Situatedness of the Researcher

In this research, I have critically analyzed the selected South Asian Folkloric literature under the theoretical framework of Structuralism. The selected folklores: *Soonimaya*, *Raja Rasalu*, *Sinhabahu* and *Don Hiyala and Alifulu* come under the folkloric

literature of Nepal, India, Sri Lanka and Maldives. These stories contain numerous characteristics regarding culture of South Asia and its traditions. Through the analysis of the Folk stories, I aim to explore cultural confluence found in these countries, of South Asia. Further, my identity as a South Asian authenticates this research because I have not only deeply studied South Asian culture by using folkloric literature but also as a researcher from the same region. Folklore is the medium of studying any culture, so by analyzing, it is seen that the culture of variant South Asian countries as a melting pot cultivates cultural proximity that contributes to accentuate Southasianess.

1.2 Thesis Statement

The structuralist reading of the selected Indian, Maldivian, Sri Lankan and Nepalese folkloric literature works to highlight cultural confluence of distinct South Asian countries through the Proppian morphological model and Barthesian narratological theory. The underlying structural and cultural unifications of the folkloric literature can be deciphered through the Proppian taxonomic analysis and Barthesian narratological cultural codes that help us draw meaning from contextual knowledge. Further, to connect these postulates Levi Strauss' idea of myths have been incorporated that analyze the narrative structures of the individual item (particular story) with reference to the larger structures (system of culture).

1.3 Research Questions

Synced with the thesis statement, the controlling questions for my research are as under:

1. How does the structuralist reading of the selected folkloric literature map out cultural commonalities of distinct South Asian communities?
2. To what extent the texts of selected Indian, Maldivian, Sri Lankan and Nepalese folklores conform to the features of Proppian structuralist model of 31 narratemes?
3. In what ways Barthesian narratology highlights the various cultural markers in folkloric text which integrate South Asian region to one system of culture?

1.4 Delimitation

This study is delimited to the folklores of four different south Asian countries: India, Maldives, Sri Lanka and Nepal. One folklore from each region is analyzed under the structuralist theories of Vladimir Propp and Roland Barthes to trace out the similar structural elements and cultural commonalities in the folkloric text of distinct South Asian Regions. However, the folk narratives in this regard have been selected on following criteria.

Soonimaya, a traditional story from the mountainous country of Nepal, is selected as the tale provides an insight into the Magar (indigenous ethnic group) beliefs, conventions and attitudes. The narrative also serves as lesson to avoid treachery, greed and jealousy. Further, the legendary folk hero, Raja Rasalu, is included in the folkloric literature of both the countries of India and Pakistan that insights the chronicle accounts of his adventurous life. This selected Indian folklore traces itself to Sialkot in the eighth or ninth century in regard to this a place called Sirikap ka killa (Sarkap Fort), located in the neighboring of Attock, the traditional seat of Raja Rasalu on the Indus. It was initially part of Indian folklore only and later was added in Pakistani Anthology of Folklores *The Indus Saga* (2005). Since it be a part of both country's folklore roots, therefore has been selected. Sinhabahu is regarded as the national mythology of Sri Lankan land, for that reason has been selected. From the Island of Maldives, the saga of Don Hiyala and Alifulu has been selected. As considered one of the oldest romances, printed in the Maldivian language that managed to survive that helps to understand and appreciate the language, customs, values and complex courtesy of the Maldives.

1.5 Significance and Rationale of the Study

The prime focus of this study is to investigate the cultural confluence within the context of South Asian folkloric literature. This research undertakes Proppian morphological method and Barthesian cultural code, as the selected eclectic theoretical framework appears apt and agrees with my research design. Taking Propp's taxonomic model has helped me tracing out the structurality and underlying rudimentary patterns of the narratives. Similarly, the sole purpose of inferring Barthesian cultural voices is to

explore the cultural commonalities referred in the selected folkloric texts of South Asia by converging Proppian structures. I have analyzed the selected South Asian folkloric literature in the light of Proppian taxonomic model as well as Barthesian culture code that has been utilized in this study to dig deep into the cultural commonalities of the selected corpus of the study. What is more, Claude Levi Strauss idea, as sub-lens, has utilized to correlate abovementioned postulates. Further, it has enabled me to conduct a structuralist analysis of the selected South Asian folklores that exhibit cultural confluence.

As far as the significance of this study is concerned, innumerable researches have been conducted on East Asian indigenous traditional narratives that suggest to exemplify the characteristics of cultural distinctiveness but the focus of this study has to foreground cultural confluences and commonalities of the South Asian folkloric literature to assemble the scattered identities under one sky on the basis of similarities in this age of dissension which will be done by using Structuralism as a literary theory. By implying Vladimir Propp's 31 narratemes, Barthes' cultural code correlating with Levi Strauss' concept of all myths have same fundamental structures. This research seems unique as researches have not been done on structuralist reading of folkloric South Asian literature wherein the above mentioned theories are merged. Although the South Asian region has witnessed many political upheavals and turmoil by regionalization of lands into small fragments but the wounded and fractured ancient civilizational history of over three thousand years cannot be effaced that establishes the link to its roots to trace the true essence of Southasianness. The effect of these national boundaries seem porous as South Asia, a natural category, develops historical and geographical integrity to form the inclusive cultural plurality with homologous characteristics that makes it one sky many worlds. It is said the nations who forget their past, get obliterated and demolished so this research is an effort to generate social consciousness and awareness about our civilization and heritage that reflect the cultural confluence of contemporary states and to revive their sense of unity. This study is significant in the way that it attempts to explore Southasianness by using the cultural makers in the selected folkloric literature as the Folklore provides a deeper insight to the life of people and reflects its culture, values, beliefs and customs of the society. Thus, these above mentioned aspects to locate the structural and cultural commonalities, have not been analyzed before.

1.6 Research Plan

The organization of this dissertation is as follows:

- Chapter One – Introduction

This chapter introduces all the key terms and the theoretical frameworks undertaken in the study. It highlights the concept of cultural confluence of South Asia by adhering to the selected structuralist theories. Further, it outlines research questions upon which the study is based along with the background, rationale and research plan.

- Chapter Two - Literature Review

Literature review brings a detailed account of the related literature and it also discusses origin of folklore, history of folklore, fundamental features of folklore and the theoretical framework of this research.

- Chapter Three - Research Methodology

Research methodology gives an insight in the qualitative method which is used in the study alongside structural analysis. In addition, it also highlights the background of the selected structuralist theories.

- Chapter Four - Proppian Morphological Analysis of South Asian Folklores

In this chapter, the structural analysis of the selected folkloric literature is done under the Proppian taxonomic model of 31 narratemes. This model explicates the morphological structural analysis of the selected South Asian folklores by sidestepping historical background, themes or any external knowledge.

- Chapter Five - Barthesian Narratology: A Structuralist Reading of South Asian Folkloric Literature

In this chapter, Barthesian cultural code has been used to study the cultural/referential elements manifested through the Proppian structurality in the South Asian folklores to decode the cultural confluence in distinct South Asian countries through the traditions, customs and conventions of indigenous communities. Further, Strauss notion of myths has been utilized to connect the analogous sturcturality within cultural system.

- Chapter Six – Conclusion

This chapter provides a proper conclusion of this research and attempts to answer the research questions, outlined in the introductory chapter of the dissertation. This chapter highlights the findings of the research to see if the research questions have been answered. The study also suggests recommendations to the future researchers who aspire to work in this area.

CHAPTER 2

Literature Review

There is an area of literature dealing with folklores both in South Asia and elsewhere in the world that discusses elements such as the form, function, structure, content as well as the opening and closing formula of folklores. This body of research essentially falls within the structuralist paradigm, represented by Propp's narrative structure theory with Claude Lévi-Strauss and Barthesian perspectives that attempts to explore the identical structural elements and cultural makers in South Asian folkloric tales. The goal of this literature review is to examine how other scholars have conceptualized and theorized about the previously mentioned subject matters and what approach they have used and to what effect, which will help to achieve the objective of this study. This chapter discusses the folklores, its origin and history of folkloric literature, essential features and functions of folklores, the perspective of different theorist and critics regarding Indian, Maldivian, Sri Lankan and Nepalese folk narratives and its association with culture is explored in this body of research.

Folk literature is perhaps one of the important genres. There are many kinds and types of folklores; legends, myths, proverbs, riddles, fairy tales, jokes etc. According to Merriam Webster Dictionary, the simplest definition of Folklore is the "traditional customs, tales, sayings, dances, or art forms preserved among a people" and the saying or story, widely circulated that is not true but several people have read or heard it. Folklore is the story that spread orally and the author is not known (Tunnel et al., 105).

Folklore is defined as a story that passed on by mouth not by writing therefore modified and altered by retelling before even recorded or written down like the traditional myths, beliefs, stories, and customs of society (Oxford Dictionary of Literary Terms 132). It can also be defined as a short narrative of prose of unknown author, rally transmitted from which numerous achieved written shape (a glossary of literary terms). Furthermore, it is a story that does not really happened, main objective is to convey the moral teachings with entertainment elements for readers. In addition Gulumba and Mungadi quoting Abraham folktale is a fiction and nothing else. They assert further that folklore, a story that

is narrated at night for entertainment and moral purpose. In the light of all these definitions, it is concluded that folklore is a story or narrative that does not actually occur, orally transmitted with unknown authorship that aims to entertain people.

Folklore is regarded as a mirror of society and culture that reflects the moral values of people. Numerous researches have been conducted regarding the cultural and moral values of folklores in different countries that carried out various meanings from generation to generation (Zhang 3). But the studies on South Asian folklores have never been done before.

The history and origin of folklores has been explored and several theories are to be found. The best classification has been done in the book, entitled *Why Fairy Tales Stick* by Jack David Zipes, in which two theories have presented associated with the origin of folklores. Firstly, he posits the idea of monogenesis that folkloric tales are derived from one particular source like myth. Some people supported his theory like Theodor Benfey (1809-1881) and the Grimm Brothers. The former also claimed that the origin of folk narratives to be ancient Buddhist India then circulated orally to Persia and then from there spread to Arabia. Secondly, polygenesis that is developed by a French Folklorist, Bedier (1864-1938). This theory tends to the idea that folklores develop and spread out independently in different areas then they are generated, cultivated, enriched and reformed by story tellers. It is natural that humans experience any process in the world and the way they respond the events and environment is similar by using the same subjects that depends on the history, geography, religion and society. That all results in shaping and reconstructing the culture which they are part of.

Folklore comprises certain common features and characteristics, opined by well-known theorists and authors. The most familiar features or characteristics could be a moral lesson, values, and some magical or supernatural elements which reflect evil or good human qualities. For instance, the protagonist gets rewarded for his good deeds, marries the heroine and lives happily ever after while on the other hand antagonist gets punishment for his evil plotting. Chi-Fen Emily Chen defines the “Characteristics of folkloric literature” in his blog. Folklore employs some conventions or features common to all tales. It involves character, plot, setting, conflict, theme and style. The most significant types of

folklore are also mentioned here which are literary fairytales, fable, legend, epics and myths etc.

The article “Typical Features of the Folktale Narrative Style” by Solovyeva aims at pointing out the special combination of narrative techniques that are called ‘folklore ceremonialism’. It also focuses the motif effect intensification, the total or ranging motif repetition, using parallel interrelated folklore motifs and characters alongside typical folklore formulas. By summing up the motif repetition as a means of stylistic retardation all these contribute to the unique folklore narrative style supporting its epic ceremonialism.

The most frequently found elements of folkloric traditional literature have mentioned in “Writing Essentials” by Regie Routman such as folklores are a legacy from anonymous artisan of the past, the narrative tales transmitted down within a culture, folk stories frequently encompass trickery, stories were generated by storytellers for entertaining other adults. Thus all these components constitutes a folk narrative, transferred generation to generation, with cultural and entertainment aspects

Furthermore, the three features of folk narratives are indicated by Nicholls and Pene. Descriptive language to craft imageries in the reader's mind to enrich the story. The Characters with well-defined personalities and identities are presented. Dialogue frequently incorporated with the change of tense to present or the future.

Mazharul Islam cited the features of folktales in his book entitled, *Folklore: The pulse of the People* by illustrating the geographical and historical folkloric theory that is also called Finnish school and comparative methodology. In fact folklore theory is a method more than a theory. A folklorist wants to reform a complex tale, folksong, and myth both geographically as well as historically. In this method or theory, a folklorist collects different variants of a specific tale, folksong, myth and ballad. Then he analyzes the different characteristics of the folklore literature. The common features which are to be analyzed by a folklorist are the culture of the folks, their proverbs, traditions, customs, legends, superstitions, legends and beliefs etc. These are the things which are essentially analyzed and observed in this method or the theory. He makes percentage of the frequency of the essential component and the occurrence of its traits then explores its regional distribution on map to judge the early oral and literal version and determines the oldest

form of the folktale as archetype. The people of the South Asian countries believed in different types of magic and mythology so these different embedded characteristics are studied under the Folklorist Finnish theory are, Folk Language, Folk Culture, Folk Traditions and Customs, Mythology and Legends, Beliefs, Magic, Folk Superstitions, Folk Proverbs, Religion of the Folks.

The most eminent American Folklorist and Anthropologist, William Bascom, has comprehensively defined in his essay “Four Functions of Folklores” about the characteristics and functions of verbal art. Folklore offers the means of transmission of attitudes, morals, values and knowledge from one generation to other and contributes in the progression of culture. The most apparent function of folklore is to amuse or entertain children and grownups since the earliest times. People would live in the remoter areas so they were illiterate where there were no means of entertainment at that time folklores played a vital role. He suggests to learn folk narratives, myths and legends as they carries information in it which is believed to be true so it educates society that is another major function. Hence it provides pleasure, amusement, knowledge, social control and authority with safeguard cultural continuity. According to him, “Folklore is the mirror of culture” (47).

Literature and Folklore both reflect lifestyle and culture. In “The Study of Folklore in Literature and Culture”, Dundes’ view there are different ways of studying folklore on professional level. One is related to anthropology and other with literature. He asserts that culture and folkloristic studies are two faces of the same coin that can’t be analyzed without other as they are inseparable (70). Certainly, it has no doubt that folklore could not be studied without culture being elaborated and involved.

The writer, Xavier Romero-Frias, of the book, *Folk Tales of Maldives* himself articulates about the folkloric tales which are a true source of information, knowledge and cultural progression. "In the end the stories were very useful, allowing me to understand and appreciate the language, customs, values and complex courtesy of the Maldives" (Preface). Folk Literature is the literature that is considered to be in the form of oral literature before it was written down. The writer of the Folk Tales of Maldives says that he had thanked all of the Maldivians from the different islands of Maldives. He states that he

was honored by their contribution which made him to collect the data of these folk tales. If those people would not have been there, definitely the writer would not had been able enough to write all these stories on his own. So this also shows that the writer of the book has collected the stories directly from the folks which were living at the different islands of Maldives. The writer thanks to different folk people of the Maldives in which Aishath Naazneen, Ahmed Shaktb and Khatma Ibrahim are specially included. In the end of the book, the writer thanks to the people by saying, “Thanks to all these people, and to the many others who I have no space here to mention, I have been able to fathom the depth of the Maldivian culture” (11). So it shows that these folklore stories show a clear picture of the Maldivian Culture which is an important point to be discussed to trace the cultural markers that depict the true essence of Southasianness in the South Asian literature.

Mahmood Awan, the author of “A poetic legend retold”, elucidates in his article about the folklore of Mirza Sahiban. He defines the origin, location and the creator of this qissa or folklore and later on its dispersion in the other parts of land. The folklore, famously known as Qissa Mirza SahibaaN, is reedited and published by The Punjabi Adabi Board with exceptional details and content, raising the questions of editing and editorial responsibilities. The folklore of mirza SahibaaN is the most misunderstood epic for its masculine nature and for its nomenclature of males name precedence over females as compared to other tales like Heer Ranjha, Sassi Punnu, Sohni Mahhiwal, and Sheerin Farhad. People do it without realizing and analyzing that authors repeatedly called it the SahibaaN’s Qissa. The other thing is that Marxist critics think, Mirza and SahibaaN both were from upper class of society and their whole affair was of a feudal tribe so that’s an elitist story.

Peelo of Dhan-Khushab was the first poet who composed it in verse style and this Peelo’s text was published in the third volume of ‘Legendary Legends of Panjab’ (Bombay; 1886), collected by Richard Carnac Temple. The original text were in roman with its English translation. Later, in the late 1960s DR. Faqir Muhammad Faqir translated and published the roman text into Punjabi Persian with help of a fellow Dr.Baqir. Richard himself mentioned in his introduction that this Qissa is incomplete as he has recorded it from some jutts of Jalandhar who use to sing on their events and gatherings. This is the

charm of undivided Punjab where an epic tale is written in Dhan-Khushab by an anonymous poet then travels in all the corners of land and disperse in the other parts of the world with its miraculous oral flow of tradition and cultural integrity and oneness without religious boundaries. There are more than one Panjabi poets that are contemporaries and whose renderings of the folklore popularized the Qissa in its real literary sense like Hafiz Barkhurdar Ranjha of Sargodha. The editorial skills has never been set by the Punjabi scholars to edit the classics the work which has done is too little too late. Faqir Muhammad Faqir is the only post partition figure who has made available the hand written classics and manuscripts in print. If he has not reproduced these classics there would not have been any reference available for next generation.

In 1965 Dr. Faqir published Hafiz Barkhudar's epic that was full of errors especially of its poetic meter and it took more than forty eight years to put the required hard work to reedit and republished the credible version of Qissa and this credit goes to Sangat which was published by Kitaab Ghar in 2013. Then this Sangat edited Qissa has paved way for other credible writers like Mushtaq Soofi and Saeed Bhutta to step forward and reproduced this seminal work published by Punjabi Adabi Board. Hafiz Barkhurdar is fortunate enough to have found so many exceptional and talented writers who worked on every word of his poetic legend. The edited version of Sangat and Board has used the common print of Dr. Faqir but Mushtaq Soofi and Saeed Bhutta has mentioned that they have consulted three other older version of the Qissa published by Kashmiri bazar Publishers of Lahore, Malik Sirajudin and Malik Muhammad din and sons, and the third is by Matba Sultani.

The folklore of Sahibaan which is published by Board is enriched in details and exceptional in content with the Punjabi literary scene that has raised the questions of editing and editorial accountabilities. It asserts the significance of classics that are the footing stone of the literary heritage of any society which should not be changed and rejected without providing authentic reasoning and solid reference. The literary construction like the oral tradition of ours become more difficult and challenging at the point of editing and requires more justified and substantiate proves if it comes to any change. Sangat writers have not given any reference which they have relied upon while editing hafiz barkhurdar's text

except Dr. Faqir's print and did not even mention the editorial methodology. Instead they have given the disclaimer that all this work is incomplete as editing of Punjabi classics is ongoing process and propose other young scholars to step forward for this job. Therefore Mushtaq Soofi and Bhutta came forward and produced their edited version of long forty pages findings, detailing, methodology and comparison of word by word and verse by verse from which they have identified five foremost flaws in Sangat's editing. For instance they have consulted only Dr. Faqir's print without analyzing the authenticity of Kashmiri bazar's version.

Secondly, they haven't stayed close to the text which was the only and primary source. They failed to comprehend between lines and words rather they changed the text without solid reasoning. Thirdly, they have forcibly changed the tense, grammar and verb that was originally used in Barkhurdar's epic especially the future tense like 'awaan gy' to awsaan etc. Fourthly, Board has cited nineteen instances which are not correctly translated and they failed to provide the exact meanings that belong to the native's idiom and expression. Lastly, Sangat writers have removed four cantos from Dr. Faqir's version without giving any authentic reference and reason. By pointing out these flaws doesn't mean to reject the efforts of Sangat writers who has provided the correct poetic meter with meaning of several difficult words which made the future research possible. However these two collections have brought back the classics which should be appreciated and acknowledged.

Dr. Kavita S. Kusugal states in her article "Indian Folktales: Ramanujan's Interpretation", about Ramanujan's seminal work on folktales. She explains how he has examined psychological and cultural perspective of folklores. She asserts that he himself has said that folklore work as an idiom and proverb in the society and they represents the clear image of the culture of India. He was an anthropologist and folklorist. In fact anthropology is the study of human and its culture while folklore is the study of human's heart and mind. Ramanujan started collecting folk stories in his twenties then throughout his life from kannada to kittuur, Bailhongal and surrounding villages of India. His interpretations of the folklores were transcreational as he was the conscious cultural interpreter so he was one of those modern scholars who perceived folktales as a field of

inquiry. His passionate works were not only based on, the study of South Asia was inseparable from its folktales but his vision was that folklores is one of the several systems, languages and registers which people use on particular context. He insisted that these systems; Sanskrit, bhakti, classical literature, folklore comment on one another and cannot be understood in isolation or independently.

Ramanujan also opines that it is not the civilization that carries expressive codes as individuals do and folklores are not preserve from the modern influence. Ramanujan's folklores plays a significant role in the production of cultural meaning. Furthermore he says in Introduction to his Folktales from India 'One way of defining verbal folklore for India is to say it is the literature of the dialects, those mother tongues of village, street, kitchen, tribal hut, and wayside tea shop. This is the wide base of the Indian pyramid on which all other Indian literatures rest.' Dr. Kavita here mentions that in an Introduction to The Collected Essays of A. K. Ramanujan Wendy Doniger elucidates that Ramanujan was consummate observer who not merely translated the Indian folkloric literature into English but also projected into the vision and thoughts of Chomsky, Freud, Saussure, Stith-Thompson and Derrida. He brought the best of western theorizing to bear on Indian folktales and best of Indian storytelling to the attention of international folklorists.

Marian W. Smith in her article "The Importance of Folklore Studies to Anthropology" asserts that the distinctions between the anthropology and the study of folklores were not so rigid in the early days of science to this extent that anthropology is the study of culture. Klemm has used the word *kulture* in 1854 to include information, customs, skills, public and domestic life in war and peace, religion, art and science. Nine year earlier William Thoms has defined folklore as the manners, customs, superstitions, observances, proverbs, ballads etc. of the olden times. Then in 1865 Tylor was the first one who introduced the word *culture* in klemm's meanings to English language. Six years later it was decided to establish Folklore Society. He opines that it is noteworthy however the distinctions which were made later between these two terms *culture* and *folklore* had already foreshadowed. Here in this articles she referred to the opinions of forty five people whose have done contribution in the field of folklore. Furthermore, she mentioned anthropological school of folklore with the contributions of Franz Boas and MacEdward

Leach. He refers to early group anthropologist who were also folklorist like Tylor, others are McCulloch, Lang, van der Leyen, Frazer and Laurence Gomme, believed that folklore preserves some remnants of past. The anthropological view of this argument rested on the MacEdward's belief that people 'pass through the same stages of development and consequently that they embody the details of their development in essentially the same stories'. Thus it is thought the aspects of European tales and practices can be traced from the sources of primitive life. She further elucidates the unilineal theory of evolution which has been criticized and discarded by the anthropologists.

As the anthropological studies progressed and the knowledge about primitive people increases to investigate their way of life, the single origin of homo sapiens and the theory of social evolution naturally has disproved. In order to investigate the distinction between anthropology and folklore it is appropriate to differentiate between the doctrine of survival and explanation of folklore. She says that Miss Burstein has indicated that Laurence Gomme's approach was completely based on the belief of evolutionary level of culture. Lang formulated it as folklore is the science of survival. These both men have fostered their beliefs by the investigation of European folktales. Boas puts forward that it is evident that modern fairy tales do not discuss the condition of primitive people or our daily times rather they states the imaginative condition of some rural life or semi feudal times. Boas mentions that the contradiction between the ancient rural traditionalism and modern intellectualism are made for conflicting viewpoints and the remnant of former can be interpreted as survivals. He further specifies that uniformity of the folklores can be explained by the underlying uniformity of the European civilization which is two or three thousand years old. This cultural homogeneity can be disregarded unless compare it with variant cultures in different parts of the world, mainly the Indians of North America.

For the reason that, European folktales generates this impression that these folklores are units and the structure is strong, old and rooted very deep to civilization. It seems that the concept of survival limits the appreciation of living folklore. Therefore we could acknowledge the fact that the whole process involved in folklores is living not dead, but breathing and working around us. As the titles of this article suggests that the folklores has contributed so many seeds of expansive subjects to anthropology. So do not forget the

contributions of early researchers that were both folklorists and anthropologists. Hence folklore carries the blueprint of the cultural process.

Simon Bronner compiled and edited *Meaning of Folklore*, a collection of Dundes' articles from his life long career that mainly focuses on the work in structure of folklore and psychoanalytical perspective to explore the meaning of folklores. His comprehension of folklore is not only extensive in conception but rather methodological and intellectual which makes depth of insight and relevance. His exploration and conception of folklore is not confined to the remote societies or academia. This perspective is articulated in self-conscious theory of folklore.

Modern culture or postmodern culture does not make any difference without applying principles, terms and conditions, from folktales to it. For him it is not a subject matter but an approach to world. "The body of material he worked on was, broadly stated, culture...Folklore is prime evidence of culture, indeed of humanity." Folklore is central to individual and group identity, behavior, manner of development, and other elements found in any individual, group, or culture. He uniquely and exceptionally embodied and manifest folklore as a prime contemporary field of the humanities.

DR. M. Ramakrishnan alludes to Oral Traditions and Cultural Heritage of Punjab by Dr. Surjeet Singh, Professor and Senior Fellow of Department of Anthropological Linguistics, Punjab University, India, in his article "Relevance and Significance of Oral Traditions and Cultural Heritage". Dr. Jaspal Singh in the forward of the book mentions that this study comes at this time of cultural calamity when the national conventions of art, culture and indigenous languages of India are going through survival issues by the attack of globalization. The land of Panjab has been the foundation of magnificent culture and glorious civilization where seminal works of art and literature were produced. It's a great contribution in the tradition of Punjab that leads back to the old Vedic times. As the study grasps, that is factual, all the significant part of culture extracts through time with the paradigm of history and then reflects through the life of people and their collective system of expressions from narratives and mythologies to ceremonies and rituals, songs and dances, folk arts and crafts, legends and heroic ballads, traditional cosmology, fairs and festivals, and worldview of the people.

The contemporary studies of social sciences and humanities have problematized the work of history writing and history itself so whatever has offered to us in the name of history has been interrogated for its chronology. Fascinatingly the new ways has been unlocked for history writing by accommodating folkloristics and folk studies particularly oral tradition of folklores. The theoretical methodology of this study is established on the contemporary European model and the oral tradition of Punjab has been taken as a source to regenerate cultural history. For that, oral discourse is taken into the domain of discourse of the history making and when this oral literature becomes understandable as a principal mode of understanding reality then it is inevitable for the study of socio cultural reality in India. Definitely different discourses like the discourse of dominants, discourse of marginalized and also the academic discourse of India can be originate rooted in the oral tradition. The natural innate narrative structure of humans plays a significant role in our communication and it is not possible to comprehend the event happening around us without it. The narrative mode of communication does all the consideration in our life by organizing and arranging social reality in sequential order and presents it in the most comprehensive narrative form.

Furthermore, narratives are the vital source to understand the cognitive responses of humans and also the deep underlying structures of cultural system. The writer here explores how narratives function as charters of authentication by incorporating historical events to emerge the patterns of cultural and social significance in their broaden canvas. This study provides a new dimension to decipher cultural heritage that is not fixed and frozen in time rather a method of cultural regeneration. The author gives the reference of the religious book Rig Veda which is the primal source of narratives and myths of Punjab, the story of Sobhri is still the folklore of Punjab. It is certain that the text like of Ramayana and Mahabharata has many variations and versions and it represents that those texts have many version among the people of different regions and different ethnic groups signify the legitimacy and validity of the text unless it is imposed by political force or power such texts would be discarded in the long run.

In this age of dissension and contemporary political times that divides the people in different castes, religion, race, and region, this book the *Oral Traditions and Cultural*

Heritage of Punjab advocates the advantages and significance of plurality by exploring the contributions of different regions in terms of oral tradition and cultural heritage. This study is the outcome of author's intensive and extensive research in the fieldwork of Punjab as well as in the available reading resources of multidisciplinary perspectives which one could comprehend the voices of the decedents of the inhabitants of this land and voice of the author by going through it. He highlights the significance of oral tradition and cultural heritage by focusing on the reconstruction of ancient culture and past, with expressing his distress of globalization turned our art and culture into commodities.

Shaikha H. Al Khamiri elucidates in her thesis "The Emirati folktale" about the significance of folklore that is the fundamental element to reflect any culture. Folklores are identified as *kharareef* or *sing*. *Khrairifa* that are meant to be sung tales. Folklores pose serious difficulty in translation as they are cultural sensitive but its translation contributes in multicultural interactions to eliminate the voids. Translating folklores may be problematic at linguistic and cultural level as it cannot achieve that proficiency of original text. However, literal translation has been used and mistranslation happened from the lack of knowledge of the interpreter about the culture and its idiom or expressions. So the translator faces complications linguistically and culturally consequently fails to achieve its real cultural spirit.

In the book *primitive society* Lowie opines that the cultural development is indicated by the high-status of women in the society. This book provides an authoritative survey of the social organization of primitive peoples, affording a profound insight into the family life, sexual practices, tribal associations, and government of early man in all parts of the world. In *The Study of the Man* (1964), Linton describes that the term status is like the culture so it has to be used with dual significance.

Dutta states in the "Dimensions of Oral Literature of North East India", oral tradition and oral literature is the vital component of folklore. The contemplating role of folklores with its oral and written traditions of homogeneous folk literature across the culture is explored here. Folk narratives disperse with time and space, and travel fast. It seems miraculous the way folktales spread across political, linguistic, geographical and cultural borders and migrated to different continents to make it common and same culture.

Then these similar folklores have become the essential part of cultural heritage of different distinct communities of the world.

Dorson elaborated that *Folklore and Folklife* threaten others and even dominate sometimes. The followers of folk studies claim that folklorist ignores the tangible material of folk artist by narrowly focusing on the verbal forms of folktales. Therefore, folk life and folk literature is placed into four categories: folk custom, oral literature, material culture and performing art. Dorson also explains that folklorists should have skills in anthropology, international communications and expertise in literary use of folklores, in order to explore the relationship between folklore and culture to figure out the historical legitimacy of oral tradition.

The book *Theoretical Essays in Indian Folklore* written by Handoo based on analytical essays that inspects several theoretical issues of folkloric studies by focusing on the significance and importance of Indian folklore as reliable source of knowledge. The chief objective of writing and researching these essays is the notion to deviate from obsolete paradigms and deal oral tradition and Indian Folklore as an essential source of alternative knowledge and discourse.

Fisher describes the term Folktale in his article “The Socio- Psychological Analysis of Folktales”, he categories folktales in accordance with content, structure, function and typical audience. He claims that the growing interest in local indigenous culture encourages interest in folklores. In this article Fisher deals with the term ‘folktale’ and classification of folktales into types according to their social function, content, structure, typical audience etc. He maintained that a growing popular interest in local traditional culture included an interest in folktales as a major facet.

Thompson treats the greatest folktales of the world in his book *The Folktale*, for not only the pleasure and interest of stories but actually for cultural elements. He elucidates the form and nature of folktales and gives a detail account of tales from Ireland to India. He also dedicated a separate part for North American Indian tales and myths by discussing the methods of collecting, studying and classifying folktales as a living art (60).

Max Luthi attempted to define the style, nature and form of the folktales genre in his book *The European Folktale* so is considered as a classic and seminal work of its European variety. He also tried to explain what makes folktale a Folktale and proposes a phenomenological study of folk narrative that is a kind of literary interpretation whose objective is to generate essential laws of the genre. But he did not restrain himself to form only instead he explores the traces of these laws in stylistics features and formal traits of folklores. He also explained the descriptive ways of analysis which support in the exploration of the fundamental laws of folktales.

In the *Folktales from India* Ramanujan defined that wherever people live folktale nurture: new tales, rhymes, songs, proverbs and jokes cultivate in the oral tradition. Domestic and public, both culture cannot be understood without the knowledge of folk idiom and expression. He identified that the folktale changes in subject matter and themes but the structure remains the same. He arranged the folktales in a session or sequence of 8 to 11 tales instead of some classificatory order like romantic folktales or magical tales. He further mentions some more aspects of the folktale as some special phrases found in the end of tales in different languages. Further, *The Collected Essays of A.K. Ramanujan* is a collection of essays in which he wants to bring and apply the western theorizing on Indian folklores and also by drawing the attention of foreign folklorist on Indian tales. In the scenario he served as a two way interpreter as he suggested innovations in the western theories with hoping to apply to Indian products.

Jadav in his book *Folklore and its Motifs in Modern Literature* explores the scope of folkloristics by focusing on the works of scholars in Asia specifically in India. The study is a cohesive and multi-dimensional view of the traditional forms and social practices, beliefs and rituals, tales and songs of this beautiful part of the country which is thriving with all-round development into the rushing stream of modern life. The study would immensely benefit researchers of social sciences, and historians, orientalists, folklorists.

Folklore is the reflection of the culture of any society. It encapsulated the traditions and customs of the particular group of people and their lifestyle. These oral traditions included riddles, proverbs, jokes, tales, legends etc. and these are considered as Folklore

artefact. However, each culture has its own specifically unique folklores that represent their cultural heritage and distinguish it to other cultures.

Alan Dundes in his essay “Folklore as a Mirror of Culture” suggested that Folkloric literature provide a significant resource for teachers who want to better understand the students and to teach the students more effectively about the human condition and the world. As these folklore artefacts; riddles, tales, games, dances, folksongs and many more are the exact reflection and representation of culture. He defines that the analysis of folklore provide the opportunity to know about “another culture from the inside out instead of from the outside in”. The term “Ethnocentrism” is used to signify that neither Vietnamese, African American nor any other culture can be understood unless we study about them and this is the greatest obstacle in understanding of others culture. Folklore is one of the available means to better understand ourselves and our fellows. Ask people and listen people so you learn.

Structuralism is one of the most interesting and applicable methods used in folkloristics. The pioneer of this method is a Russian Folklorist, Valadmir Propp, also called as the real father of structural approach which appeared in the book entitled *Morfoloaiiva skazki* published in Russian language in 1928 and later on translated with the name of *Morphology of the Folktale*. Alan Dundes introduced this approach in American folkloristics by writing about propp’s methodology in *The Morphology of North American Indian Folktales*. Propp, with his remarkable work influenced many scholars and critics in the field of folkloristics like, E.Kongas Maranda, William O. Hendricks, Roger Abrahams and P, Maranda.

Vladimir Propp’s Morphology became a reference point for Russian Formalism, Structuralism and the New Critics in the earlier twentieth century. Since its appearance in 1968 the Morphology has been analyzed by folklorists such as Claude Lévi-Strauss, Dundes, Günay; narratologists such as Barthes, semioticians such as Greimas, Todorov, and so on. Propp’s assertion that hundreds of fairy tales can be reduced to a single structure has made many theorists to accept his hypothesis. However, several theorists have revised his work in the light of their own findings. For instance, Emma Kafalenos proposes an eleven function (selected from the thirty-one functions of prop) model

that posits, “the fundamental stages of the narrative sequence, from the disruption of an equilibrium to the establishment of a new equilibrium” (472).

According to structuralists, theme and subject matter of folk narratives vary but the structure of it remains unchanged. Propp defines that the components that do not change are called constant such as functions and motifs, and the elements that change in every other tale are known as variables like objects and characters etc. The structuralist determines the constants and variables while analyzing the folklores which is considered as a syntagmatic model. Propp mentions that “The sequence of functions is always identical”(20). Therefore, the folk narratives can be studied through the constant elements (functions) of dramatist personae (characters). Subsequently, function turned out to be the analytical unit. He did the morphological analysis of one hundred traditional Russian fairytales and suggested a chronological and structural analysis. His study reduced the fairytales into a series of action performed by characters of tale. While analyzing he has not given any decorative details or any reference of mood and tone of narrative instead breaks down a large number of Russian folktales into smallest units, called narratemes/ functions. By analyzing the types of actions and characters of folktales, he came to the typology of the structure of narratives and arrived at a conclusion that there are only thirty one narratemes or functions in folk narratives that are the basic structural unit of a tale. Although it is not mandatory that all narratemes are present in every folktale but the sequence of these narratemes are always similar in all tales. He also found out that there are eight types of characters in hundred fairytales besides the thirty one narratemes. For instance, villain, princes, father, donor etc. These components are also found in South Asian folklores which will be analyzed in the chapter 4.

1. The hero or victim (marries princess)
2. The princess
3. Her father
4. The donor or provider (gives the hero magical object).
5. The helper (helps the hero in the quest)
6. Villain (struggles against hero)
- 7 The dispatcher

8. False hero\ antihero\ usurper (takes credit of the hero's actions and tries to marry the heroine)

Prop asserts that these components and elements can be traced out in any folkloric tale therefore the structure of folktales will be similar because of these functions.

Manuel Aguirre presents in her article "An Outline of Propp's Model for the Study of Fairytales" the model for studying gothic literature. Since the early twentieth century New Critics, Structuralist and Russian formalist put their efforts to establish a new discipline nowadays called "Narratology". The fountainhead of this entire discipline is Valadimir Propp that inspired many scholars with his classic text which carry highly technical information. However, the purpose of this outline is to provide a tool for researchers and scholars in the field of popular literature and folk culture. Propp grounded his study on Aleksandr N. Afanás'ev's classic collection Russian Folktales that includes six hundred tales from which he used 50-150. The Proppian narrative structure model is centered on certain criteria.

1. 'Function is understood as an act of a character, defined from the point of view of its significance for the course of the action'.
2. 'All fairytales are constructed on the basis of one single string of actions or events called „functions'.
3. 'All fairytales are composed of the same functions, though not every function appears in every tale.'
4. 'All fairytales share the same fundamental structure'.
5. 'The number of functions available to fairytale-tellers is thirty-one.'

Tales are organized into sequences; each sequence is composed of a selection of functions in the appropriate temporal order, and constitutes a narrative episode as follows. Futher with the help of following table, Proppian functions can be precisely explained.

THE THIRTY-ONE FUNCTIONS

A	Initial situation	(0)
B	Absentation	One of the members of a family absents himself from home (1)
Γ	Interdiction	An interdiction is addressed to the hero (2)
Δ	Violation	The interdiction is violated (3)
E	Reconnaissance	The villain makes an attempt at reconnaissance (4)
Δ	Delivery	The villain receives information about his victim (5)
E	Trickery	The villain attempts to deceive his victim in order to take possession of his belongings (6)
Z	Complicity	Victim submits to deception and thereby unwittingly helps his enemy (7)
Λ	Preliminary misfortune	Preliminary misfortune caused by a deceitful agreement (7a)
A	Villainy	The villain causes harm or injury to a member of a family (8)
A	Lack	A member of a family lacks something or desires to have something (8a)
B	Mediation or request	Misfortune or lack is made known; the hero is approached with a command; he is allowed to go or he is dispatched (9)
C	Counteraction	The hero agrees to or decides upon counteraction (10)
□	Departure	The hero leaves home (11)
D	First function of the Donor	The hero is tested, interrogated, attacked etc., which prepares the way for his receiving either a magical agent or a helper (12)
E	The hero's reaction	The hero reacts to the actions of the future Donor (13)
F	Provision of a magical agent	The hero acquires the use of a magical agent (14)
G	Guidance	Hero is led to the whereabouts of an object of search (15)
H	Struggle	The hero and the villain join in direct combat (16)
I	Branding	The hero is branded (17)

J	Victory	The villain is defeated (18)
K	Liquidation of Lack	The initial misfortune or lack is liquidated (19)
□	Return	The hero returns (20)
Pr	Pursuit	The hero is pursued (21)
Rs	Rescue	Rescue of the hero from pursuit (22)
O	Unrecognized arrival	Unrecognized, he arrives home or in another country (23)
L	Unfounded claims	A false hero presents unfounded claims (24)
M	Difficult task	A difficult task is proposed to the hero (25)
N	Solution	The task is resolved (26)
Q	Recognition	The hero is recognized (27)
Ex	Exposure	The false hero or villain is exposed (28)
T	Transfiguration	The hero is given a new appearance (29)
U	Punishment	The villain is punished (30)
W	Wedding	The hero is married and ascends the throne (31)

Nathan Kiehn summarizes these above mentioned thirty one narrative components into eight functions in his article “The Proppian Analysis for Fiction”. Although Propp has analyzed Russian fairytales to seek their basic components which tethered all types of different tales but these narrative components can be attributed to all types of tales like ancient myths or modern folklores. Here he only discusses the functions of narratives by forgoing the Proppian character archetype. Therefore he states that these functions can be compressed it into eight components such as

Absentation, Interdiction, Violation, Reconnaissance, Villainy (or Lack), Mediation, Punishment, Wedding.

Propp’s model has been criticized much by other critics, folklorists and even structuralists themselves. According to them, there are some inadequacies of Proppian analysis that makes it vague. Strauss has contradiction on the binary opposition in myth and disagrees with propp’s analyses on it. He further does not support syntagmatic

approach that Propp presents in his methodology as he analyses the narrative structure in isolation by focusing on the forms or functions and completely ignores the social and historical context of stories. On the other hand, Strauss examines the narratives in the larger context.

Claude Levi Strauss, French anthropologist, in his book *The Structural Anthropology* has also presented the theory of mythology for the structural analysis of folk narratives. He opines that a myth can be decomposed and fragmented into its simpler constituent or basic elements called 'mytheme'. Then these mythemes are rearranged into logical and meaningful units to decipher the underlying message of myth. These messages always turn out to be logical to overcome the contradictions that human face among culture. Thus this method helps to provide a new interpretation to myths and folk narratives. He does not seek to find any possibility of exploring an item in isolation separated from its cultural context as his structural analysis is not separated from content unlike Proppian study who only emphasize to form and treat them both as separate entities. Moreover, he puts forward his claim that the structure of all myths throughout the world is analogous and there are such elements that are common in all myths irrespective of time and space.

The review of literature has made me understand the selected structuralist theories in detail. It has helped me to comprehend how eclectic structuralist critical perspectives can be applied to different types of literary texts. Perusing these works closely has given me insight as to how to investigate structuralist standpoints in South Asian folkloric literature.

CHAPTER 3

Research Methodology

3.1) Introduction

Review of the existing literature on structural narrative theories has helped me to decide my theoretical framework for the ongoing study. The theoretical perspectives that I have selected to apply on the primary texts are Propp's taxonomical model and Barthes' cultural narratology. Strauss' notion of myth, as sub-lens, has been utilized to substantiate my research. In this chapter, I discuss their theoretical views in detail. Furthermore, in this chapter, I discuss the research methodology as well as the research methods employed in the upcoming research methods.

3.2) Research Methodology

Research methodology, according to Elizabeth Jackson, can be defined as "the approach taken to the research design as a whole in relation to reaching answers to the research question (s)" (55). In order to carry out analysis of the selected works, researcher has to follow a research methodology that is a comprehensive design apt for the research. It explains the detailed plan of the researcher for answering the research questions floated out in the very beginning of the research. The current study is interpretive-investigative in nature and follows qualitative research as its research methodology. Dr. Sibghatullah Khan, in his doctoral thesis entitled, "Between Homes and Hosts: Life Narratives of South and Southeast Asian Diasporic Academic Women in America", opines that qualitative research methodology works as a catalyst in understanding the human nature from the standpoint of a researcher, or that of the researched (18). In addition, research methodology gives freedom to the researcher in order to devise the meanings of the text in accordance to his/her subjective interpretation of it by relating it with the selected critical framework. As I have chosen the structuralist perspective as my theoretical framework in the current study, it helps me as I venture out to decipher the meaning of Culture Confluence according to my understanding of it. Qualitative research methodology, as a matter of fact, has enabled

me to look for the answers to my research questions by incorporating structural strands in the folkloric literature of South Asian region.

3.2.1) Research Method

Under the broader umbrella of qualitative research, this research falls under the category of structuralist research. As the study is based on Structuralist reading, so my approach by keeping in view the qualitative methodology is Structuralist approach.

Structural research probably consists of a single item: an interest in some kind of regularity in the organization of the phenomenon under study. The reason is that the procedures in structural analysis are much more diverse than in descriptive types of research. Structural analysts assume that the structure is actually inherent or contained in the data and the researcher's job is to uncover it. Structuralism uses subjective, interpretive, phenomenological, and qualitative analysis.

The structural method, in short, purports to detect the common structure of widely different social and cultural forms. This structure does not determine concrete expressions, however; the variety of expressions it generates is potentially unlimited. Moreover, the structures that generate the varieties of social and cultural forms ultimately reflect, according to Levi-Strauss, basic characteristics of the human mind. Structures such as the human mind, grammar, and language are sometimes called “deep structures” or “substructures.” Since such structures are not readily observable, they must be discerned from intensive interpretive analysis of myths, language, or texts. Then they can be applied to explain the customs or traits of social institutions.

As the current study is phenomenological in nature, therefore, I do not attempt to impose my worldview upon the meanings of the works. However, I look at the folklores from a structuralist perspective while investigating the underlying meaning that is encrypted in the South Asian folkloric literature apropos similar narratological structurality to trace the cultural confluence, manifested through the cultural markers in folklores.

3.2.2) Theoretical Framework

As the primary object of analysis of this research is the text of folkloric literature of South Asian region; therefore, the method selected for analysis is structural analysis. For the application of structuralist theory, I have based my analysis on two structuralist narrative theories, as my primary theoretical lenses, that include Vladimir Propp's morphological model and Roland Barthes' concept of cultural narratological voice. In addition to the two primary theories, Levi Strauss framework of myth is utilized as a sub-lens in the current study to foreground the notion of all myths possess similar sociocultural function within society. Further, his stance is used to interlinked both Propp's and Barthes' perspectives.

Vladimir Propp has published the structural approach in his notable work *Morfoloivaskazki (Morphology of the folktale)* in 1928. He elucidates, folk-narratives change in subject matter and theme, but its structure remains almost unaffected. In his study, Propp ignored the historical and social context of the tales he examined. He worked with a body of Russian folktales, which he believed all possessed the same structure of 'narrative functions'. He theorizes a new world of knowledge based on 31 narratemes or functions with eight characters archetype. These functions are like building blocks and follow the chronological order of a linear sequence. According to Propp, similar events of two completely different stories can be grouped together into one function. Propp's model is formulated on certain observations:

- (i) "Function is understood as an act of a character, defined from the point of view of its significance for the course of the action" (21).
- (ii) "The number of functions known to the fairy tale is limited" (21).
- (iii) "All fairy tales are of one type in regard to their structure" (23).

My research undertakes four primary folkloric texts that hold homologous structural schema as Proppian 31 narrative functions suggest. The current study utilizes Propp's stance on structuralism and his morphological model of narratemes, as one of the primary theories, analyze the selected folkloric texts. Further, Propp's structuralist views have been utilized to answer a research question that this research poses that how do the

selected South Asian folkloric texts, as analogous structurality, subscribe to the structuralist Proppian theory of 31 narratemes.

Synchronized with Propp's concept of morphology, this research also utilizes the notion of myths as structuralist device to explore the sociocultural aspects of folkloric literature which Proppian analysis lacks. A French anthropologist and ethnologist, Claude Levi Strauss, in his book *The Structural Anthropology*, a seminal work in the development of the theory of structuralism and structural anthropology, presented the structuralist theory of mythology and set forth his claim that "Myth is a language" (Barthes) because it has its same meaning and methodologies. According to Strauss the same methods can be used to approach a mythology as used to study any language. Myth, as language, consists of both "langue" and "parole," both the synchronic, ahistorical structure and the specific diachronic details within the structure.

Further, in his *Structural Study of Myth*, he seems more interested in picking out commonalities in the myths of all regions globally. Though myths are malleable, they are not bound by any fixed rules or accuracy, even though they all are similar in structure. In order to solve the enigma, he looks into the structure of the mythology. There is structural sameness, which allows myths to be timeless (Klages M.). In *The Structural Study of Myth*, Levi-Strauss also explains why myths from different cultures from all over the world seem so similar. He answers this question by looking at the structure of myths, rather than at their content. Levi-Strauss argues that their similarities are based on their structural sameness. To make this argument about the structure of myth, Levi-Strauss insists that myth is language, because myth has to be told in order to exist. It is also a language, with the same structures that Saussure described belonging to any language.

After studying the structure of myths he came to the revelations, that the structure of all the myths to all over the world is same irrespective of time and space. Strauss suggests that meaning is not located within the individual myth but is something that is only isolated by means of a comparison of many versions of a particular myth. The idea, all myths possess similar sociocultural function within society, is utilized to validate my study as distinct folklore of Nepal, India, Sri Lanka and Maldives does not give any meaning in isolation. The similar structure can only be investigated by placing and comparing it in the

cultural context of South Asian region. Therefore, his stance is incorporated to blend and correlate the Proppian structurality with Barthesian narratology of culture. Further, my analysis cannot be completed only by taking structuralist concept of Proppian narratives and Strauss' analogous structure of myths and its sociocultural function within society, without using Barthes' cultural voice to study culture confluence.

In this study, Roland Barthes is taken as a Structuralist, as his narratological cultural voice is used to trace the cultural conventional codes/structures to decipher the commonalities of cultural markers that enabled me to trace the culture confluence. Initially as a French Structuralist, he described in his book *S/Z* the methods of structural analysis while analyzing Balzac's *Sarrasine* and identified five codes. He also mentions that all narratives have one or all the five codes that work as "weaving of voice" (20) of that narrative. These codes are the proairetic, the hermeneutic, the semic, the symbolic, and the cultural code (Barry 151). Barthes defines code as "...a mirage of structures ... the sign of virtual digression... one of the voices that can take over the text ... one of the voices out of which the text is woven" (20-21). By this definition he demonstrates the basic function of codes, to decode the hidden messages/meanings/voices which are inherent in the literary language.

This research undertakes only the cultural code of Barthes to support the stance of cultural confluence in South Asian folkloristic literature. In fact, cultural codes tend to point to our shared knowledge about the way the world works including properties that we designate as "physical, psychological, literary and historical". This code is also referred as the referential code (Barthes 20). It refers to the elements that give common knowledge. By this code a reader gets the physical, physiological, medical, psychological, literary or historical knowledge. The gnomic code is one of the cultural codes and refers to those cultural codes that are tied to clichés, proverbs or popular sayings of various sorts (Felluga, n.d.).

The present study uses cultural code of Barthes to analyze the selected folktales of South Asia to see how far the voice is applicable and relevant to decode the folklore in the cultural context of South Asia. Thus, cultural code is used to trace the cultural confluence by decrypting the cultural conventional codes/knowledge. Moreover, Barthes' idea has

been utilized to answer a research question that this research poses that In what ways Barthesian narratology highlights the various cultural markers in the folkloric text which integrate South Asian region to one system of culture.

As the study relies on structural investigation, therefore, the analysis of the selected South Asian folkloric literature is done by the application of Structuralist theory of narratives. The text has been analyzed in the following order:

- In the light of these abovementioned postulates the study implies the Proppian model, firstly, to trace the homogeneous structurality of folklores. For this, morphological analysis has been applied on the selected folk narratives of Nepal, India, Sri Lanka and Maldives, in terms of formulated 31 narratemes and dramatis persona with tables to see if all selected South Asian folk narratives have same structures in terms of narrative units.
- Secondly, Barthesian cultural/referential voice has been inferred by correlating the structures drawn out of Proppian nomenclature. Further, the culture confluence of the South Asian Folkloric literature has been traced by placing the folklore in relation to the cultural context of South Asia to analyze the cultural markers, reflected through the commonalities of traditions, customs, rituals, doctrines, language, attire and cuisine of the indigenous people.
- This research qualitatively provides a Structuralist analysis of selected South Asian folkloric literature under the implementation of Barthesian cultural codes, Strauss' all myths have same structures, interweaved with Propp's structuralist morphological theory. This research decodes the hidden voices in the selected literature. Relying on structural analysis, this study shows that the target folklores have several words and phrases that have multiple meanings.

3.3) Conclusion

In this chapter, I have discussed the theoretical framework that I employ in the upcoming analysis chapters of this study. The primary theoretical lenses comprise of Propp's Taxonomic analysis as laid out in his seminal work on structuralism, *Morphology*

of the folktale and Barthes' narratological cultural voice that is articulated in his book *S/Z*. Furthermore, my study also undertakes Levi Strauss' notion of myth chalked out in his essay *The Structural Study of Myth*, as a sub-lens, to foreground the cultural confluence. In addition, the research methodology employed is qualitative. What is more, structural analysis is employed in my study to critically analyze the selected folkloric texts. Theoretical framework and research methodology as mentioned in this chapter have helped me to use them in structural analysis of the selected primary texts.

CHAPTER 4

Proppian Morphological Analysis of South Asian Folklores

4.1) Introduction

This chapter explicates, at length, the detailed study of South Asian folkloric literature from the morphological standpoint, using Vladimir Propp's structural analysis. Morphological analysis of narratives is used, as Propp implied for the analysis of folktales, in terms of its components with relation to other constituents and to the whole narrative. In his seminal monograph, *The Morphology of the Folktales*, he suggested a structural plot analysis of Russian fairytales in terms of narratemes or functions by inferring that it should be applicable to all the genres of fairytales in the world. For this reason, in this chapter morphological structural analysis is applied to Nepalese, Indian, Sri Lankan and Maldivian folkloric literature to check as it would have the Proppian narratemes as in the analysis of Russian fairy tales and also to verify if his claims are substantiate or not. Therefore, the functions or narratemes of dramatis personae have been analyzed subsequent to the discussion of the narratives in order to present the spheres of personages. Further, this chapter addresses the research question undertaken by the research that how do the selected folklores subscribe to the structuralist Proppian theory of 31 narratemes.

The first folklore *Soonimaya* has been selected from the Nepalese popular literature while *Raja Rasalu* one of the legends of Indian folk literature gives the essence of Pakistan and its folkloric literature as well. *Sinhabahu* is regarded as the national mythology of Sri Lankan land, therefore, has been selected. The fourth folklore, one of the traditional folklores, from the Island of Maldives *Don Hiyala and Alifulu* that gives a drastic deep insight of its social life and culture.

4.2) Application of Proppian Model on the Selected Folklores

Initially all the four narratives have been theorized and critically summarized (for the reader) by implying Proppian structural constituents then the narratemes of the dramatis persona have been morphologically applied and analyzed in the light of this model with the configuration of narratemes among the personages.

4.2.1) *Soonimaya*

The folk narrative begins with initial situation that backdrops the contrast between opulence and ensuing misfortune as it initially states the condition of the prosperous family that entraps into adversity. *Soonimaya* is the story of a little innocent girl who lived with her parents in the kingdom of a great King. Her father, Mahan Singh was a hill shepherd who with his wife Dahn Jita and daughter *Soonimaya* wandered in the summers with their flocks on the highlands of Dhor. Before the snowfall in winters they moved down toward their stone house in the valley of Neeshee to grow corns and the three live a happy life together. (α) The subsequent description insights the state of initial incidents of tale, regarded as the most significant morphological ingredient, reflecting affluence and affection of family after which some misfortune comes. As when *Soonimaya* reached at the age of ten her mother Dahn Jita fell ill and died. (β^2) Propp regards the death of parents as absentation. “An intensified form of absentation is represented by the death of parents” (Propp.26). Mahan Singh could not comfort her grieved daughter for many days so he decided to get married to a widow of two kids; a girl of *Soonimaya*’s age and a boy a little younger. He thought to have mother and sister for *Soonimaya* and he would also have wife and a son. Soon after living together he realized that his small flock of goats and sheep would not be enough to take care of the large family. (β^1) Here, absentation takes place as on the Proppian instructions, eldest members of the family absent themselves from home. Mahan Singh left to fulfill their needs, decided to join army and asked his wife to buy animals and land when he send money every year so he would come back and live with them.

Soonimaya’s stepmother started treating her differently as soon as Mahan Singh left for army before that she treated her like her own daughter. She got her wake up all night to guard the flocks. Moreover, she gave *Soonimaya* husk to eat and cooked good rice for her own kids. But *Soonimaya* never complained even after working whole day at fields. Her stepmother always tried to find ways of teasing *Soonimaya*. One day she asked her to bring the fodder for animals without giving her kukari (hunting knife) and tumpline to carry the leaves. (γ^2) This function is an inverted form of interdiction as the victimized hero is addressed to leave home instead of warning her not to go into the jungle. So the order of

the step mother plays the role of interdiction as she wanted Soonimaya to trap in some danger. Being unaware, she went into the jungle and started crying of her stepmother's fear as she had nothing to carry and she wouldn't take anything home. (**δ.**) Sometimes obeying of the command acts as the violation of the interdiction so absentionation of the children has the same consequences of violation as causing the hero some misfortune by departure, thus both the functions correspond each other. (**D²**) While some snakes that nearby came and asked the reason and (**E²**) she responded nicely so they promised to help her by climbing on trees to cut the leaves and then curling into a basket or tumpline to carry that leaves to home. (**F⁹**) "An animal, for example, may either present its offspring or offer its services to the hero, making, as it were, a present of itself" (45). Soonimaya acquired the use of magical agents by taking the services of snakes. When she came back home with fodder her stepmother got puzzled and thought she should have given her some other difficult task so she could send Soonimaya away for disobeying and her father would not blame her. Then she asked her to bring the water in a sieve from spring, as it was impossible but she tried to cupper her hand beneath it, filled the holes with clay and lined it with leaves but failed and started weeping. (**F⁹**) According to Propp, provision of magical agents to victimized hero in order to help her by their services. (**D²**) This is also the first function of donors that greet and interrogate the hero before offering their services. For instance, Upon listening the cry of girl, some ants came out of ground and asked the cause after knowing the situation ants pleaded her not to cry as they will sit in the holes of the sieve so she could fill the water and after transferring the water, tap it lightly so the ants could come out of holes and fall on ground to move back to spring. (**E²**) She did exactly she was told and stepmother got furious on it and decided to give her more dangerous task next time.

In the monsoon again stepmother ordered Soonimaya to bring tiger's milk from jungle for her stepsister and brother. When she went into the jungle, soil was all slippery from rain and she almost fell on every step. Then she sat on a rock and started crying in exhaustion and fear of being eaten by the tiger if she obeys the order. (**D²**) Under that rock there lived a tigress with her four cubs, on listening of girl's cry cubs came out of den and asked the matter. (**E²**) The help of the donor depends upon this function if the hero responds positively then rewarded and if he reacts rudely he receives nothing. Soonimaya greets back and answers politely. (**F⁹**) These four tigress' cubs acts as magical agents as after

knowing they asked her taykee (wooden pot) and filled it with tigress milk. She hurriedly came back home with milk but stepmother got astonished on it and thought as she was a witch. Finally for getting rid of her, stepmother ordered Soonimaya to bring champa flower for medicine. She went to the mountain where champa flower grows but there was no path on the cliff to go upside. **(G¹)** Transference of the hero on the bird for an object of search take place. **(D²)** A vulture came and asked the reason of her distress then assured to help and carry her up to the hill. **(E²)** After reaching on the mountain into the bed of champa flowers, she saw some travelers moving far below and recognized her father who was coming back home for leave. Soonimaya shouted and waved in excitement but forgot where she was so slipped and fell to death. **(B⁷)** Misfortune is made known, villagers told the terrible news to her father then reached the cliff and in deep sorrow carried her and buried her near the river. He came back home in great anger to inquire about the daughter from his wife but the wicked woman calmed him down with deceitful tricks. So he left for army after a week.

After some time, a beautiful golden pillar came out of the place where Soonimaya was buried. **(F⁶)** Again the provision of magical agent to victimized hero in the form of reincarnation. When king heard, he ordered to bring it in the palace. When it was brought to palace, king touched it to feel the gold then soon after it turned into a beautiful girl. **(o²)** Soonimaya, unrecognized, arrived in another kingdom. King was so enchanted that he decided her to be a bride of his eldest son. News of marriage spread everywhere, **(a)** Mahan Singh's wife got very disappointed on it as she wanted her own daughter to be a queen. **(ε³)** The villainous stepmother makes an attempt at reconnaissance. After few months, people were invited on the naming feast of child birth and the wicked stepmother went there to see the princess but got astounded to see Soonimaya holding a child in her arm. **(ζ²⁻³)**The Villain got information against reconnaissance about the victim then she came back home and made an evil plan with her daughter to kill Soonimaya in the river and would take her place as they both looked twins. **(η¹)** The stepmother, being a villain, tried to deceive Soonimaya by trickery in order to take the possessions of her belongings so stepsister did exactly according to their plan. Next day she went to palace by covering her face with presents and persuaded her to go for walk near the river. **(Θ¹)** Soonimaya herself accused of complicity as she unwittingly helps her enemy and submits to their deception.

(A¹⁰) “The villain orders someone to be thrown into the sea” (33). The Stepsister causes harm to Soonimaya by the act of villainy as she pushed her into the water and dressed up with her clothes. (L) Therefore everyone thought the girl who returned from river was Soonimaya except her baby Lakshmana, who was crying. On the other hand Soonimaya came to the house of two water snakes while drowning and (D¹) greeted them, (E¹) on this they spared her life for three days. So she got consented from the snakes if she could go and nurse her baby to return before dawn. (M) Then she went to palace secretly and returned before dawn (↓). But the tailor, who could not sleep by crying of baby, saw Soonimaya secretly entering into baby Lakshman’s room and told prince about it. (Q) On the third night, they both waited, recognized her and caught her when she was leaving with tears after nursing and bathing the baby. She told the matter to prince and ask him to let her go as the three days have completed now but prince stopped her and took her inside the palace. (Ex.) So the unfounded claims of the false princess exposed and came to an end with the recognition of real Princess Soonimaya. (U) Meanwhile, two snake killed the stepsister while walking habitually in the garden considering her Soonimaya. After finding the truth, wicked stepmother was banished form the kingdom and they all lived happily ever after (W²).

4.2.1.1) Functions of Dramatis Personae

INITIAL SITUATION (α)

The initial situation is not any function but a very significant morphological element that illustrates the introduction of the tale with dramatis personas. It gives a description of the prosperity that serve as a contrasting background of proceeding misfortune. Initial situation also triggers other functions of the story furthers such as the following part of the story demonstrates. Soonimaya lived with her parents happily in the reign of a King. Her father, Mahan Singh, was a hill shepherd. They all wandered on the pastures of Dhor in summer season but moved back in winters to their stone houses located down in the valley of Neeshee.

1. ONE OF THE MEMBERS OF A FAMILY ABSENTS HIMSELF FROM HOME. (Designation: β^2)

Two members of the family leave home. Firstly, Soonimaya's mother falls ill and dies when she was ten. "An intensified form of absention is represented by the death of parents (β^2)" (Propp 26). Secondly, Mahan Singh, Soonimaya's father absents himself from home to join the army after getting married to a widow with two kids.

2. AN INTERDICTION IS ADDRESSED TO THE HERO. (Designation: γ^2)

Mahan Singh, while leaving the home asks the wicked stepmother to take care of Soonimaya instead she wants to get rid of her and tries to find ways of teasing her. The wicked Stepmother sends her out into the jungle to bring the fodder for animals without kukri and tumpoline. Then she orders her to bring the water in the sieve, bring tigress milk for her stepsister and brother, bring champa flower from a cliff. In fact she wants Soonimaya to disobey so she could send her out of the house. "An inverted form of interdiction is represented by an order or a suggestion (γ^2)" (Propp 27). Instead of preventing a child from jungle, order her to go in danger.

3. THE INTERDICTION IS VIOLATED (Designation: δ .)

Propp defines that interdiction corresponds to the violation as these two functions are interlinked. This is the warning or probation which is violated i.e. not to go to jungle but sometimes the absention or departure of the elders bringing causing the children misfortune and at that time the command plays a role of interdiction. If children are send outside or into the forest then the fulfillment of this command is considered as the violation of the interdiction. Here, the stepmother orders Soonimaya to go into the jungle instead of preventing her. But when she obeys and fulfills the command by going into the danger it has the same consequences as of the violation of the interdiction and the cause of it is to disturb the peace or some harm and damage.

4. THE HERO IS INTERROGATED WHICH PREPARES THE WAY FOR HIS RECEIVING EITHER A MAGICAL AGENT OR HELPER. (Designation: D¹⁻²)

Soonimaya is greeted and interrogated by the donors e.g. ants, snakes, cubs and vulture then stop her to sob by offering their help with their magical services (D²). Further, the function occurs again later in the tale as Soonimaya requests the snakes for mercy and don't kill her as she is a mother of new born and he won't survive without mother (D¹). So they test her and agree to spare her life for three days and consent her to go home to her child but suppose to come back before dawn.

5. THE HERO REACTS TO THE ACTIONS OF THE FUTURE DONOR. (Designation: E¹⁻².)

Soonimaya reacts positively on the greetings and interrogation of the future donors then in return they offer their services to help her (E²). As the function occurs multiple times so depicts different actions as Soonimaya greets the snakes when she came to snake's house while drowning. Snakes greeted her back and agreed to spare her life for three days on her request as she was respectful to them. In this way, she withstand their test (E¹).

6. THE HERO ACQUIRES THE USE OF A MAGICAL AGENT (Designation: F⁹⁻⁶.)

The function provision of magical agents takes place multiple times as the various characters offer their services for helping Soonimaya such as ants, snakes, tigress' cubs and vulture when her stepmother commands her to do the dangerous tasks (f⁹). The magical effect is generated by this function further in the narrative in the form of a golden pillar that sprouts out from the ground where Mahan Singh had buried his daughter, Soonimaya. When the golden pillar is touched in palace instantly it turned into a beautiful girl (f⁶).

7. THE HERO IS TRANSFERRED TO AN OBJECT OF SEARCH. (Designation: G¹.)

As the function depicts, Soonimaya is transferred and delivered to the whereabouts of an object of search. She flies through the air on the back of the vulture to fulfill the command of her stepmother. The vulture leaves her into the bed of champa flowers on high cliff

mountain. The function is further categorized and defined as “The hero flies through the air (G¹): on a steed (171); on a bird (219)” (Propp 51).

**8. MISFORTUNE IS MADE KNOWN; THE HERO IS ALLOWED TO GO.
(Designation: B⁷⁻⁶.)**

As the function is interlinked so it shows the connective incidents of misfortune happening then later it is made known. The news is generally dispatched to hero therefore approached by a request or command and allowed to go. Here, in this narrative, the news of Soonimaya’s death is dispatched to her father, Mahan Singh, by the villagers (B⁷). As the Stepmother has sent her to bring the champa flower from the high mountains but she slipped and fell to death. Instead of the hero the misfortune is dispatched to the father as the hero has died but later in the tale, Soonimaya reincarnates from golden pillar. The function later takes place again when Soonimaya is allowed to go to her home to nurse his son by the snakes but this time the tailor dispatches this lack to Prince (B⁶).

**9. THE HERO, UNRECOGNIZED, ARRIVES IN ANOTHER COUNTRY.
(Designation: o².)**

The function illustrates the unrecognized arrival of the hero in another country. Here, Soonimaya, reincarnated and unrecognized, transforms to a girl again from the golden pillar in the court of the King and serves as bride of king’s eldest son so the unrecognized arrival turns into an intimate relation (o²).

**10. THE VILLAIN MAKES AN ATTEMPT AT RECONNAISSANCE.
(Designation: ε³)**

The function is described as an attempt at reconnaissance by the villain in order to get information about the hero. The stepmother gets disappointed when she gets to know the marriage of Prince. So she goes to palace in order to take information about the bride to confirm the news and to see who the Princess is as she hoped her own daughter would be a queen someday.

**11. THE VILLAIN RECEIVES INFORMATION ABOUT HIS VICTIM.
(Designation: ζ^{2-3})**

The function illuminated the delivery of information after attempting at reconnaissance. In the narrative, the function occurs when the Stepmother goes to palace on the invitation of the naming feast and the birth of child is announced. She then finds out against reconnaissance that the Princess is none other than Soonimaya who is holding the child and sits beside handsome Prince. (ζ^{2-3})

12. THE VILLAIN ATTEMPTS TO DECEIVE HIS VICTIM. (Designation: η^1 .)

The Stepmother gives the information to her own daughter about Soonimaya that has become princess and would soon be the queen of the kingdom. Therefore, they both decide to kill her in the river and take her place as a Princess. The Stepsister disguises herself in veil, goes into the palace with presents to persuade Soonimaya. She then brings her at river through deception and pushes in it. After that she wears her clothes and returns back to palace with little Lakshman as Soonimaya.

13. THE VICTIM SUBMITS TO DECEPTION AND UNWITTINGLY HELPS HIS ENEMY. (Designation: Θ^1 .)

The function complicity takes place in return of the actions of Soonimaya as she herself is accused of complicity. She unwittingly ensnares by trickery and succumbs to stepmother's deception by helping them therefore, accepts the presents from her stepsister and also agrees to go out for a walk to the river.

**14. THE VILLAIN CAUSES HARM TO A MEMBER OF A FAMILY.
(Designation: A^{10} .)**

The Stepmother, according to her wicked plan, causes Soonimaya harm by the act of villainy and asks her own daughter to throw Soonimaya into the river. Stepsister then, brings Soonimaya on river and asks her to take bath first while she will hold the baby. When she goes into the water Stepsister pushes her into the river, considering her dead.

13. ONE MEMBER OF A FAMILY EITHER LACKS SOMETHING (Designation: a⁵.)

As Soonimaya has drowned, her stepsister takes her clothes as she desires to be a queen and wealthy, monetary resources are lacking so turns back as Princess Soonimaya. Nobody knows her truth as they both look twins or similar but the little baby Lakshman knows her mother so he keeps crying all night to have his mother back.

15. A FALSE HERO PRESENTS UNFOUNDED CLAIMS. (Designation: L)

In order to take the hero's identity or the possession of his property and belongings, the usurper or false hero presents unfounded claims to be hero. In the tale, the Stepsister, after killing Soonimaya, dresses herself up in Soonimaya's tradition attires, the golden *sari* and *velvet blouse*, to take the identity of Princess and presents unfounded claims and goes to palace as Soonimaya.

16. A DIFFICULT TASK IS PROPOSED TO THE HERO. (Designation: M.)

The Stepmother asks Soonimaya to bring the water in a sieve, bring tigress milk, bring fodder for animals without Kukari and tumpline and bring Champa flower for medicine from cliff. Soonimaya comes secretly into the palace to nurse her little son Lakshman and leaves home before dawn as she promised the snakes. She circled the courtyard to avoid being seen in the moonlight, ran up the long flight of stairs to the balcony, and stole cautiously along the wall to the nursery door.

17. THE HERO RETURNS. (Designation: ↓.)

The function comprises the return of the hero from quest to his home. Soonimaya involving in difficult quest, comes home secretly at night to nurse and soothes her hungry little son, Lakshman. After taking care of the kid she returns back to river before dawn as pledged to snakes that consented her to meet his son for three nights in return of respecting them.

18. THE HERO IS RECOGNIZED. (Designation: Q.)

Lakshman recognizes his real mother from the beginning. For this confirmation, Prince and tailor hide in the corner of the balcony, about midnight Soonimaya comes and climbs

up the balcony and reaches into nursery while Lakshman stops crying. Then Prince comes and peeks into the room and recognizes Soonimaya while nursing his son Lakshman.

19. THE FALSE HERO OR VILLAIN IS EXPOSED. (Designation: Ex.)

Prince caught the real Princess and asks the matter. Soonimaya then reveals the story and ask to take the leave as dawn is about to come. Meanwhile, Snakes kill the false princess while walking in the garden and drag her in the way to river. People shout in terror considering her Princess but soon they discover the real Princess standing beside the Prince in balcony.

20. THE VILLAIN IS PUNISHED. (Designation. U.)

The function depicts the punishment of the villain and his companions after the settlements of all the actions. Here, after the revelation of all the truth that how Soonimaya has been killed and thrown into the river, the wicked Stepmother is banished from the kingdom forever while her evil daughter, who claims to be a Princess and takes the identity of Soonimaya, also gets killed by snakes and punished by karma.

21. THE HERO IS MARRIED AND ASCENDS THE THRONE (Designation: W².)

According the Proppian nomenclature, this is the last function which after settling everything, gives the pleasures of happy ending. In the end, after the punishments of evil characters, the marriage is resumed. Propp states it the reunion of the couple as a result of a quest. Soonimaya reunites with her husband and son again (W²) and they live happily ever after in their kingdom.

4.2.1.2) The Distribution of Functions among Dramatis Personae

The configuration of the dramatist personae applicable to this folk narrative is as under.

1. Soonimaya is the victimized hero of the tale.
2. The wicked stepmother acts as villain as she struggles against the hero.
(Soonimaya)
3. The father, Mahan Singh, marries to the widow with two kids from there situation complicates.

4. Ants, snakes, vulture and the cubs of the tigress serve as the helpers and magical agents that provides their services.
5. Snakes in the river serve as donors.
6. The stepsister acts as false hero who takes Soonimaya's identity and becomes Princess.
7. Villagers perform as dispatcher who inform Mahan Singh about his daughter's death and also inform the King about golden pillar sprouted where Soonimaya was buried.
8. The Prince marries to Soonimaya.

TABLE 1

Propp's complete set of 'functions' in Soonimaya is summarized below.

A; Soonimaya's sequence, B; Designation of narratemes

A	B	Functions	Definition of Functions
0	A	Initial Situation	Mahan Singh and Dahn Jita live with their daughter in the valley of Neshee.
1	B	Abstention	Dahn Jita falls ill and died (β^2). Mahan Singh absents himself to join army and leaves home (β^1).
2	Γ	Interdiction	Interdiction addressed to Soonimaya by Stepmother to go out into the jungle to bring champa flower, tigress milk and water. (γ^2)
3	Δ	Violation	Soonimaya violates the interdiction by obeying her commands. (δ)
4	D	1st Donor function	The donors (snakes, ants, tigress' cubs and vulture) greet and interrogate Soonimaya to offer their services. (D^2)
5	E	Hero's reaction	Soonimaya responds all the donors politely. (E^2)
6	F	Receipt of Agent	Soonimaya acquires the services of magical (helpers) agents. (F^9)
7	G	Spatial Transference	Soonimaya flies through the air on the back of vulture. (G^1)
8	B	Mediation	Soonimaya's death news is dispatched to Mahan Singh (B^7). Soonimaya is allowed to go by snakes (B^6).
9	O	Unrecognized Arrival	Soonimaya reincarnated from the golden pillar in an unrecognized kingdom. (o^2)
10	E	Reconnaissance	Stepmother attempts to get information about newlywed Princess. (ϵ^3)
11	Z	Delivery	Stepmother finds out against reconnaissance, Princess is no other than Soonimaya. (ζ^{2-3})

12	η	Trickery	Stepsister attempts trickery to deceive Soonimaya by using persuasions. (η ¹)
13	Θ	Complicity	Soonimaya succumbs to stepsister's deception. (Θ ¹)
14	A	Villainy	Soonimaya to be thrown into the river.(A ¹⁰)
15	A	Lack	Stepsister desires to be a queen.(a ⁵)
16	L	Unfounded claims	Stepsister presents herself to be Princess Soonimaya. (L)
17	M	Difficult Task	Soonimaya is proposed to return to snake's cave before dawn after nursing her son secretly. (M)
18	↓	Return	Soonimya returns home secretly to nurse Lakshman.
19	Q	Recognition	Initially Lakshman, then Prince recognized the real Soonimaya.
20	Ex	Exposure	False hero gets exposed by Soonimya.
21	U	Punishment	Stepsister gets killed by snakes and stepmother is banished from kingdom.
22	W	Wedding	Marriage is resume; Soonimaya reunites with her son and Prince.(W ²)

4.2.2) Raja Rasalu

The folk narrative of Raja Rasalu illustrates the adventures of the life of a legendary hero and a continuation of the tale of his half-brother Puran Bhagat, the disciple of Gorakhnath, from whose blessings Raja Rasalu was born. Before the birth of Raja Rasalu, in the 2nd century Raja Salabhan as a king lived in subcontinent with his two wives Queen Ichhra and Queen Lona. (α) These subsequent lines posit the description of the Initial Situation of narrative that according to Propp, insight the opulence and tranquility of kingdom and family which later on trigger adversities. Despite of all the wealth and prosperity, they had no child to gladden their eyes. (α^6) It was a lack that could not be fulfilled without a descendent so after wept and prayed for long time at many shrines, a child was promised. (γ^1) Interdiction is addressed to the parents if violated they would have to see the serious outcomes. The initial narrateme plays vital role in the formation of the narrative as it correspond and triggers the other functions. Queen once inquired about child's fate from three Jogis who came to their gate for begging. The youngest of them predicted, the child would be a boy and live to be a great man. He also prophesied that for twelve years Queen and King must not look upon his face if the prophesy was ignored by either king or queen that would be surely dead. Therefore, when the little Prince was born into this world he was hidden in an underground palace with servants, nurses and everything else a King's son might yearn. The colt who was born at the same day was also sent with him. So the little Prince lived, far from the light, underground playing with his colt and parrot under the supervision of nurses who taught him everything a Prince supposed to know. For eleven long years, the young Rasalu remained contented underground talking with parrot and playing with colt in his prison-palace but at the beginning of twelfth year his heart leapt out at the enchanting sound of life came to him outside of the world. (δ) This prophesized Interdiction is violated at the age of twelve by the hero, Raja Rasalu. However, he decided to move out of the restricted place regardless of the prohibition of nurses who stopped him by saying to wait one more year. Therefore, he put on his arms, saddled his horse Bhaunr, rode out into the world, and dismounted near the river to wash himself and his clothes. Then he rode forth towards his father's kingdom, in the way he stopped near the well to have some rest. While resting, the young lad flung the stones on the earthen pitchers poised upon the heads of women who passed by him.

The drench women went to king, wailing to complain about the Prince who had broken the pitchers. The King instantly guessed it was young Rasalu who came out before time as the women told his appearance, the Prince was in shining armor with a parrot on his wrist and an Arab steed besides him. By reminding prophesy, King Salabhan did not send the guards to seize him instead he gave them iron and brass pitchers from treasury. On seeing the women returning, the young Prince laughed to himself and again pierced the metal vessels with his bow and pointed arrows. Then he mounted on his horse with pride of youth and rode to the palace where he greeted his father who in fear of his life, did not reply a single word by turning his back hastily. On this Prince Rasalu scornfully said in front of hall that he just came to greet the King not to harm him as he turned his back and this empire and power could not impress him so he would leave as he deserved worthier than this. In bitterness and anger he strode away while thinking that his parents had spurned him but when he heard his mother's voice, weeping for her son, thus her compassionate words soothed his heart and comforted him. She kept seeing his dust cloud from behind and said everything seemed dim and dark for a mother when his son was away. (↑) he departs from his own shelter on a quest, then young Prince strode out on his steed Bhaunr to make his fate with his parrot who were his companions since birth. Departure triggers another function spatial transference as a natural continuation shows the transference of the hero. "He travels on the ground or on water (G^2): on the back of a horse" (Propp 51)

(C) Raja Rasalu, being a seeker hero, decides upon counteraction when heard Raja Sarkap cuts off innocent people's head for amusement so he strode off to play chaupur with Raja Sarkap but as he started his journey there came a fierce storm of lightning and thunder so he found a graveyard to seek shelter where a headless corpse were lying and it was so lonesome that the corpse seemed him a company and he wished if it could talk to him in this dark night. At once the headless corpse arose beside him and conversed with him. (B^2)The corpse, being a dispatcher, dispatched the misfortune that once he was powerful king and led his life bravely but when he heard Raja Rasalu was going to play chaupur with King Sarkap he stopped him to give up this idea as he himself was Sarkap's brother and he knew all his ways as he cut off the heads of two to three men every day to amuse himself, once he couldn't find any men so he cut off his (corpse) head. However, if Raja Rasalu still determined to encounter King Sarkap so he must make the dice from the bones of the

graveyard as it would help to lose the virtue of King's dice otherwise he would win. So Rasalu carved a dice from the bones and put it into his pocket. Then by offering adieu he strode on his way to King, he came to a burning forest from where he heard a voice of tiny cricket who was begging him to save its life. **(D⁴⁻⁷.)** This is the first function of the donor that tested, interrogates and prepares the way for receiving the magical agent or the services of helper. **(E⁵⁻⁷)** Nevertheless, the hero reacts to action of the future donor positively, being tenderhearted Prince Rasalu turned towards the forest and snatched the cricket from fire, in gratitude the tiny creature pulled its feeler and gave it to him by saying if you ever in trouble put it in to fire and immediately it will come to his aid. Then he kept the hair and moved his way to King.

Raja Rasalu, when reached the city of King Sarkap, encountered the seventy maidens, the daughters of king. The youngest of all when saw the gallant fair Prince on his Arab steed, she prevented him to play chaupur and said to turn his back otherwise he would be dead soon. But the Prince Rasalu smilingly replied that he came here from far away to conquer and soon Sarkap rue on his arrival when he would hew his head then he would take forth the maiden with him as his bride. **(M)** The other sixty nine maidens, being jealous, gave him a task to separate hundred weight millet to hundred weight sand. **(F¹⁻⁹.)** The function of the future donor here reflected by the services performed with the help of magical agent. "An animal, for example, may either present its offspring or offer its services to the hero, making, as it were, a present of itself" (45). He then thought of cricket whom he liberated from fire, gave him its feeler which he could use for calling it. **(N)** In one night tiny crickets done this task. **(M)** On seeing this maidens set another difficult task, bidding him to swing them all. **(N)** Witty Prince asked them to swing in one go with his mighty bow consequently, they fell on the ground except the younger one who fell lastly on the top with no harm. Then he came to beat the seventy drums and gongs that he broke them all. **(ζ1)** The villain receives information about the gallant hero as the youngest daughter fled to King Sarkap and in great fright told him about the Prince who have completed all the tasks and broke the drums and gongs in his pride. **(A¹³)** The wicked Sarkap causes harm to his victim Raja Rasalu. Notwithstanding the boastful words, he was afraid in reality so he sent his slaves with poisonous fruits and sweetmeats which Rasalu refused and threw away as he was not there to be friend with him. In the evening he strode

forth to play chaupur with King Sarkap and saw a cat wondering restlessly as her kittens were stuck in unbaked pots in kiln which was just set alight and her children would be baked alive. Her words moved Rasalu's heart so he searched and liberated the kittens by purchasing the pots and restored the kittens to mother. She then gave one of the kitten to him in gratitude of his mercy as it would help him in trouble. He put it in his pocket and went forth to play chaupur with King Sarkap. (**H³**) The hero and villain joined in direct combat. "They play cards" (52). But before starting chaupur, King fixed his stakes; first game on his kingdom; second on the wealth of the whole world; third on his own head. Raja Rasalu, likewise staked on the first game, his arms; on the second, his steed; on the third, his own head. Now they started the game but Raja Rasalu forgot the warning of corpse and played with Sarkap's dice besides that Sarkap let loose Dhol Raja, his famous rat who upset the chaupur by running on the board in sly. So Rasalu lost his shining armour in the first game. In the second game, Dhol Raja once more upset the chaupur pieces, losing Raja Rasalu his faithful horse. Bhaunr, the steed who stood nearby, found voice, cried to his master, and recall him the warning. (**F¹⁻⁹**.) Raja Rasalu then recollected the dead man's cautioning and put out the dice made up of bones from his pocket and asked it's enough playing with Sarkap's dice now it's the turn of his dice. (**F¹⁻⁹**.) Meanwhile, the kitten in his pocket started struggling to come out and went to the place where Dhol Raja would come. The next game started, seeing Raja Rasalu winning called Dhol Raja but when the rat saw kitten on watch he didn't go further and Rasalu won his armor back then he won his second stake and took back his Arab steed. (**I³**) The villain Sarkap is defeated in the third and final game they played Sarkap first lost his kingdom on stake then his wealth and lastly his head. In the same time, a servant came to announce the birth of Sarkap's daughter which he order to kill as she was born in evil time and brought him bad luck. Raja Rasalu forbid the act and took his daughter with him as his would be bride and (**U neg.**) spared Sarkap's life as he solemnly vowed not to play chaupur for another's head. (**K¹⁰**.) As the liquidation of initial misfortune all the imprisoned captives were released. After twelve years, with the blossom of mango tree that was presented by Sarkap, Raja Rasalu married to Kokilan that he won from Sarkap in chaupur. (**W¹**) This function refers to the wedding of hero so he marries the heroine and ascends the throne after completing all the quests in the narrative.

4.2.2.1) The Functions of Dramatis Personae

INITIAL SITUATION (α)

The prosperity of the kingdom of Raja Salabhan has vividly illustrated by the signs of affluence and fortune where King and Queen Lona lived happily along with his subjects and infantry. This initial opulence and serenity triggers the other functions of the tale that assists the ensuing misfortune.

1. AN INTERDICTION IS ADDRESSED (γ^1)

The interdiction is given to Queen Lona when once she inquires child's fate from three Jogis who come to their gate for begging. The youngest of them predicts, the child would be a boy and live to be a great man. He also prophesied that for twelve years Queen and King must not look upon his face if the prophesy is ignored by either king or queen they will be surely dead.

2. THE INTERDICTION IS VIOLATED (δ)

The interdiction is violated by Prince Rasalu, thinking it nebulous and absurd. For eleven long years, the young Rasalu remained contented underground talking with parrot and playing with colt in his prison-palace but at the beginning of twelfth year his heart leap out at the enchanting sound of life come to him outside of the world. However, he decides to move out of the restricted place regardless of the prohibition of nurses who stop him by saying to wait one more year. Therefore, he puts on his arms, saddles his horse Bhaunr and rides out into the world.

3. ONE MEMBER OF A FAMILY DESIRES TO HAVE SOMETHING.

(Designation: a^6 .)

After being confined for twelve years, young Prince desires to feel the captivating beauty of the outside world and freedom from the underground prison like palace where he could not even meet his parents so, when he gets mature enough he determines to break this nebulous prophesy to achieve independence. (a^6)

Secondly, despite of opulence, King and Queen Lona lack any descendent and they desire to have a child to gladden their eyes for that they wept and worshipped many a shrines. (a¹)

4. THE HERO LEAVES HOME. (Designation: ↑.)

Prince Rasalu, breaking the shackles of prophesy, mounts on his horse with pride of youth and rides towards the palace, greets his father who in fear of his life, does not reply a single word by turning his back hastily. On this he scornfully utters in front of hall that he just came to greet the King not to harm him as he turned his back and this empire and power could not impress him so he leaves as he deserves worthier than this. In bitterness and anger he strides away while thinking that his parents had spurned him so he departs from his father's kingdom to make his fortune.

5. THE HERO IS TRANSFERRED OR LED TO THE WHEREABOUTS OF AN OBJECT OF SEARCH. (Designation: G.)

The function represents the spatial transference of the hero between two kingdoms for an object of search or on a quest. In the narrative, Raja Rasalu travels on the back of his steed Bhaunr with his parrot to make his fate. This spatial transference depicts the continuation of the preceding narrateme as the object of search is on another kingdom so he leaves his father's realm. (G²)

6. THE SEEKER AGREES TO OR DECIDES UPON COUNTERACTION. (Designation: C.)

The function comprises the beginning of the counteraction and resulted in the action of prior incidents. Here, Raja Rasalu when hears about Raja Sarkap that he cuts heads just to amuse himself then he determines to teach him a lesson and decides upon counteraction that he no more kills innocent people.

7. MISFORTUNE IS MADE KNOWN; THE HERO IS APPROACHED WITH A REQUEST OR COMMAND; HE IS ALLOWED TO GO OR HE IS DISPATCHED. (Designation: B².)

The misfortune is dispatched by the headless corpse when resolute Prince Rasalu takes shelter in graveyard from the fierce storm and lightning then at once the headless corpse

arose beside him and converse with him. The corpse when hears Raja Rasalu is going to play chaupur with King Sarkap he stopped him to give up this idea as he himself was Sarkap's brother and he knows all his ways as he cut off the heads of two to three men every day to amuse himself, once he couldn't find any men so he cut off his (corpse) head. However, if Raja Rasalu still determined to encounter King Sarkap so he must make the dice from the bones of the graveyard as it would help to lose the virtue of King's dice otherwise he would win.

8. THE HERO IS TESTED, INTERROGATED, ATTACKED, ETC., WHICH PREPARES THE WAY FOR HIS RECEIVING EITHER A MAGICAL AGENT OR HELPER. (Definition: the first function of the donor. Designation: D⁵⁻⁷.)

Raja Rasalu hears a voice of tiny cricket who approaches him with a request of mercy to save its life while passing by a burning forest on his way to king, after offering adieu from the dead man.

In the evening Rasalu strides forth to play chaupur with King Sarkap and sees a cat wondering restlessly she requests him to save her kittens as they were stuck in unbaked pots in kiln which was just set alight and her children would be baked alive.(D⁷)

9. THE HERO REACTS TO THE ACTIONS OF THE FUTURE DONOR. (Definition: the hero's reaction. Designation: E⁵⁻⁷.)

In the majority of instances, the reaction is either positive or negative

Being tenderhearted, Prince Rasalu turns towards the forest and snatch the cricket from fire, in gratitude the tiny creature pulls out its feeler and gives it to him by saying if you ever in trouble put it in to fire and immediately it will come to his aid. Then he keeps the hair and moved his way to King.

Her words moved Rasalu's heart so he searched and liberated the kittens by purchasing the pots and restored the kittens to mother. She then gave one of the kitten to him in gratitude of his mercy as it would help him in trouble.

10. THE HERO ACQUIRES THE USE OF A MAGICAL AGENT. (Definition: provision or receipt of a magical agent. Designation: F¹⁻⁹.)

The tiny cricket, little kitten and the dice made up of bones serves as a magical agents in the narrative. Prop has mentioned that animals and birds render the services of magical agent to provide assistance to hero. Raja Rasalu acquires the services of tiny cricket in a task given by seventy maidens of the separation of hundred weight millet and sand that little cricket completes in one night. The other helper that gives its services is the small kitten which was rescued from the potter's kiln by Rasalu himself. The kitten averts the Dhol Raja from upsetting the chaupur pieces on sly in the game of Raja Sarkap and Rasalu. Thirdly, the dice crafted from bones possesses some magical powers that helps Raja Rasalu to win chaupur from Raja Sarkap.

11. THE HERO, UNRECOGNIZED, ARRIVES HOME OR IN ANOTHER COUNTRY. (Designation: o.)

The function reflects the unrecognized arrival of the hero in another country for work or to solve the quest. The folklore depicts that Raja Rasalu arrives in the realm of Sarkap to teach him lesson for chopping off the heads on innocent people therefore informs his daughters about his unrecognized arrival. (o²)

12. A DIFFICULT TASK IS PROPOSED TO THE HERO. (Designation: M.)

The gallant Raja Rasalu on reaching the Sarkap' city, encounters the seventy maidens. On interrogation, he tells he is here to conquer and hew their father's head and would take forth a maiden as bride. The other sixty nine maidens, being jealous, give him a task to separate hundred weight millet to hundred weight sand. He then be thought of cricket whom he liberated from fire. In one night tiny crickets done this task. On seeing this maidens set another task, bidding him to swing them all. Witty Prince asks them to swing in one go with his mighty bow consequently, they fall on the ground except the younger one who falls lastly on the top with no harm. Then he comes to beat the seventy drums and gongs that he breaks them all.

13. THE TASK IS RESOLVED. (Designation: N.)

Raja Rasalu completed the task of separating the hundred weight millet and sand with the help of tiny cricket. He thought of cricket whom he liberated from fire. In one night tiny crickets done this task. In the same way he resolved the other task of swinging the all seventy maidens which he has done it with one go with his mighty bow and arrow.

**14. THE VILLAIN RECEIVES INFORMATION ABOUT HIS VICTIM.
(Designation: ζ^3)**

The youngest of the seventy maidens flees to King Sarkap and in great fright tells him about the gallant Prince Rasalu who has completed the task in just one night of the separation of hundred weight millet and sand. Furthermore, he swung all the seventy maidens in one go with his mighty bow and arrow. He also broke the drums and gongs in his pride.

**15. THE VILLAIN CAUSES HARM OR INJURY TO A MEMBER OF A
FAMILY. (Designation: A¹³.)**

King Sarkap, notwithstanding the boastful words, was in fact afraid in reality so he sends his slaves with poisonous fruits and sweetmeats to Rasalu to show him a message of friendship and peace which Rasalu refuses and throws away by saying, he was not there to be friend with him.

**16. THE HERO AND THE VILLAIN JOIN IN DIRECT COMBAT.
(Designation: H³.)**

Raja Rasalu and King Sarkap encounter each other to play chaupur but before starting, King fixes his stakes; first game on his kingdom; second on the wealth of the whole world; third on his own head. Raja Rasalu, likewise stakes on the first game, his arms; on the second, his steed; on the third, his own head.

17. THE VILLAIN IS DEFEATED. (Designation: I³.)

The chaupur game is started, Raja Rasalu forgetting the warning of corpse, plays with Sarkap's dice besides that Sarkap lets loose Dhol Raja, his famous rat who upsets the chaupur by running on the board in sly. So Rasalu loses his shining armour in the first

game. In the second game, Dhol Raja once more upset the chaupur pieces, losing Raja Rasalu his faithful horse. Raja Rasalu then recollected the dead man's cautioning and puts out the dice made up of bones from his pocket and plays with it. Meanwhile, the kitten in his pocket starts struggling to come out and goes to the place where Dhol Raja would come. In the next game, seeing Raja Rasalu winning called Dhol Raja but when the rat sees kitten on watch he doesn't go further and Rasalu wins his armor back then he wins his second stake and takes back his Arab steed. Sarkap is badly defeated in the third and final game they play, he first loses his kingdom on stake then his wealth and lastly his head.

18. THE INITIAL MISFORTUNE OR LACK IS LIQUIDATED. (Designation: K¹⁰.)

This function, together with villainy (A), constitutes a pair. The narrative reaches its peak in this function. The initial Lack or misfortune is liquidated in the way when Raja Rasalu comes out of underground palace regardless of the prohibition of nurses and servants and strides forth to make his fortune. Furthermore, he knows the worth of freedom as he himself spent twelve years in prison-palace so he asks Raja Sarkap to release all the captives he had enslaved and pledge not to hew anyone's head for chaupur.

19. THE VILLAIN IS PUNISHED. (Designation. U neg.)

The compassionate Prince Rasalu rather hewing off his head, spares Sarkap's life as he solemnly vows not to play chaupur for another's head. Propp remarks that in some cases parallel to antagonist's punishment, "we have a magnanimous pardon (U neg.)"(Propp 63)

20. THE HERO IS MARRIED AND ASCENDS THE THRONE. (Designation: W¹.)

The king Sarkap, hewed many heads, now lost his own head and gets defeated by the hands of Raja Rasalu in the game of chaupur. In the same time, a servant comes to announce the birth of Sarkap's daughter which he orders to kill as she was born in evil time and brought him bad luck. Raja Rasalu forbids the act and took his daughter with him as his would be bride. After twelve years, with the blossom of mango tree that was presented by Sarkap, Raja Rasalu marries to Kokilan, the little girl that he won from Sarkap in chaupur.

4.2.2.2) The Distribution of Functions among Dramatis Personae

The configuration of the dramatist personae applicable to this folk narrative is as under.

1. The hero, Raja Rasalu, sets out on a quest to play chaupur with the villain.
2. The villain, King Sarkap struggles against Raja Rasalu and tries to kill him.
3. King Salhaban acts as a father of the hero.
4. The tiny cricket and kitten serve as (magical) helpers that perform the task given by Raja Rasalu and help him in the quest.
5. The cat serves as a donor who gives her kitten to Raja Rasalu that he rescued from kiln.
6. The corpse acts as a dispatcher who makes the lack known and informs Raja Rasalu about Sarkap.
7. Little Kokilan, as a Princess who marries Raja Rasalu after twelve years.
8. There is no false hero/antihero in the folklore.

TABLE 2

Propp's complete set of 'functions' in Raja Rasalu is summarized below.

A; Raja Rasalu's sequence, B; Designations

A	B	Functions	Definition of Functions
0	α	Initial Situation	Raja Salabhan as a king lives in the subcontinent with his two wives Queen Ichhra and Queen Lona.
1	a	Lack	Despite of all the opulence, they had no child to gladden their eyes.(a ⁶)
2	γ	Interdiction	Parents are prophesized by Jogis, not to look upon son's face for tweleve years if ignored they would surely be dead. (γ^1)
3	δ	Violation	Young Rasalu violates the interdiction by leaving the underground palace.(δ)
4	\uparrow	Departure	Rasalu departs from his father's kingdom to make his fortune. (\uparrow)
5	G	Spatial Transference	Rasalu travels on the back of his steed towards Sarkap's territory to play chaupur. (G ²)
6	C	Counteraction	Rasalu decides upon counteraction to defeat Sarkap in Chaupur. (C)
7	B	Mediation	The corpse dispatches the misfortune to Rasalu. (B ²)
8	D	1st Donor function	The donors (cricket and cat) approach Rasalu with a request for mercy (D ⁵) and for rendering assistance. (D ⁷)
9	E	Hero's reaction	Rasalu corresponds to donor's request politely to render services (E ⁷) and shows mercy to suppliant. (E ⁵)
10	F	Provision of Agent	Rasalu acquires magical (helpers) agents in the form of kitten, cricket's feeler and dice. (F ⁹)
11	O	Unrecognized Arrival	Rasalu arrives in Sarkap's kingdom to play chaupur. (o ²)

12	M	Difficult Task	Rasalu is proposed to separate the hundred weight millet and sand in one night and swing all the seventy maidens.
13	N	Solution	Rasalu resolved the task with the help of tiny cricket.
14	ζ	Delivery	Sarkap gets information about gallant Rasalu by maidens. (ζ ³)
15	A	Villainy	Sarkap attempts trickery to kill Rasalu as order to send him poisonous fruits. (A ¹³)
16	H	Struggle	Rasalu and Sarkap join in direct combat to play chaupur.(H ³)
17	I	Victory	Sarkap is defeated in the game of chaupur. (I ³)
18	K	Liquidation	Sarkap pledges not to hew anyone's head for chaupur and releases all the captives. (K ¹⁰)
19	U	Punishment	Rasalu spares Sarkap's life and pardons him. (U neg.)
20	W	Wedding	Rasalu marries Sarkap's daughter, Kokilan.(W ¹)

4.2.3) *Sinhabahu*

Propp elucidates, a narrative generally begins with initial situation that insights the description of the initial events with the introductions of the family members. The serene atmosphere reflects the affluence that contrasts the ensuing turmoil and misfortune. (α) As in this mythology of Sinhabahu the initial situation of the narrative is described with a beautiful daughter, Supadevi, of the King of Vanga in the lands of Vanga. (γ^1) The next function of Interdiction is addressed here in the form of a prophecy which has been given by some fortune tellers that the Princess would one day be abducted by a lion. (δ) Thus by considering it vague interdiction is violated as both the functions correspond one another. There is always a violation of the Interdiction as one day the Princess goes out, riding in her carriage nearby Lala kingdom, a lion attacked and abducted the Princess. (A^1 .) An act of villainy is performed by villain lion that causes harm to Supadevi and after abduction he hid the Princess in some cave of anonymous lands and blocked the mouth of cave with a giant rock. The King tried numerous efforts to find and bring the princess back but all in vain. (O^1 .) The acts of villainy triggers complicity another function, victim Supadevi submits to her enemy. Years later when all the hopes to escape have downed to drain, Princess accepted her life with lion and after few years, she gave birth to twins. A daughter, Sinhasivali and a son whose hands bears a resemblance to the paws of a lion, Sinhabahu.

(B^4 .) Misfortune is made known by Princess Supadevi because when the kids grew older, they asked the mother about their imprisonment that why they were living in a cave like prisoners then the mother revealed the truth that what had happened and how she was abducted by the Lion many years ago. (C .) Grieved by her mother's fate, Sinhabahu decided upon counteraction and resolved to get themselves free therefore got determined to break the entrance of cave. When one day the Lion had left out to hunt for food, Sinhabahu pushed the giant rock and got themselves free to escape from prison with his mother and sister. (K^{10} .) The initial misfortune is liquidated as the king has got elevated to see the long lost Princess alive and return, so the celebrations were made on their arrival in the whole country of Lala. (\downarrow) "Sometimes return has the nature of fleeing" (Propp.56). But when the lion returned back to find out the Princess and kids were missing he got outraged. (ζ^2) The delivery of information to villain about his victim the kind is "an inverted

or other form of information-gathering evokes a corresponding answer” (29). **(Pr.)** Outrageous Lion pursuits to bring them back by attacking and scaring the people of Lala. **(M)** A difficult task is proposed to hero as “Test of strength” or “of defeating an amazon, or a rival, is given to the hero” (61). Therefore, the King of Lala requested Sinhabahu to stop his father, Lion. **(H¹)** Sinhabahu (hero) and lion (villain) joined in direct combat but the encounter of father and son happened to be disastrous as Sinhabahu pierced the heart of his own father with an arrow accidently, killed him. **(I¹)** the lion got defeated by his own son.

(W¹) According to Propp, in the last function of the narrative the hero is rewarded, marries and ascends the throne. As the king of Kingdom Lala rewarded Sinhabahu for his heroic deeds and ordered to build a city, named ‘Sinhapura’ for him and crowned him as the king of this city. Years went by and Sinhabahu got married and became a father of a son, Vijaya. His son Vijaya was very mischievous from his early childhood but his roguery were increasing day by day. As he grew older, he started sitting in the company of unsuitable persons and every so often people started complaining Sinhabahu for his trouble causing behavior. All this left Sinhabahu with no choice except to banish his son from Sinhapura. Prince Vijaya was ordered to leave the country with his seven hundred friends, for this they were provided a ship, on it they sailed several days and reached the land of Lanka.

On reaching the land of Lanka, Prince Vijaya encountered a female devil named kuveni, with whom Prince got married after the initial animosity. Afterwards, they had two children; a daughter and a son. Within few years Prince Vijaya subdued the devils and demons of all the Island of Lanka and appeared as a most responsible and resolute King who ruled wisely and justly by giving up his early roguery and playful life.

4.2.3.1. The Functions of Dramatis Personae

INITIAL SITUATION (α)

The introduction of the dramatis persona has presented initially in serenity that will be served as the contrasting background of the story. The King of Vanga is introduced who lives with his beautiful daughter, Princess Supadevi, in the country of Lala.

1. AN INTERDICTION IS ADDRESSED (γ^1)

The function of interdiction corresponds the proceeding function as both are interlinked. Here, in the narrative interdiction is addressed in the form of prophecy. The prophecy, about Princess Supadevi's abduction, was given by some fortunetellers that she would be kidnapped one day by a Lion so she is warned or interdicted not to go outside and should always remain in the custody of guards.

2. THE INTERDICTION IS VIOLATED (δ)

As both the functions corresponds each other so by the occurrence of one the other also takes place. The fulfillment of interdiction always leads to violation. As in the tale, one day when Princess Supadevi goes out to visit the country of Lala and riding in her carriage, thus, by violating the interdiction she gets abducted by the Lion who hides her into the cave of some far off lands.

3. THE VILLAIN CAUSES HARM TO A MEMBER OF A FAMILY. (Designation: A¹.)

The function villainy reflects the harm causes to hero or the member of his family by action of villain. Here, this act of shame has been performed by an evil Lion in the tale who attacks and abducts the beautiful Princess Supadevi of Vanga and takes her into a far off cave and block the cave with huge giant rock so that she could not escape.

4. THE VICTIM SUBMITS TO DECEPTION AND UNWITTINGLY HELPS HIS ENEMY. (Designation: 0¹.)

The function complicity resulted by the submission of the hero to villains' trickery and deception. The complicity causes Princess Supadevi to accept the subordination of Lion when all her hopes to escape fails. She also agrees to all of the Lion's persuasions and submits. According to Propp, the function is mentioned in this regards "the hero agrees to all of the villain's persuasions" (Propp 30)

**5. MISFORTUNE IS MADE KNOWN; THE HERO IS DISPATCHED.
(Designation: B⁴)**

The function mediation manifests the connective incidents as it states the misfortune causes to hero or his family member further the hero is dispatched about misfortune so approached with a request or command to assist. In the tale, Princess Supadevi's son and daughter, Sinhabahu and Sinhavisali, inquire from their mother about the imprisonment. Princess then tells them about the misfortune that how she would live with her father in the land of Vanga and what had happened one day when she was riding in her carriage in the country of Lala she got abducted by their father, Lion.

**6. THE SEEKER AGREES TO OR DECIDES UPON COUNTERACTION.
(Designation: C.)**

The function shows the beginning of counteraction. The seeker hero agrees upon counteraction after dispatching the misfortune. Grieved by her mother's fate, Sinhabahu resolved to get themselves free therefore got determined to break the entrance of cave. When one day the Lion had left out to hunt for food, Sinhabahu pushed the giant rock and got themselves free to escape from prison with his mother and sister.

7. ONE OF THE MEMBERS OF A FAMILY ABSENTS HIMSELF FROM HOME. (Designation: p.)

This function represents the absentation of a family member as he absents himself from home for work, trade, and journey or into the forest. In the same way, two types of absentation occurs in the folklore, firstly, the lion one day leaves out into the jungle to hunt for food. Secondly, Supadevi absents herself from home to visit the country of Lala.

8. THE HERO LEAVES HOME. (Designation: f.)

After the absentation of lion, Sinhabahu succeeds in pushing the giant rock out of cave and gets Supadevi and Sinasivali free from the prison. The departure of the hero is represented as Sinahbahu, the hero, and Sinasivali first time leave their home.

9. THE INITIAL MISFORTUNE OR LACK IS LIQUIDATED. (Designation: K¹⁰.)

Sinhabahu gets to have his mother and sister escaped from the life of prisoner and takes them to king of the country of Lala. The function is defined as “A captive is freed (K¹⁰)” (Propp 55). The king gets elevated to see the long lost Princess alive and return, so the celebrations are made on their arrival in the whole country of Lala.

10. THE HERO RETURNS. (Designation: (↓.)

According to Propp the function return has the nature of fleeing as well. In the narrative, the action of return has been caused by the rendering of Sinhabahu. He made her mother and sister escaped from the cave. In this way, Princess Supadevi returns back home from the imprisonment of Lion to the country of Lala with her twin children; Sinhabahu and Sinasivali.

11. THE VILLAIN RECEIVES INFORMATION ABOUT HIS VICTIM. (Designation: ζ²)

The delivery of information about the victim is the consequence of the prior function. Here, the function absentation triggers this function from which the prior actions of departure, liquidation and return take place. After coming back to hunt, Lion sees his family missing from cave, he gets outraged. The information lion receives about his family is an inverted kind which evokes the corresponding answer.

12. THE HERO, UNRECOGNIZED, ARRIVES HOME OR IN ANOTHER COUNTRY. (Designation: o².)

Sinhabahu and his sister, Sinasivali, arrives at some unrecognized court of king of Vanga with Supadevi. According to Propp, the protagonist comes home or another country. Here, in the narrative (Sinhabahu) “He arrives at the court of some king” (P 60). For Sinhabahu the land of Lala is an unknown place yet familiar because of his mother Princess Supadevi.

13. THE HERO IS PURSUED. (Definition: pursuit, chase. Designation: Pr.)

After inverted delivery about his family, Lion gets outraged and sets forth towards the Lala country to rescue and bring back his family by scaring and killing people. As all the

functions works in relation to the other components similarly the structural elements of the tale also act by the correlation of one another. This function pursuit or chase is also triggered by prior function delivery.

14. A DIFFICULT TASK IS PROPOSED TO THE HERO. (Designation: M.)

The function difficult task, generally, involves a sort of test to interrogate the mental and physical strength of the hero therefore a difficult task is given to hero which should be completed in limited time. Here, Sinhabahu is not proposed to resolve the difficult task in fact he is approached by the King to save the people of Lala Kingdom from outrageous Lion who killed everyone came across while pursuing Princess Supadevi and Sinasivali.

15. THE HERO AND THE VILLAIN JOIN IN DIRECT COMBAT. (Definition: struggle. Designation: H¹.)

After coming back to hunt, Lion sees his family missing from cave, he gets outraged. While scaring and killing the people he comes to the country of Lala to rescue his family but the aftermath comes on the contrary, very disastrous and fatal. Therefore, the King of Lala requests Sinhabahu to stop his father, Lion. Sinhabahu then agrees to stop him and they both join in direct combat to fight for their own right.

16. THE VILLAIN IS DEFEATED. (Designation: I¹.)

This function manifest the defeat of the villain by the hands of hero so the function is depicted as victory. Both the actions defeat and victory are reflected as disastrous in the narrative. The encounter of father and son happens to be catastrophic as Sinhabahu pierces the heart of his own father with an arrow accidently and kills Lion. In this way the Lion got defeated by his own son.

17. THE VILLAIN IS PUNISHED. (Designation. U.)

In response to the preceding events of catastrophic combat between the lion and Sinhabahu triggers this consequences. The magnitude of these actions brings the misfortune to the lion. The combat between Sinhabahu and Lion brings about fatal consequences as Sinhabahu kills Lion. Propp defines it as “the villain is shot” (Propp 63)

18. THE TASK IS RESOLVED. (Designation: N.)

The prior function difficult task triggers this function as the solution of task leads to the fulfillment of desired outcomes. By the command of the King of Lala, Sinhabahu joins in the combat with his own father but unfortunately killing the lion he resolves the task. The action of saving Lala's people by stopping Lion's attack leads to the solution. The occurrence of the solution of the task corresponds the form and accomplishment of it.

19. THE HERO IS MARRIED AND ASCENDS THE THRONE (Designation: W¹.)

The function wedding not only depicts the matrimonial ceremony but also illustrates the celebrations and festivities of the kingdom as the hero ascends the throne. Here, at the end of the tale, the king of Lala rewards Sinhabahu for his heroic deeds and offers him to ascend the throne but he refuses it then the king ordered to build a city, named "Sinhapura" for him and crowned him as the king of this city. Years went by, Sinhabahu got married and became a father of a son, Vijaya.

4.2.3.2) The Distribution of Functions among Dramatis Personae

The configuration of the dramatist personae applicable to this folk narrative is as under.

1. Sinhabahu acts as a hero.
2. Lion as a villain, struggles against hero and abducts the Princess.
3. Suppadevi as the Princess of Lala Kingdom.
4. King of Lala country as the father.
5. Suppadevi serves as a dispatcher who informs Sinhabahu about her abduction.
6. Sinhabahu also serves as helper who saves the Kingdom.
7. There is no false hero and donor in the tale.

TABLE 3

Propp's complete set of 'functions' in Sinhabahu is summarized below.

A; Sinhabahu's sequence, B; Designations

A	B	Functions	Definition of Functions
0	A	Initial Situation	Princess Supadevi, the daughter of King Vanga, lives in Lala Kingdom.
1	Γ	Interdiction	Interdiction of abduction is prophesized by fortunetellers that one day Supadevi would be abducted by a lion. (γ^1)
2	Δ	Violation	Supadevi violates the interdiction by considering it vague leaves the palace. (δ)
3	A	Villainy	Lion abducts Supadevi (A^1), hides her in a cave and later marries her. (A^{16})
4	0	Complicity	Years later Supadevi submits and accepts her life with lion and gives birth to twins. (o^1)
5	B	Mediation	Supadevi dispatches the kids about her abduction. (B^4)
6	C	Counteraction	Sinhabahu decides upon counteraction and pushes the giant rock on the cave to get themselves free and escape from prison.
7	B	Absentation	Lion absents himself from the cave to hunt for food.
8	↑	Departure	Sinhabahu departs from his father's kingdom with his mother and sister. (\uparrow)
9	K	Liquidation	Supadevi and her kids are free. (K^{10})
10	↓	Return	Princess Supadevi returns back to Lala Kingdom with her kids. (\downarrow)
11	ζ	Delivery	Lion finds out his family is missing. (ζ^2)

12	O	Unrecognized Arrival	Sinhabahu and Sinhasivali arrives in another country in the court of King of Vanga. (o ²)
13	Pr	Pursuit	Lion in rage chase them by scaring the people of Lala.(Pr ⁶)
14	M	Difficult Task	Sinhabahu is approached to stop his father, lion.
15	H	Struggle	Sinhabahu and lion join in direct combat.
16	I	Victory	Catastrophic encounter of father and son ends at the defeat of lion. (I ¹)
17	U	Punishment	Lion is killed by his own son.
18	N	Solution	Sinhabahu resolved the task.
19	W	Wedding	Sinhabahu is rewarded with throne.(W ₃)

4.2.4) *Doñ Hiyalā and Alifulu*

The narrative begins with the foremost constituent of Proppian nomenclature, initial situation, which provides the enumeration of family members with their details that triggers other functions of the narrative. Generally preliminary tranquility contrasts the impending turmoil. (**α**) The initial situation here illustrates the description of a beautiful lady Aisha in the north of the Maldives who got married to a prosperous trader named, Musa Maliku. The couple settled on the Island of Buruni to spread the husband's business. The affluence and prosperity of the family is reflected by these events. (**a**) Despite of their fortune, they were not happy as their six children had died soon after birth and now on the time of the birth of seventh child Aisha was frightened with fear and sorrow. Moreover, the previous midwife was also at far of Island so another younger one was called who got surprised by the prodigious beauty of born girl. (**γ¹**) The next function presents the interdiction as Musa Maliku got alarmed when he saw the child and he understood that how the old midwife, offended of the breathtaking beauty of girls, and had killed the six children. Now he was aware of the upcoming dangers to the new born girl therefore he addressed the interdiction to the new midwife and prevented her not to tell anyone about this child. She agreed to tell everyone the false news of the birth of dead child on the price of large amount of gold. The couple decided to hide her daughter underground from the sight of people to avoid the dangers. For that they kept a trustworthy woman guard to protect the girl, not any outsider was allowed there except her parents. They kept the girl concealed in the darkness of the four walls, without sunshine just in the light of oil lamp. So the girl was named as Doñ Hiyalā.

A few years later, there was a young goldsmith Alifulu who was the native of Hulu deli Island migrated to Buruni. (**σ¹**) Propp regarded it as unrecognized arrival; hero arrives in another unrecognized place to a goldsmith, tailor or shoemaker. A spirit told him in the dream that he would find his future wife there. He had an awful experience of love in his own Island where a proud beautiful maiden tried to kill him with sorcery when she couldn't find her feelings reciprocated. So Alifulu came to this Island to find true love. However, the girls of this Island really liked him and admired his skills of jewelry making. The news of his artistry reached to the ears of Musa Maliku and he invited Alifulu at his home. Mliku

received him with great curtesy and ordered to serve best meals to guest. But Alifulu did not find any food according to his taste. Maliku got upset on it and went underground to his daughter and asked her to prepare some good food for the guest for the sake of the honor of his house. She knew the purpose of Alifulu's arrival as he wanted to see her glimpse so she got annoyed and prepared spoiled rice with a lot of salt, served with moldy fish sauce and dried tuna as hard as wood. On the contrary to her expectations, Alifulu ate all the food by emptying the dishes and said he had never eaten such an amazing food in his entire life, Hiyala got impressed by this behavior. One day Hiyala requested her father to have gold bangles for her and he agreed to fulfill her desire so he went to Alifulu's shop to ask for the bangles and roughly told Hiyala's size by making the circle from hands.

(M) Difficult task is proposed to Alifulu without the accurate measurements then he made the bangles which were very large the way up to the shoulders so Maliku returned the bangles and asked to make smaller. This time he made too smaller to fit her. Maliku again went to him and asked him to make a bit bigger but Alifulu replied he cannot make the right one without seeing the arm of lady. On this Maliku told him his daughter has wounds of scabies so can't show it to you. But Alifulu refused to make any other therefore Maliku agreed to show her after a lot of discussion. Hiyala's arms were shown to Alifulu through long curtains, he got taken aback by such beautiful hands and easily could realize her beauty. (N) He went back and delivered the bangle of exact size on the same evening. (Q) After the completion of this task Hiyala acknowledged Alifulu his hero. "The hero is also recognized by his accomplishment of a difficult task" (Propp 62). (δ) Thus, the interdiction is violated by Hiyala herself as one day before dawn, she came out of her house first time and went to Alifulu's shop, when she woke him up he got surprised and overwhelmed with her beauty and promised to marry her. Later that day, Alifulu found her father outside and asked him that if he would marry her daughter to him. Maliku got shocked to listen this and came back home and told his wife that the time of happiness and peace has over as the treasure they were hiding has discovered by this man. After listening all Maliku's wife ventured that indeed Alifulu was hardworking, courteous and perfect match for their daughter. They agreed and asked Alifulu to come tonight with two witnesses but the wedding ceremony would be performed in secret. Aisha was not happy for her only daughter's marriage in such haste. However, Alifulu and Hiyala got married.

(η^3 .) Propp's function trickery is performed by fagiru in the tale to take the possession of Alifulu's belongings that was his wife. One day Alifulu while coming back from fishing saw a trading ship entering into Buruni's lagoon from northern atoll, dropping the anchors off to island, a man slipped from deck and fell into the water. The man was just pretending to be drowned but Alifulu jumped and rescued him. Then asked where did he come from? The stranger told him he was from Laimagu and was blind since birth and came to this island for treatment. (θ) The previous function trickery triggers complicity as the Alifulu submits to fagiru's deception and unwittingly helps him. Alifulu moved by his pitiful story and considering him harmless he brought the stranger at home into the secret room where no one was allowed before. Hiyala got alarmed about the stranger through her intuition. Her fear was right because that Laimagu Fagiru had seen her in his dream earlier and he had a wicked plan to get profit by discovering the longstanding concealed secret and he wanted to reveal about the prodigious beauty of Hiyala to the Radun (king). Hiyala several times tried to convince Alifulu that this stranger is not blind and it would bring some disaster to us but he quietened her by saying he himself has seen him drowning in the water and rescued him. One day Alifulu asked Hiyala to grind a special eye ointment for the guest as Hiyala was not happy on the devious guest she ground charcoal, glass and chilies instead. When Alifulu smeared the mixture in Fagiru's eyes he howled and shook out. Hiyala got happy to see him suffering and thought he would leave but after this painful experience he was still staying there.

(ϵ^1) Propp then posits villain afterward makes an attempt at Reconnaissance which result in delivery (ζ^1) the next function, to receive his victim's information. One morning, when Alifulu was at work and Hiyala was in pool for bath. Fagiru set the kitchen on fire and hid somewhere to see her. When she saw the flames, she called her father and old woman to extinguish the fire. Later that day when Alifulu came home she told him about the ruined kitchen from fire whom undoubtedly burnt by the guest. But he ignored the idea. Then after taking the secret of Hiyala's majestic beauty, Fagiru took leave and returned back to Male' and went straight to royal palace to audience with Radun and he demanded to be left alone with him. The King admonished him to be heavily punished if the news would be false. But when Fagiru told him that there was a young lady on the Island of Buruni whose beauty was a true wonder and he further said he himself has seen her beauty with

his own eyes, she was a Faymini (Padmini), a rare kind of woman and the King was so fortunate that after many generation Faymini appeared in his reign. Upon listening this the King's face lit up and asked Fagiru to give the detail description of young lady. Then the King ordered his commanders to prepare the ship immediately as they would sail toward the south on Buruni Island. After two days, they reached at Buruni lagoon, anchored the ship and the king went straight to Hiyala's house. By finding her alone, the monarch tried to impress the lady with his expensive regal robes, charms, wit and speech but Hiyala completely ignored him.

(A¹⁻¹³) The acts of villany that cause harm to Alifulu and abduct Hiyala, are performed by Radun as Alifulu returned back home, the King ordered him to divorce his wife instantly but the young man refused fearlessly. On this the King became outrageous and ordered the mob to lynch Alifulu. He was savagely beaten for a long time and left him into the jungle considering him dead. Meanwhile, the King grasped Hiyala who was yelling and pulling away from him. The King ordered Mudimu to marry them at once there and then but Mudimu was in quandary as the condition of legal marriage was not present there but frightened by the King's wrath he gave Hiyala in marriage of Radun by saying "Nu kiyā ranaka', nu dē valīyaka', mīhegge hagge' Manikufāna kāivenī koh' dīfīn." ("Without the legal stipulations, I give your majesty in marriage a woman legally belonging to another man."). Then Hiyala was forcefully taken away to the royal ship while screamed, yelled and cried. Soon they set forth on board to leave Buruni's lagoon. (B³) This function, mediation, connects the previous one as the misfortune is made known, hero is approached and dispatched. Maliku, Aisha and old woman went to search for Alifulu and found him deeply wounded like a corpse. They took him home and looked after him for months to heal up but internally he was still injured as Hiyala was far away from him.

(F⁹.) Here the time comes for the provision of Proppian magical agent where Alifulu, the hero, acquired the use of magical helper. "It often happens that various magical creatures, without any warning, suddenly appear or are met on the way and offer their services and are accepted as helpers" (Propp 45) A white crow followed the King's ship who was carrying messages between the two lovers Buruni to capital. In this way Hiyala got to know about Alifulu who was alive and healed up. Now Alifulu could stand on feet

and was feeling strong so **(C.)** he decided upon counteraction and would retaliate against Radun to rescue Hiyala, for this he repaired his boat that took many days. On the other hand, the King was very proud to have a very beautiful wife and he had her paraded through the Male' so his rivals could see her. For having her attention and to win her heart, he always treated her courteously with all the gifts but she ignored all. Despite all comforts and luxury life she was deeply grieved and kept sending messages to Alifulu through the white crow.

(↑.) The function of the departure of the seeker hero on a quest to seek out heroine is depicted now with spatial transference of the hero of an object of search. "He travels on the ground or on water (**G²**): on board a ship" (51) As Alifulu had repaired his boat, he sent the message through white crow to Hiyala that ready to flee from palace. One day Radun sternly asked Hiyala that it has been a whole year and she has not spoken a word to him if any other have done this he would order a slow death on it. Then he ordered her to make some dishes for him to eat, she agreed and cooked the food to get rid of him and then went out straight to the south west corner of Male' where Alifulu had to come. **(K⁴)** The initial misfortune of her abduction is liquidated as she managed to escape and reach the coral reef edge in the waist high water and jumped into Alifulu's boat and **(↓.)** they sailed towards the sea to return home by putting as much distance to Male'. When Radun got to know about Hiyala's escape, he ordered to find her in all the houses of Male' finally they found a black boat sailed towards south western corner. **(Pr⁶.)** The function indicates the villain is in pursuit of hero; "from the boat they shout" (56). Radun ordered to prepare his ship to sail and follow the small boat. As the wicked King sailed the ship with great speed and reached behind the small boat and laughing with contempt and glee. Hiyala in the state of despair, told Alifulu that she would like to die rather going with this sinister Radun, before he could speak she jumped into the sea and all of the sudden fell on the jellyfish and her waist broke into two as her waist was so slender. After seeing such terrible vision of her wife's body sinking in the sea with trails of blood, Alifulu left the rudder helplessly and at once his small coral boat hit the jellyfish with huge noise and shattered into pieces but he was already dead when he fell into the water. Thus they both sank together and lost in the depth of the blue sea. **(U.)** Radun, the villain who was assured of his victory, gets defeated and punished by karma. **(W².)** This function is taken as the resume of marriage and

ascending the celestial throne in the form of their death. Thus the couple at last reunited and no one could ever separate them again, not even the sinister Radun who was powerless to change the things. The corpses of Hiyala and Alifulu drifted together on a lonely beech and on the same spot they were buried and later shrine was made.

4.2.4.1) The Functions of Dramatis Personae

INITIAL SITUATION (α)

The portrayal of the serene atmosphere has been presented in the introduction of the narrative to provide the contrasting background that truly enhance the proceeding events of the tale. Musa Maliku a prosperous trader, marries to a woman of north of the Maldives, named Aisha. After years the couple have blessed with a girl of prodigious beauty, in order to avoid the dangers they keep her inside the house underground and guard an old woman for her look after and protection. The happiness and prosperity of the family illustrates the serene situation that complements the later tragic events of the story.

1. AN INTERDICTION IS ADDRESSED TO THE HERO. (Designation: γ^1 .)

Maliku and Aisha's six children were secretly killed by the sinister old midwife, resentful of the prodigious beauty of new born girls. Therefore, the couple decide not to tell anyone about their baby girl and would keep her hidden from the world. They give a large amount of gold to the new midwife and command her to tell the people about the false news of dead child. They were well aware about the ensuing dangers to their daughter so they keep her underground between the darkness of four walls in the light of oil lamp and keep an old woman to look after and for protection.

2. THE HERO, UNRECOGNIZED, ARRIVES IN ANOTHER COUNTRY. (Designation: σ^1 .)

The function depicts the unrecognized arrival of the hero in another place. It is also reflected in the tale that Alifulu arrives in Buruni from his native Island Huludeli to a goldsmith. The girls of this Island really liked him and admired his skills of jewelry making. The news of his artistry reached to the ears of Musa Maliku and he invited Alifulu at his home

3. A DIFFICULT TASK IS PROPOSED TO THE HERO. (Designation: M.)

The function difficult task correspond the subsequent function as the fulfillment of the one lead to accomplishment of the other. In the narrative, Alifulu is proposed a difficult task by Musa Maliku to make gold bangles for his daughter Hiyala, without given the precise size. He made the bangles to large so returned but next time he made too small to fit her.

4. THE TASK IS RESOLVED. (Designation: N.)

After all the vain attempts of making bangles without measurements Alifulu refused to make any other so Maliku agreed to show Hiyala after a lot of discussion. Her arms were shown to Alifulu through long curtains, he got taken aback by such beautiful hands and easily could realize her beauty. He went back and delivered the bangle of exact size on the same evening. Thus after a lot of trouble Alifulu completed the task.

5. THE HERO IS RECOGNIZED. (Designation: Q.)

The Proppian components operates in relation to the actions of other functions. The previous events of the tale triggers the current functions that leads to the consequences. After the accomplishment of the task of manufacturing the gold bangles for Hiyala, the recognition of the Alifulu is emerged in the heart of Hiyala. Therefore, Alifulu's role becomes significant in the narrative and he is regarded as a recognized hero.

6. THE INTERDICTION IS VIOLATED (Designation: δ)

As Hiyala was not allowed to go outside and was not supposed to reveal her presence in front of anyone but she herself violated the interdiction as she desires to have gold bangles so that Alifulu could know about her. Because he asks the exact size to make bangle when Maliku goes at his workshop to order. After a lot of discussion, Hiyala's hands are shown to Alifulu so he could make gold bangles. In this way, Alifulu gets to know about Hiyala's breathtaking beauty. Afterwards, she herself goes out of her house first time to meet Alifulu and reveal herself in the outer world, thus, she violates the interdiction of keeping her invisible and concealed.

7. THE VILLAIN ATTEMPTS TO DECEIVE HIS VICTIM (Designation: η^3 .)

The functions involves the trickery and deception the villain in order to take the possession of the belongings of the hero. Here, in the narrative, Alifulu becomes the victim and entraps into the deception of Fagiru. As one day while coming back from fishing Alifulu sees a man slipped from the deck of ship, fell and drowned. The stranger pleads to save him as he is a born blind and came to Buruni for his treatment. In fact, this man was Fagiru who only played a trick and deceived Alifulu to come to his home in order to take the required information about his wife.

8. THE VICTIM SUBMITS TO DECEPTION AND UNWITTINGLY HELPS HIS ENEMY. (Designation: 0.)

Fagiru employs the means of deception as shows himself pitiful blind person since birth only came to Buruni for treatment but stuck in terrible situation and about to drown. Alifulu upon listening the miserable story, submits to deception, instantly jumps and rescues him and takes him home as considering him blind and harmless for them. In this way Alifulu unwittingly helps Fagiru and provides him chance to get the secret.

9. THE VILLAIN MAKES AN ATTEMPT AT RECONNAISSANCE. (Designation: ϵ^3)

Fagiru makes an attempt at reconnaissance about the faymini and pretends to be blind since birth who slipped, fell and drowning in the Buruni lagoon. Alifulu saves him and takes him to his home. Laimagu Fagiru had seen her in his dream earlier so he had a wicked plan to get profit by discovering the longstanding concealed secret. Accordingly, he wanted to reveal about the prodigious beauty of Hiyala to the Radun (king). Therefore, he comes Buruni to confirm this secret.

10. THE VILLAIN RECEIVES INFORMATION ABOUT HIS VICTIM. (Designation: ζ^3 .)

Fagiru receives the secret information of Hiyala's majestic beauty at her house as he had seen her only in his dream which is not sufficient evidence to convince the Radun so he

himself sees her with his own eyes that she is Faymini, a rare kind of woman. After taking this secret, he leaves for Male' and goes straight to Radun.

11. THE VILLAIN CAUSES HARM TO A MEMBER OF A FAMILY.

(Designation: A¹⁻¹³.)

The heinous act of villainy is performed by Fagiru, on his news Radun causes harm to Hiyala and Alifulu. After listening about Faymini Radun's face lit up so he orders his commanders to prepare the ship as they will sail towards south to Buruni Island immediately. After reaching there the king goes straight to Hiyala's house and orders Alifulu to divorce her but he boldly refuses the King. Then Radun orders to lynch (A¹⁶) Alifulu while he forcefully marries (A¹³) her then and there, and abducts (A¹) Hiyala to take her with him to the capital.

12. MISFORTUNE OR LACK IS MADE KNOWN. (Designation: B³.)

The function of mediation actually dispatches the information about some misfortune or lack. In the tale no sooner had Alifulu arrived back home from fishing than he gets to know about Fagiru's conspiracy as Radun comes to abduct Hiyala and demands divorce from him. In this way he realizes the lack or misfortunes he himself has created by trusting Fagiru and ignoring Hiyala.

13. THE HERO ACQUIRES THE USE OF A MAGICAL AGENT. (Designation:

F₉⁶.)

The white crow who follows the Radun's royal ship in the narrative serves as magical agent. According to Propp, animals or birds have capabilities to assist as magical agents. The white crow plays the role of messenger and carries messages between two lovers; Alifulu and Hiyala. She gets to know about Alifulu through white crow. It is the white crow who informs Hiyala to get ready to flee from royal palace as Alifulu is on his way to rescue her.

14. THE SEEKER AGREES TO OR DECIDES UPON COUNTERACTION.

(Designation: C.)

The function reflects the beginning of the counteraction. After getting healed up and strong, Alifulu gets determined to rescue Hiyala and would retaliate against Radun to return her back in his life. For this, he repairs 'Enderi Odi' his own ship as the boat was in bad condition that took so many days then set out to sail towards north.

15. THE HERO LEAVES HOME. (Designation: ↑.)

After repairing the boat, Alifulu sets forth alone as he doesn't want anyone to be part of this dangerous mission. He sails out in his small black coral boat to northwards towards the capital Male' in order to seek out his wife Hiyala. While sailing he sends the white crow with a message to tell Hiyala to be ready to flee from palace.

16. THE HERO IS TRANSFERRED OR LED TO THE WHEREABOUTS OF AN OBJECT OF SEARCH. (Designation: G².)

The function reflects the spatial transference of the hero between the two kingdoms or the hero is transferred to the whereabouts of an object of search. Here, the spatial transference of the Alifulu occurs with the help of magical agent between two Islands. It is depicted as Alifulu travels on his black boat in the sea between Buruni and capital Male,' with the assistance of white crow, to seek out his wife Hiyala who was abducted by sinister King Radun.

17. THE INITIAL MISFORTUNE OR LACK IS LIQUIDATED. (Designation: K⁴.)

This function, together with villainy (A), constitutes a pair. The narrative reaches its peak in this function. Here, Alifulu reaches at the south western corner of Male' and Hiyala also sneaks out of Palace to the decided meeting point, besides the waist high water she manages to reach the coral reef edge to jump into Alifulu's boat and escapes from the imprisonment of Radun. Therefore, the initial misfortune of abduction is liquidated and turns into freedom.

18. THE HERO RETURNS. (Designation: ↓.)

Hiyala reaches the coral reef edge at the same time when Alifulu arrives with his boat and she jumps on it immediately, a sudden gust of wind helps them to leave Radun's Island. Once in the sea, they try to put as much distance as they can. Hiyala feels relieved together with Alifulu who holds the rudder to sail back toward Buruni lagoon to home.

19. THE HERO IS PURSUED. (Designation: Pr⁶.)

The minute Radun gets the news about Hiyala's escape, he gets outraged and orders his commanders to find her in all the houses of Male'. At last they find out a small boat is seen sailing by south western corner. Radun then orders to prepare his royal ship to sail at once to follow the small boat. The wicked King sails towards the boat with great speed while Alifulu and Hiyala get anxious to look astern that how fast the royal ship reached up behind them. Assured of his triumph, the sinister Monarch laughs with contempt and glee.

20. THE VILLAIN IS PUNISHED. (Designation. U.)

When the Monarch's vessel emerges from behind, Hiyala in the state of despair, tells Alifulu that she would rather die than going with this sinister Radun, before he could hold her she jumps into the sea and instead of water she falls on the jellyfish that appear all of the sudden and she broke into two with the impact of strength since her waist was so slender. The king who was assured of his victory, now standing powerless, defeated and punished by the victim, Hiyala, herself.

21. THE HERO IS MARRIED AND ASCENDS THE THRONE. (Designation: W².)

After seeing such terrible vision of her wife's body sinking in the sea with trails of blood, Alifulu leaves the rudder helplessly and at once his small coral boat hit the jellyfish with huge noise and shatter into pieces but he was already dead when he fell into the water. Alifulu along with Hiyala's half body, sink together until lost in the depth of the blue sea. Thus, the couple at last reunites as to resume their marriage and now no one can ever separate them again, not even the sinister Radun. The corpses of Hiyala and Alifulu drifted together on a lonely beach and on the same spot they are buried and later on shrine is made.

Therefore this function is taken as the reunion of married couple and burial shrine symbolizes the ascending of throne.

4.2.4.3) The Distribution of Functions among Dramatis Personae

The configuration of the dramatist personae applicable to this folk narrative is as under.

1. The hero, Alifulu, retaliates against the Radun and rescues Hiyala.
2. The monarch Radun acts as a villain who abducts Hiyala.
3. Musa Maliku, the father who conceals Hiyala from the vulnerable world.
4. The prodigious beauty Hiyala acts as a Princess.
5. The white crow serves as a magical helper.
6. Radun tries to be an antihero/false hero.
7. Fagiru acts as a dispatcher who informs the King Radun about the unparalleled beauty of Hiyala. Furthermore, Hiyala's parents also acts as dispatcher that inform Alifulu about the misfortune of Hiyala's abduction.
8. There is no donor in the tale.

TABLE 4

Propp's complete set of 'functions' in Don Hiyala and Alifulu is summarized below.

A; Don Hiyala and Alifulu's sequence, B; Designations

A	B	Functions	Definition of Functions
0	A	Initial Situation	Beautiful Aisha from the north of Maldives gets married to a prosperous trader, Musa Maliku.
1	A	Lack	Despite of opulence, they had no child to gladden their eyes.(a ⁶)
2	γ	Interdiction	Parents keep the prodigious beauty of new born girl secret and hidden from the vulnerable world. (γ^1)
3	O	Unrecognized Arrival	Alifulu arrives in Buruni from his native land, Hulu deli.(o ¹)
4	M	Difficult Task	Alifulu is proposed to manufacture gold bangles without giving accurate size.(M)
5	N	Solution	Alifulu resolved the task by manufacturing the gold bangles after seeing Hiyala's arms.(N)
6	Q	Recognition	Hiyala recognizes the hero, Alifulu, after accomplishment of the task.(Q)
7	δ	Violation	Hiyala violates the interdiction by leaving her home and reveals her presence in front of Alifulu.(δ)
8	Π	Trickery	Fagiru attempts trickery to deceive Alifulu in order to get into his home. (Π^3)
9	Θ	Complicity	Alifulu submits to deception, unwittingly helps Fagiru from drowning and takes him home. (Θ^3)
10	ϵ	Reconnaissance	Fagiru pretending himself blind, sets the kitchen on fire to see the Hiyala's prodigious beauty.(ϵ^3)
11	ζ	Delivery	Fagiru gets the secret information about Hiyala that she is a Faymini. (ζ^3)

12	A	Villainy	Radun forcefully marries Hiyala, (A ¹⁶) abducts her (A ¹) and orders to lynch Alifulu(A ¹³).
13	B	Mediation	Hiyala's abduction is dispatched to Alifulu by her parents.(B ³)
14	F	Receipt of a magical agent	White crow serves as a donor that provides its services to Alifulu and Hiyala as a messenger. (F ₉ ⁶)
15	C	Counteraction	Alifulu gets determined to retaliate against Radun to rescue Hiyala. (C)
16	↑	Departure	Alifulu sets forth in his small coral boat towards north to capital Male' to seek out Hiyala. (↑)
17	G	Spatial Transference	Alifulu travels on his black boat in the sea. (G ²)
18	K	Liquidation	Hiyala escapes and reunites with Alifulu in his boat. (K ⁴)
19	↓	Return	They leave Radun's Island and sail back home to Buruni.
20	Pr	Pursuit	Radun's vessel reached to Alifulu's boat.(Pr ²)
21	U	Punishment	Monarch gets punished by karma.
22	W	Wedding	Hiyala and Alifulu reunite and ascend the celestial throne.

After the application of Proppian taxonomic model, it has been analyzed that the selected Nepalese, Indian, Sri Lankan, and Maldivian folklores subscribe to the structuralist Proppian theory of 31 narratemes. As all the selected South Asian narratives completely fall within the criteria that Propp suggests.

1. Firstly, the number of functions known to all the folklores are limited. In Soonimaya the number of functions available are 22, in Raja Rasalu 20, in Sinhabahu 19 and Don Hiyala and Alifulu has 22. The limited numbers of functions available in all selected tales fulfill Propp's criteria.

2. Secondly, all the South Asian folklores are of one type in regards to their structure. Every tale has same structurality as they all start with initial situation that triggers other functions like absentation, interdiction, violation, misfortune or villainy, receipt of magical agent, struggle, victory of the hero that leads to punishment of the villain and then tale ends at wedding.
3. Thirdly, the sequence of the functions in every tale is always identical. There are some functions which works in pairs and if the sequence of these gets interrupt the events of the whole story get disturb. These binary function are interdiction and violation, reconnaissance and delivery, trickery and complicity etc. Like, the narrateme violation cannot occur prior to interdiction because warning cannot be given after its violation. Therefore, the sequence of these binary functions are identical in all selected folklores.
4. Fourthly, functions of characters serve as stable, constant elements in all selected folktales, independent of how and by whom they are fulfilled. They constitutes the fundamental components of these folklores.
5. Lastly, in all the selected folklores functions are understood as an act of characters, defined from the point of view of its significance for the course of the action.

4.3) Conclusion

Precisely, Morphological analysis has been used to decrypt the structural affinity of narratives as Propp proposed for the study of folktales, in terms of its components with relation to other constituents and to the whole narrative. As for the analysis of any narrative the fundamental structures need to be comprehended first to explore the in-depth encoded meanings before cultural or thematic analysis. Furthermore, this model deals the text in isolation without giving the reference to any background. According to Strauss, mere structure doesn't provide the complete meaning to any text, if separated from cultural context. Therefore, in order to fill this void Barthesian Cultural code has been used in the next chapter to chalk out the cultural confluence through the embedded cultural markers in South Asian folklores.

For this, morphological structural analysis has been applied to Nepalese, Indian, Sri Lankan and Maldivian folkloric literature to check as it would have the Proppian narratemes as in

the analysis of Russian fairy tales. Thus, conclusively, it has been analyzed that the structure of all aforementioned folk narrative is analogous. As the functions or narratemes of dramatis personae have been analyzed, that are similar in all the four tales with a slight change in number and sequence drawing a structural similarity. Additionally, the spheres of actions among personages show the structural commonality of the plot with same character archetypes in each tale as Propp inferred. He also implied that all thirty one narratemes do not occur in every narrative, likewise, all the dramatis personae also depend upon the distribution of function and may vary from tale to tale. Therefore, the function traced out in each folklore is different from other with its character archetype but the structure of all folklores are same and homologous.

CHAPTER 5

Barthesian Narratology: A Structuralist Reading of South Asian Folkloric Literature

5.1) Introduction

This chapter analyzes folkloric literature from Nepal, India, Sri Lanka and Maldives with the interlinked perceptions of structuralism. As the previous chapter has been analyzed through the Proppian Taxonomic model that only discusses structurality without focusing on the historical, cultural and thematic apprehensions. Therefore, in this chapter, I take selected folklores as per Roland Barthes' cultural voice, correlating with Proppian components, to chalk out the cultural confluence. By placing the structures of Propp and Barthes' narratology in the text, cultural knowledge is traced. This conventional knowledge (codes) functions as cultural markers, depicted through the conventions, beliefs and traditions of the indigenous people of South Asia. Then by comparing the commonalities of cultural markers, culture confluence has been traced.

Succinctly, this chapter attempts to answer two research questions undertaken by this research: in what ways Barthesian narratology highlights the various cultural markers in folkloric text which integrate South Asian region to one system of culture and how does the structuralist reading of the selected folkloric literature map out cultural commonalities of distinct South Asian communities.

Structuralism is a mode of perceiving the world in culturally interconnected signs so it assumed that things cannot be understood in isolation rather they have to be seen in the larger context they are part of, in order to determine the underlying meanings. Claude Levis Strauss, a structuralist, explicates structuralism as the study of system of variant societies. The single element in such systems does not have any meaning except as an integral part of a set of structural connections. He viewed culture as a system and analyzed in terms of their structural relations. Hence, in order to explore the covert meaning of any text we need to place it under the structuralist lens in relation to the system of culture. Thus

the narratives of distinct countries of South Asia are supposed to be dealt within the larger context of whole South Asian culture rather than in isolation.

South Asia, an example of pluralistic society with ethnic, religious and linguistic diversification and complexities, upholds cultural harmony. Even if the religion and lingual features are different in certain areas but the culture of the inhabitants of this region is same. The variant countries of South Asia maintain cultural plurality to preserve their identities within the larger society. Structuralism explicates the idea of analyzing the small structures within the context of larger one in order to decrypt the hidden meanings.

The culture of South Asia is rich and diverse therefore social inclusiveness among the variant countries can be seen that integrate and unite the people of distinctive South Asian countries from all walks of life. The eight countries of continent may have animosity and hostility among them, resulting the establishment of huge boundaries but notwithstanding of this aversion the culture, custom, values and traditions are similar to one another that converge them all by forming a confluence.

The Cultural confluence or commonality of the distinct idiosyncratic states of any region could only be determined by exploring its ancient deep rooted civilizational history, illuminated through the conventions and traditions of the indigenous people of that particular social milieu. Correspondingly, the cultural affinity and integrity of the South Asian states can be vividly evident through their homologous traditions and customs that is also reflected through the popular literature of these distinctive countries. So, the seeming confluence of South Asian culture is the outcome of three hundred years old civilizational history of the region that could not be effaced even by the segregation of lands. This ancient history has also influenced the literature of the continent therefore it is penetrated in culture, lifestyle and conventions. Consequently the similarity is observed in their writings that is also depicted in the folklores, the true reflection of culture.

Levis Strauss' view of myths having the similar structure throughout the world corresponds the viewpoint of this research that carries the idea that the structure of South Asian folklores are similar in terms of its culture and narratology. Narratology, the study of narrative structure, deals with the structure and function of narrative and its themes, conventions, and symbols. Narratology looks at what narratives have in common and what

makes one different from another. Structuralist Narratology illustrates how a story's meaning develops from its overall structure (the langue) rather than from each individual story's isolated theme (the parole).

Semioticians in the Saussurean tradition like Roland Barthes looked at semiotics to unmask the pieces of culture that bourgeois used as a tool to impose their values on others. He also decoded signs in different areas like fashion, literature, music, photography for the semiotic analysis of popular culture. Barthes presented his narrative theory in his seminal work *S/Z*, in which he has methodologically analyzed "Sarrasine" a short story by using five codes to give meaning to the text. He posits that every text is interwoven with the five voices such as "the Voice of Empirics (the proairetics), the Voice of the Person (the semes), the Voice of Science (the cultural codes), the Voice of Truth (the hermeneutics), the Voice of Symbol" (21). These five codes generate a kind of network, a topos through which the entire text passes or rather, in passing, becomes text.

Precisely, the cultural voice has been selected to trace out the cultural and referential elements as "The cultural codes are references to a science or a body of knowledge; in drawing attention to them, we merely indicate the type of knowledge (physical, physiological, medical, psychological, literary, historical, etc.) referred to, without going so far as to construct (or reconstruct) the culture they express" (20). This study focuses on the premises that how literary, psychological, historical, medical codes reflect cultural conventional knowledge in the form of cultural markers that integrates the South Asian region to one system of culture by using folkloric literature.

5.2) Application of Barthesian and Proppian Narratological Structures

This chapter analyses the folkloric literature of South Asia through the Barthesian cultural code by correlating the structures traced out from Proppian nomenclature further with Strauss' viewpoint, synthesis is developed by placing the commonalities in relation to the cultural context.

5.2.1.) Soonimaya: Reflection of Magars

Folk narrative, a preserver of traditions, provides an insight of the cultural system of any society. The conventional cultural knowledge builds a pattern which helps us draw the

underlying meanings. As Barthes puts it, “every line of written text is a mere reflection of references from a multitude of traditions... the text is nothing but a tissue of quotations drawn from the innumerable centres of culture” (“The Death”.146). The references of these multiple traditions constitutes a narrative/text drawn from the system of culture that establishes reality which prevails in society in the form of aphorism and proverbial statements. This conventional knowledge on which text is made, is established culturally and it has also been posited in the narrative of Soonimaya. It is a traditional story of the mountainous realm of Nepal, presenting a reflection of the Magars (indigenous ethnic group of Nepal). It shares cultural knowledge of Nepalese therefore, it has been selected. According to Barthesian cultural code, text holds literary referential elements and “these citations are extracted from a body of knowledge, from an anonymous Book whose best model is doubtless the School Manual” (*S/Z*, 205). Thus, this literary knowledge is derived from the books of didactic material, mobilized in the school texts. Soonimaya’s folklore also carries those literary features which alludes to the fairytale of “Cinderella”. The tale in which an innocent motherless girl bears the cruelties of stepmother and stepsisters but with the help of some donors and magical agents marries a charming Prince and lives happily ever after. Respectively, Soonimaya seems the Nepalese version of Cinderella as it possesses the same features of a fairytale. She, with her father Mahan Singh and mother Dahn Jita, lives happily in Neeshee valley of Nepal. But after the death of her mother she has to bear the brutalities of step mother and fulfill the commands like Cinderella.

Folklore, of any region, provides a deep insight of the culture and philosophical life of the indigenous people of that particular area. By using the cultural narratology of Barthes the various cultural markers prevailing in the folkloric text can be decrypted to explore the deep rooted South Asian civilization that delved down to form one system of culture. These codes, by a swivel characteristic of bourgeois ideology, turns culture into nature, appears to establish reality (206). Cultural codes, derived from the multiple ideological knowledge based on the history of literature, history of art, of practical medicine, treatise on psychology, logic, ethics and anthologies of maxims and proverbs about life death sufferings, love etc. molds cultural conventions into the part of nature that establishes reality by assimilating in our ideologies. In the same vein, through the Barthesian cultural lens, Nepalese folklores also reflect the conventions, traditions and culture of South Asia

to provide a profound insight of their beliefs, attitudes, practices, economy and influences that help to establish reality about aboriginals of this region. The selected tale *Soonimaya* mirrors the Nepalese culture encompassing the features of a cultural convention common information which Barthesian Cultural code suggests. It refers to those components which share a common knowledge of the world. Firstly, names of personages are completely from Nepalese milieu that shares the common information about the native people showing a similar practice in others South Asian countries. Secondly, father Mahan Singh gets married after the death of his first wife, “thought Mahan Singh, my little girl will have a sister and a mother, and I will have a wife and a son” (Hitchcock et al.12). It refers to the code of psychology of human that needs a partner to lead a life properly. It highlights another practice of polygyny in South Asian countries, the concept of polygyny, having multiple wives is often witnessed in South Asian culture. Furthermore, the bonding of joint family system is depicted in the tale of *Soonimaya* that ties the affectionate relation of mother (Dahn Jita), father (Mahan Singh), daughter (*Soonimaya*) all together. Thirdly, man is considered the head of family in South Asian culture and supposed to fulfill all the requirements of the whole family.

Barthes here explicates this phenomenon as “principles of reality” and “the codes of institutions” set by the intelligentsia of the society therefore always based on the discourse of others (*S/Z* 184). To follow the instruction of these discourses, in the tale Mahan Singh as the leading figure renders his duties towards family that have been fixed by the discourse or rules of society. He joins army to fulfill the needs of whole family as being a hill shepherd only and sole earner, would not satisfy their financial requirements. On the other hand, the role of woman is regarded as the housemaker in South Asian states so accountable to her husband, supposed to take care of whole family apart from making them meals. She needs to care about the comfort of her husband as depicted in the narrative, “she gave him wine of three-waters and rubbed his tired legs” (Hitchcock et al.17). Here, it refers to South Asian proverb; a man and a woman are like two wheels of a cart. The cart can move fast and safely when both of them are pulling the cart in the same direction, and with equal strength, but if one of the wheels is damage, nothing will be possible. Corresponding this instance, the utterances of the cultural code are implicit proverbs: they are written in that obligative mode by which the discourse states a general will, the law of

a society, making the proposition concerned ineluctable or indelible. Further still: it is because an utterance can be transformed into a proverb, a maxim, a postulate, that the supporting cultural code is discoverable: stylistic transformation "proves" the code, bares its structure, reveals its ideological perspective (Barthes, *S/Z* 100).

The cultural voices can be vividly comprehended in the very beginning of Soonimaya's narrative, depicting through the landscapes of Nepal with the habitual routine and lifestyle of the indigenous people. As illustrated in the narrative, the inhabitants move towards high mountains pastures in the summers and come down in winters to escape from icy winters. "In the summertime they wandered with their flocks over the high mountain pastures of Dhor, and in the wintertime before the snows came to close the pass, they came down to their stone house in the river valeey of Neeshee to plant corn"(Hitchcock et al.11). Propp postulates the foregoing information in his taxonomy in the beginning as (***α***) initial situation, the description of initial serenity serves as contrasting background of ensuing misfortune. The initial situation not only triggers other functions but also delivers the cultural knowledge about setting, imagery, landscape and location.

Cultural code is also referred as the referential code (Barthes 20). It pertains to those elements which share a common knowledge of the society. The folklore entails those features that carries the shared information about the lifestyle of indigenous people of South Asia. The most significant thing is their dependence on flora and fauna for agriculture and livestock as the narrative refers to the cultivation of maize. The major part of South Asian society is associated with animal husbandry and farming such as to make their cattle graze in pastures to get meat, milk, fiber, eggs and other products. In the narrative, Mahan Singh as a shepherd, earns his living through the flock of sheep and goats. Agriculture began by 9000 BCE on north-west India as a result of early cultivation of plants, and domestication of crops and animals. Plants and animals were considered essential to their survival by the people so came to be worshiped and venerated (Gupta 57). In the period of the Neolithic revolution, roughly 8000-4000 BCE, Agro pastoralism in India included threshing, planting crops in rows and storing grain in granaries (Harris and Gosden 385) Barley and wheat cultivation along with the rearing of cattle, sheep and goat was visible in Mehrgarh by 8000-6000 BCE (Baber 19).

Domesticated cattle were present on the western margins of South Asian subcontinent as early as 6000 BC. Cattles were significant in the agricultural economy of Harappan civilization of the Indus Valley, but the archaeological evidence suggests the bull was also assuming a symbolic or religious role in this culture during the third millennium B.C. Following the decline of Harappan civilization, northwestern India was settled by Aryan speaking peoples who laid the foundations of modern Indian society. The Aryans were pastoral by nature and economic importance of cattle to this society is mirrored in the role of cattle in rituals, in the pastoral symbolism of the Vedic literature and also in the association of cow with various Vedic deities (Lodrick).

The other cultural depiction is reflected through the two Proppian narratemes; (δ) violation and (γ) interdiction. By violating the interdiction, an event that involves with Soonimaya's journey into jungle to bring fodder for animals and tree branches for stove, emerges that reflects cultural knowledge. Although interdiction is the warning given to hero to prevent from harm which is often violated. Here, Propp posits the inverted interdiction that is violated by obeying of the commands as in the folklore, the Stepmother orders Soonimaya to go into the danger instead of preventing her. Though, these two functions that are connected to Soonimaya's excursion to forest, manifest the knowledge which has multiple cultural connotations. Firstly, it refers to show reverence towards elders. Secondly, being the resident of third world country with scarce resources and technology, people of South Asian states have to perform the things manually like cooking on logs or wood burning stoves rather than on electric stoves and bring water from stream instead of using tap water "Squatting by the fire" (Hitchcock et al.16).Moreover, the portrayal of utilization of the cropping gears (Kukari and tumpline) for rendering these chores exemplifies the whole scenario that how they manage their lives.

Barthes' referential voice indicates a kind of scientific vulgate and medical knowledge. The usage of certain herbs or flowers mentioned in the tale gives this additional remedial knowledge related to it. As the South Asian people believe in Ayurveda and herbal medicinal treatment to resolve their health issues. This cultural and curative knowledge is shared through the Proppian function of (γ) Interdiction as illustrated in the narrative, Soonimaya is asked by the Stepmother, "I need a Champa flower for some

medicine. Get me one.” (Hitchcock et al.16). The creamy white Champa flower also known as Champaka in Sanskrit, is native of India, Indonesia and different parts of South Asia. The flower has highly been praised for its beauty, fragrance and medicinal effects in Hindu scriptures thus mentioned in the Bhagavata Putana and Puranas; the grandeurs of champa in Mount Kailash the abode of lord Shiva and the gopis search for Krishna in Vrindavan a, posit the glories of Champa (Hattangadi).

The imagery of winding roads along the high green mountains of Nepal, travelers moving up and down the narrow trail. Some of them were carrying heavy loads and some were walking behind the herd of goats. The subsequent descriptions depict a real picture of the people, living in harmony with nature in spite of traveling in complications appreciate the Mother Nature. The scarce means and technology makes it a part of their culture that people believe in struggle.

Food, cuisine and table manners signify the culture of a particular community. In Soonimaya’s tale, meals provisions are presented with delicacies, the Stepmother prepares delicious food to please her husband, “she cooked him a fine meal of a curried chicken and long, white rice. She gave him wine of three-waters and rubbed his tired legs” (Hitchcock et al.17). It is reflected through these lines that South Asian woman is the one who takes care of house and can win her husband’s heart by her cooking skills. The other thing which reflects, in some of the regions of South Asia, people rear up chickens for meat and eggs in their backyards with other farm animals and at the arrival of any guest they cook and present it as significant part of cuisine.

Barthes suggests, “resumes of common knowledge, the cultural codes provide the syllogisms in the narrative” (S/Z 184). As Soonimaya climbs up to cliff without applying deductive reasoning of the consequences therefore dies from a gap in knowledge. Besides, this folklore presents the picturesque description of the culture of ancient civilization related to some religious concepts and beliefs. Soonimaya falls from a cliff and dies, soon after her death a golden pillar sprout out from ground but upon touch of king it transforms into Soonimaya again. The event refers to the concept of reincarnation where a person have multiple lives and revive again in different shapes after death. According to Propp’s categorization, it comes on number 9 and is designated as (O) Unrecognized Arrival that

provides the information about Soonimaya's reincarnation and manifests her revival of life after death into another kingdom. Likewise, by the interconnection and assimilation of the two Proppian narratemes; **(A)** villainy and **(M)** difficult task, the religious reference generates. When Soonimaya is pushed into river by her stepsister, she comes to a snake's house while drowning. She greets the snakes, on this they spare her life. Snakes are of great importance in Hindu mythology and religion, therefore treated with great respect as shown in the tale.

The indigenous South Asian people celebrate every occasion with friends and family. Similarly naming feast is also a tradition with some religious associations celebrated for the selection of the name of new born baby. This cultural tradition is transferred through **(ε)** Reconnaissance, the 10th function of Propp that illustrates the cultural knowledge about the feast arranged for name selection of the newborn. Moreover, in 22nd function **(W)** the form of matrimonial ceremony are presented that Barthes posits as the reflection of references from a multitude of traditions.

Cultural references have been entwined in the text in variety of ways through many structures of society like the cuisine of that place, what kind of attire people use, lifestyle of indigenous people and the names of people and things in their native language etc. In Soonimaya's tale this information is encoded through the dichotomies for instance, lifestyle of the poor villager's verses royalties have been depicted the huge upheaval between the opulent and unfortunate, attires of Soonimaya being poor and rich as Princess wearing traditional "velvet blouse and golden sari" (Hitchcock et al.20) show their culture which is purely South Asian.

Despite differences in physical appearance, language, and other features, the people of South Asia share to a considerable degree a common cultural heritage. The *Mahabharata* and *Ramayana*, great epics, reinforce cultural links and a sense of shared tradition throughout the region. South Asia has the distinctive characteristic that women have maintained their traditional way of dress. Draped and wrapped garments are the most common form of clothing for both men and women in South Asia. The sari (also spelled *saree*), in many variant sizes and wrapping techniques, worn with a *choli* (blouse), is the most typical form of South Asian women's dress. The eighteen-foot sari with the

cross border thrown across the left shoulder has come to dominate throughout India, Bangladesh, and Sri Lanka; upper-class women of Nepal also wear the sari. An analogous wrapped garment for the lower torso and legs, the dhoti, is widely worn by men; it is usually wrapped and tucked to form a kind of unstitched pantaloon. In some areas both sexes wear the sarong (also known as a *lungi*), a wrapped skirt (Jasleen Dhamija). The 16th function (L) Unfounded Claims of Stepsister to be a Princess Soonimaya also reflects the Cultural code that Barthes explains as Physical. The Stepsister in order to take Soonimaya's identity, utilizes her apparels so the function also provides information about mode of dress. The attire she dressed herself is the golden sari that is one of the traditional dresses of women in Nepal.

The etiquettes and politeness associated with feminine figures are postulated through variant events as the Stepsister visited palace "covering her head with her shawl, bowed very low in a gesture of great respect" (Hitchcock et al.19) reflects the modesty of feminism. With all the decorum and mannerliness, generally woman of South Asia takes care of her babies rather sending to daycare centers and nurses the babies by her own. The function (↓) Return also provides this common knowledge about the South Asian women who nurse their kids by own rather depending on maids to bottle feed, bathe etc. as demonstrating through this lines "Soonimaya holding little Lakshman in her arms, rocking him gently while he nursed. When Lakshman had finished nursing, Soonimaya bathed him with, sweet oil and laid him in his cradle" (22).

Furthermore, the words and linguistic elements like Kukari, lowry, taykee, etc. used in the folklore are from Nepalese language that means gorkha knife, soldier, a wooden pot made up of log, respectively. The word baba is used for father. Notwithstanding, the names of people that used in the narrative like Mahan Singh, Soonimaya and Dahn Jita are from South Asian origin and used also in other countries for Hindu community. The reference of champa flower used in medicine refers to the local herb originated in South Asian land. Representation of animals in the story not only as cattle for farming but used as a support therefore, given equal significance as humans to show respect towards them.

Hence, Strauss elucidates the construct of oppositional polarities to explain human knowledge and to explain how naturally occurring phenomena are constructed in the

narrative. These binaries not only authenticate the narrative but also define the structure of society in terms of contrasts. By viewing the elements of narrative in relation to another, help to draw encoded meanings associated with culture which cannot be understood in isolation. It further explicates how they function in larger system if contrasted. These dichotomies are indicated in the folklore such as the foremost wicked stepmother and innocent stepdaughter, the division of society among poor and rich, brutality verses innocence, evil verses goodness, defeat of villain verses hero's victory, life after death that sustain the harmony of narrative.

5.2.2.) *Raja Rasalu: An Indian legend*

Barthesian Cultural proponent refers to any information encoded in a text that mentions external body of knowledge as scientific, cultural and historical. By implying the code, these knowledge can be traced out. Cultural codes as ideological specters inverts its class origin (scholastic and social) into a natural reference (Barthes 98) that cites the facts which are known naturally about the text. Thus, this legend outlines a chronological account of the Raja Rasalu's life, his adventures along with steed and parrot, his encounter with seventy maidens and tremendous victory in chaupur from the wicked King Sarkap. In short, the folklore is the summation of historical events related to *Raja Rasalu* with a backdrop of old civilization of Indian Subcontinent before the establishment of manmade barriers between India and Pakistan. The folklore is therefore, selected as it holds the essence of both the neighboring countries of India and Pakistan, although taken from Indian region but the same legend is also included in Pakistani collection of folklore named *The Indus Saga (2005)*, and in *Tales of the Punjab (1894)*. The reason underlies in both nation's association with the land on which they lived together for centuries without borders. Likewise Raja Rasalu, a historical figure is associated with both nations as his origin is actually from the Sialkot of today's Pakistan but he also has a deep connection with Hindu community as Puran Bhagat, the disciple of Guru Goraknath, was his half-brother. The authenticity of these reminiscent events can be explored by the remains located near Sialkot with the name of Puran de khuee. The remnants of King Sarkap's fort is still there in Taxila near the place Sirisuk, on the name of his dead brother. The association and origin of all the personages of this tale is with Pakistan but amazingly incorporated in Indian folktales

as well. Thus it shows the geographical, historical and cultural congruence that connect us all and is rooted deep down. Therefore, the lore is acknowledged by both states and regarded as honorably significant.

The Indian folkloric tales also mirror the cultural indigeneity; giving a deep insight of the lifestyle of the resident of any particular region. This selected tale presents the complete and profound image of the indigenous society. This lore illuminates the ancient picture of the Subcontinent before segregation where Hindu and Muslim lived together. The selected tale portrays an amalgamation of the culture and convention of both Muslim and Hindu which is depicted through the names of personages such as the Raja Rasalu, Raja Salbahan, refer to Muslims on the other hand Raja Sarkap, Sirsuk, Puran Bhagat refer to Hinduism. The cultural representation can be seen through the Proppian function. This information is utilized in the beginning and Propp also refers to this information in his taxonomy as **(α)** initial situation. Here the narrateme provides information about characters that triggers further actions. The concept of misogyny can be identified initially in this tale as Raja Salbahan had two wives Achhra and Lona that refers to the preceding Muslim kings of South Asian region who married many Hindu and Muslim women at the same time like Muslim Mughal Emperor Jalauddin Akbar who got married to Hindu woman Joda Bai. The folklore of Puran Bhagat in *The Legends of Punjab* (1884) mentions, Raja Salbahan being a Muslim got married to a Hindu woman Rani Achhran, Puran Bhagat's mother that is considered as illicit in Muslim society. However, this sort of interreligious marriages displays inclusivity and plurality among South Asian culture.

The cultural proximity of South Asian land can be seen through the common beliefs and philosophies of people regarding life. These “principles of reality” somehow attach in their variant religious faith to make them culturally superstitious. Cultural code provides the “syllogistic knowledge” in the narrative, based always on the discourse of others, “on public opinion or endoxal truth” (Barthes 184). The ignorance and gap in such knowledge creates fabricated beliefs towards Jogis and Fakirs. As in the folklore, by using Proppian narrateme these cultural faiths or truths can be identified through first function Lack **(A)**. The void in the form of desire demonstrates King Salabhan and Lona's infertility so they visit many shrines and temples to fulfill their desire although King already had a son Puran

from his first wife Acchra but ignoring this blessing he desires for another son from Lona as his descendant. Here multiple wives refers to polygynous nature of Kings to have large family for the masculine strength in warfare against enemy or to help the family financially in business. It also refers to the South Asian cultural relativism where childless people of variant beliefs go to different shrines and temples for having kids instead of visiting specialists and doctors because the practice is acceptable in South Asian culture. The 2nd function of Interdiction (γ) evidently portrays these cultural elements, reflecting through the characters of Fakirs and Jogis. The function manifests the information about cultural practices of South Asian people where Salabhan's wife is prophesized by three Jogis that they would die if they look upon their son before reaching twelve years so they hide him underground in a prison like palace. This function expresses superstition tendencies and the lack of faith in their religious beliefs that amalgamate or culturally exchange from other religious practices. In fact, it is prohibited in Islam to prognosticate the future but through this appropriation of beliefs, in the tale, couple visit many a shrines to beg a child to gladden their eyes and take prophecy from the Jogi or Faqir. "Oh, Queen! The child will be a boy, and he will live to be a great man. But for twelve years you must not look upon his face, for if either you or his father see it before the twelve years are past, you will surely die!" (Jacobs 74). Furthermore, this incident refers to precedent action that is not mentioned in the narrative as the Queen Lona tries to persuade young Puran when he refuses, she got him blinded, disabled and then thrown into well by the hands of his own father King Salabhan. Later the disciples of Goraknath rescue him while going besides well and by the miraculous prayers of Goraknath Puran's arms and legs come back. Therefore, Puran decides to become his follower and devote his life for others. Years later, barren King Salabhan and Lona listen about a nobleman and visit there but come to know about Puran. Lona repents on her sin and asks forgiveness, Puran pardons her and prays for son but also curses her to feel the same pain of separation that Puran felt being away from his parents. Similarly she would not see his son's face for twelve year (Temple 4). The preceding event indicates the conviction of people on the supernatural powers of divine agents who can resolve their problems.

The folklore seems to evoke the significance of chaupur (indoor South Asian game) that intends to be the destination point of Raja Rasalu. As in the folklore it is depicted that

“Rasalu had started off to play chaupur with King Sarkap” (Jacobs 76). Propp’s various morphological components assist to draw this cultural knowledge associated particularly to South Asian region. According to his model these functions Mediation (**B**), Unrecognized arrival (**O**), Struggle (**H**) and Victory (**I**) deliver the reference to the indoor South Asian game by the variant events respectively; corpse dispatches to Raja Rasalu about chaupur, Rasalu’s arrival to Sarkap’s land, the combat between two in chaupur and Rasalu’s triumph. The game chaupur of which King Sarkap is the master, is similar to “Pachici”, the national game of India and also known as Chausar that had been played by the Indian gods like Shiva and Parvati. According to some researchers, Chaupur is the variant of the game that played between Duryodhan and Yudhishtira in Mahabharata and also similar to the Parcheesi or Ludo that are now played in India, Nepal, Bangladesh and Pakistan (“Towards a Cultural...”). Therefore the game embraces some religious associations to Hinduism but also connotes for gambling as depicted in the narrative.

Raja Sarkap fixed his stakes,--on the first game, his kingdom; on the second, the wealth of the whole world; and, on the third, his own head. So, likewise, Raja Rasalu fixed his stakes,--on the first game, his arms; on the second, his horse; and, on the third, his own head. (Jacobs 80)

The most serious issue of forced child marriage is indicated by another Proppian structural constituent, Wedding (**W**) that portrays the knowledge about some marriages that are practiced in some remote spaces of South Asia as Raja Rasalu though after twelve years of Kokilan’s birth but gets married to an underage girl “after twelve years, the mango tree began to flower, and Raja Rasalu married the Princess Kokilan, whom he won from Sarkap” (82). The narrative not only reflects the forced underage marriages but also portraying of the feminine figure as an entity that can be bought or won. Some South Asian people seem to believe in superstition practices that establish the misconception about daughters, to consider them as evil omens that bring misfortune or bad luck. In the legend, after the disgraceful defeat in chaupur, when a servant announces the birth of the girl to Sarkap, in rage he orders to "kill her at once! for she has been born in an evil moment, and has brought her father ill luck!" (81).

In Propp's nomenclature, the 12th narrateme of difficult task (**M**), provides the referential voice with the depiction of the seventy maidens in the tale as "when he reached the city of King Sarkap, seventy maidens, daughters of the King, came out to meet him"(77). Firstly, the function refers to the concept of polygamy from which King Sarkap had seventy daughters. Secondly, the idea of seventy two maidens (Hoor) in Islam refers to the celestial beings of heaven rewarded to the most pious and virtuous person.

The concept of reincarnation or magic has also been incorporated in the legend through the character archetype of headless corpse as Raja Rasalu desires to have company in the lonesome night of thunder and lightning. "There is no one here, nor far nor near, save this breathless corpse so cold and grim; Would God he might come to life again, 'Twould be less lonely to talk to him" (76). After this the headless corpse gets into life, awakens and retorts. The ideology of reincarnation is not only posited but also the philosophy of reawakening of the conscience that can be traced from the 7th structural ingredient Mediation (**B**) of Propp's narratology.

South Asian culture can be explored by the number of things used in the tale such as the lifestyle, values, conventions etc. of the aboriginals. The earthen pitchers filled with water carrying by the rural girls in their native attire, accentuates South Asian imagery in the minds of reader. Being a third world, the rural population of this region is poor and deprive of many basic needs like water so they need to carry it from far off streams or rivers just as indicated in the folklore. "The women were drawing water in earthen pitchers. Now, as they passed him, their full pitchers poised upon their heads, the gay young prince flung stones at the earthen vessels, and broke them all" (75). These lines refer to Raja Rasalu's Spatial Transference (**G**) from his father's kingdom to Sarkap's territory that provides the insight of the deep-rooted culture of the rural community where the young mischievous boys amuse themselves by often teasing every passerby.

Cultural markers can also be traced out through the linguistic elements and name of the things connected with South Asian region as Jogi, fakir, earthen vessels, iron or brass pitchers, turban. Besides, the companionship of steed and parrot with Raja Rasalu is presented as often mentioned in every lore. "He took with him his horse Bhaunr and his parrot, both of whom had lived with him since he was born" (76). Generally, the lead

character always have a bird or animal beside him/her in the folk narratives to induce the attention of readers on a serious issue. For instance the South Asian tale of “Meena ka tota” that is developed by UNICEF and broadcasted in variant South Asian languages like Urdu, Bengali, Nepali and Hindi to educate children on health, gender and social inequality to focus on social and cultural practices (Aziz). Moreover, other South Asian stories also exemplifies the bird or parrot along with the protagonist or central character such as the Indian story featuring parrot is “A merchant and his parrot” (Masnavi) and Burmese tale “A parrot’s beak”.

The narrative is a blend of the doctrines of Hindu and Islamic faith. When it comes to values and beliefs, people have assimilated the practices of other variant religions in their faith. The concept of Fakirs and Jogis are originally emerged from South Asian land who use to live an isolated life or often live in tombs and temple. The followers of Hinduism and Sikhism believe in it and also go there for worship therefore this tradition converges into other coexisting religions in South Asia (Murphy).

The structurality of various dichotomies are presented vividly in the tale like the aristocracy of King Salabahan and peasantry by the water carrier women, evil and good in the shape of King Sarkap and Raja Rasalu, and also the eternal bond between humans and animals are presented in the legend in a very detailed manner. Besides binaries, the folklore also has other commonalities like the preceding folk narratives. This tale also has invoked the significance of animals by showing Raja Rasalu being compassionate saving the tiny cricket and kittens from fire then use them as helpers in the quest moreover the association of colt and parrot with Raja Rasalu from childhood till end emphasized the importance of animals not only for humans but also mandatory for ecological system.

5.2.3.) Sinhabahu: A Sri Lankan Mythology

The cultural codes are references to a science or a body of knowledge that indicate the physical, physiological, medical, psychological, literary and historical type of knowledge which referred to the culture they express (Barthes 20). The targeted folklore is embedded with these voices that expresses historical, cultural and referential knowledge. The story is regarded as a national mythology of Sri Lanka, therefore selected, as it encompasses the origin, history and ancient civilizational roots of their Sinhala nation (Geiger). It refers to

the code of historical and literary knowledge. As Mahavamsa, the great chronicle with Deepavamsa, the oldest chronicle historical record together sheds light on the history of Ceylon. According to these earliest seminal works, Sinhabahu is the father of the first legendary king of Sri Lankan Island, Vijaya from 543 BC to 505 BC (“The Mahavamsa”). The folklore, therefore, bridges the relationship between Indian and Sri Lankan states. As the King of Sinhapura, Sinhabahu, is the son of the Princess Suppadevi of the Vanga Kingdom, referred to as Banga. Vanga was an early Iron Age kingdom and geopolitical division on the Ganges delta in the Indian subcontinent. The kingdom is one of the namesakes of the Bengal region. The Bengali people are the descendants of the Vanga Kingdom. It was located in southern Bengal, with the core region including present-day southern West Bengal (India) and southwestern Bangladesh. Vanga features prominently in the epics and tales of ancient India as well as in the history of Sri Lanka. For that reason, the history of Sri Lanka is interlined with the Indian subcontinent and other areas of South Asia.

Thus, the cultural integration of South Asian region can be decrypted through the cultural markers in the folkloric text by implying the cultural narratology that helps to bring all countries into one point of confluence. The folklore begins with Proppian morphological unit Initial situation (α) in the form of setting and locality that gives the contextual evidence to draw the facts about indigenous terrestrial beings. This function by depicting the landscape information about subcontinent, initiates with the prophecy set by some soothsayers/astrologers related to the divinely beauty Supadevi. She would one day be abducted by the beast and would lead wild and unbecoming life. Correspondingly, cultural code provide syllogistic knowledge in the narrative that has been traced out from the analysis of structural ingredient Interdiction (γ) to expose the communal information assimilated in the beliefs of variant communities. Here, the conviction of the indigenous people of South Asia on endoxal truths of Peer, Fakir and Sadhu can be seen. This establishes by the “discourse of others or code of institutions” that generally set the social orders in society. However, instead of having beliefs on the representatives of religion, people need to seek the medical consultation. Thus, the ignorance or the void in knowledge establishes such sort of reality that becomes the part of norms and faiths that further assimilated in variant beliefs through cultural exchange or cultural appropriation.

Secondly, perhaps, it is obvious that the violation (**δ**) of the interdiction can have unbearable consequences that lead to devastation if not considered seriously. Therefore, interdiction (prophecy) fulfilled on the day when Suppadevi was on her way to visit the country of Lala (Gujarat). A ferocious lion (Sinha) by attacking the guards abducts her and takes her to a far off land in a cave and then marries her. Twins, Sinhabahu and Sinhasivali are born after a year. Sinhabahu's hands and feet were like lion's paws. In Sinhala, *Sinha* denotes to lion and *Bahu* means arm that also refers to the courageous man with gallantry. As they grew older, they probe from their mother about the imprisoned conditions. Here, the code of human psychology is mentioned to refer the father complex or Oedipal complex, also known as the Oedipus complex. A term used by Sigmund Freud in his theory of psychosexual stages of development to describe a child's feelings of desire for his or her opposite-sex parent and jealousy and anger toward his or her same-sex parent. According to Freud, children view their same-sex parent as a rival for the opposite-sex parent's attention and affections. (Cherry) Ensnared by such forces, Sinhabahu decided upon counteraction and to break the shackles of imprisonment. Therefore escaped with his sister and mother when lion was once away for fishing. They take refuge in Suppadevi's hometown in Vanga land. On finding his family missing, lion retaliates and comes to Vanga but gets killed by piercing his own son's arrow.

In Sinhabahu, Barthes' cultural narratology assists to identify the numerous components that express allusions and cultural affinities. Initially, the abduction of the Princess Supadevi refers to the continuum of coercion used for forced marriages without the consent of brides, ranging from physical violence to psychological pressure and sometimes leads to sacrificial subject for the benefit of whole family. Though, widely illicit and condemned culture is drawn by the Proppian function villainy (**A**) that delivers the cultural knowledge about Supadevi's kidnapping and forced marriage. Further, the marriage between a lion and human seems odd but symbolic so viewing as assumption that Suppadevi married to a dauntless man of great strength like lion in fact it seems the word lion is used as a metaphor. Therefore, the birth of Sinhabahu with lion's hands and feet reflects the human but beastly and malevolent qualities which later proves true when he commits patricide and incest by killing his father and marries his sister, Sinhasivali. Moreover, the offspring of a human and animalistic beast is biologically impossible so the

myth only have moral purpose to show the society about the negative consequences of criminal acts.

Cultural codes pertain to those elements that share a common knowledge of the world. Hawkes in his book, *Structuralism and Semiotics*, states that the cultural voice is the code that “everyone knows”, which means to establish the authoritative cultural forms (96). Therefore, the cultural code is drawn from the authoritative cultures known by everyone. Moreover, it is used to explore the details refers to the sociocultural context of the narrative and are related to communal thinking and cultural authorities. In *Sinhabahu*, these ideologies can be investigated by the common established doctrines or faiths of discourse. As majority of the people of Sri Lanka are Buddhist and Hindus, accordingly they believe in mythologies and prophecies. Thus, the religious dogmas of the personages have been manifested from the events and incidents of the folklore portraying the relevant sacred knowledge. King and his daughter, Princess Supadevi, abode in the Kingdom of Vanga (Bengal), located near in India therefore, being Hindu, they believe in the prophecies of soothsayers and Jogis and perceive the fulfillment with great conviction just as reflected in the tale.

The tale *Sinhabahu* also shares the historical facets about incest and prophecies as it alludes to variant mythologies and folklores. Firstly, in the Shakti worship of ancient India, the Mother-Goddess is usually equated with Mahādevī, the wife of Shiva, but she is also believed to be his mother. That is, being simultaneously the wife and mother of Shiva. Through sexual union with her son, she gave birth to multiple other deities (Ishida). There are also folk stories about brother-sister love in each region of Kumaon and Garhwal (Uttarakhand). A young girl, Goridhana married to her husband Kallnag but unwittingly falls in love with his lost unrecognized younger brother Basaldev (“Goridhana”). In a Bengal folktale, *Mother Marries Son*, a pregnant woman gets lost from her husband while they were travelling. In a forest she gives birth to a child that Kotwal quietly takes up from the mother while sleeping. Years later, she becomes a queen by marrying to same Kotwal’s son as her husband (Day). *Sinhabahu* also alludes to the tragedy of Oedipus, the king of Thebes who unwittingly killed his father and married his mother, he commits the same sins of Patricide and incest towards his father and mother as a result of the prophecy of Delphic

oracle. The narrative refers to the mythology of Cronus and Zeus that also involves prophecies, Cronus thus killed or castrated his father, in turn, he was overthrown by his own son, Zeus. Thus, the immoralities of incest can be found as Cronus took for his consorts his own sister Rhea (Cronus and Zeus) like Sinhabahu took Sinhasivali as his spouse. Suppadevi also gets abducted by the similar sort of Prophecy. The preceding action is generated by the consequences of the interlinking of two components counteraction (C) and struggle (H) between Sinhabahu and lion. These functions share the knowledge of counteraction and patricide that Sinhabahu commits against his father in Vanga Kingdom.

According to the Mahavamsa, the Sinhalese are descended from the exiled Prince Vijaya and his party of seven hundred followers who arrived on the island in 543 BCE. Vijaya and his followers were said to have arrived in Sri Lanka after being exiled from the city of Sinhapura in Bengal. The modern Sinhalese people as said in the Mahavamsa were found to be most closely related to the people of North-East India (Bengal). It is thought throughout Sri Lanka's history, since the founding of the Sinhalese in the 5th century BC that an influx of Indians from North India came to the island. This is further supported from Sinhala being part of the Indo-Aryan language group. The construct of linguistic elements in the colloquial language gives the essence of cultural milieu of that region. Likewise, in Sri Lanka, Sinhala is the indigenous language of Sinhalese community as well as the official language of Sri Lanka. Sinhala derives from the Maharashtri Prakrit, along with Marathi, Konkani and Dhivehi ("Sinhalese.."). It also has borrowed words from Dravidian languages of southern India, mostly Tamil. Moreover, Sinhala script is closely related with Maldivian language Dhivehi. In addition, the names of characters and places in the narrative for instance Kalinga, Magadha, Sinhapura (city of Sinha), Naggadipa (Island of children), Mahiladipaka (Island of women), Supparaka (situated on the west coast of India, now Sopara in the Thana District, north of Bombay), Thambapanni, are also the amalgamation of Hindi, Tamil and Sinhala language that portrays the cultural assimilation of all these communities of South Asia. The name *Sinhalese* itself reflects the myth that the people are descended from a mythical Indian princess and a lion (*Sinha* means "lion" and *le* means "blood").

The symbol of the Sinha is an important motif in various forms, in the art and architecture of Sri Lanka, and can be found in the ruins of ancient kingdoms. Many forms of Sri Lankan arts and crafts take inspiration from the island's long and lasting Buddhist culture which in turn has absorbed and adopted countless regional and local traditions. In most instances Sri Lankan art originate from religious beliefs, and is represented in many forms such as painting, sculpture, and architecture. One of the most notable aspects of Sri Lankan art are caves and temple paintings, such as the frescoes found at Sigiriya, and religious paintings found in temples in Dambulla and Temple of the Tooth Relic in Kandy. In fact, the entrance to the ancient fortress of Sigiriya, which features two giant lion paws symbolizes the mythology of Sinhabahu (“Culture and identities”).

Mode of dress is another significant marker that reflects the cultural. The proximity can be seen through the physical knowledge (attires) of the indigenous people engraved in the text. In Sinhabahu, the Sinhalese wear a sarong (sarama in Sinhala) and sari. Generally, Sri Lankan men wear a long-sleeved shirt with the sarong, while women wear a tight-fitting, short-sleeved jacket with a wrap-around called the cheeththaya. For formal and ceremonial occasions women wear the traditional Kandyan (Osaria) style, which consists of a full blouse which covers the midriff completely, and is partially tucked in at the front. The Kandyan (saree) style is considered as the national dress of Sinhalese women. In many occasions and functions, the saree plays an important role in women's clothing and has become the essential clothing for female office workers especially in government sector (Jayasooriya).

The other aspects that portrays the culture is Sri Lankan cuisine that has been shaped by many historical, cultural and other factors. As a tropical island with an abundance of vegetation, the cuisine is known for its use of a vast array of herbs, spices, fish, vegetables, rice, and fruits. In some events of the lore, Sinha goes fishing and for agriculture. Further, similarities can be seen to the cuisines of other South Asian neighbouring regions particularly to the state of Kerala in Southern India. Some of the Sri Lankan dishes have striking resemblance to Kerala cuisine, which could be due to the similar geographic and agricultural features with Kerala. Rice, which is consumed daily, can be found at any occasion, while spicy curries are favourite dishes for lunch and dinner

(Reeves). A well-known rice dish with Sinhalese is Kiribath, meaning "Milk Rice." In addition to sambols, Sinhalese eat "Mallung"- chopped leaves mixed with grated coconut and red onions. Coconut milk is found in most Sri Lankan dishes to give the cuisine its unique flavour. The island nation's cuisine mainly consists of boiled or steamed rice served with curry. This usually consists of a "main curry" of fish or chicken, as well as several other curries made with vegetables, lentils and even fruit curries. Side-dishes include pickles, chutneys and "sambols". The most famous of these is the coconut sambol, made of ground coconut mixed with chili peppers, dried Maldives fish and lime juice (Tomky).

The thematic apprehensions of *Sinhabahu* also displays the cultural aspects by establishing the dichotomies in the form of ethical grounding that defines the boundary between evil and good in society. The construct of social order in the form of royalty and peasantry, muggers and militias, humans and nonhumans structuring with the supernatural phenomenon illustrates the moral perseverance that behind unlawful acts have always adverse consequences.

5.2.4.) Don Hiyala and Alifulu: Maldivian Romance

The folklore of Hiyala and Alifulu, a traditional love story of Maldives seems reminisce of many other South Asian tragic anecdotes such as Heer Ranjha, Sassi Punnu, Sohni Mahiwal, Mirza Sahiba etc. According to Barthes' cultural narratology, the folklore reflects the literary knowledge associated with South Asian Folkloristics. The platonic love of Hiyala and Alifulu seems divine and transcendental that is surely supposed to take the eternal form. The metaphysical experience of both the lovers refers to Sufiism and mysticism that transcends them from physicality to spirituality.

According to Proppian taxonomy, the first function Initial Situation (**α**) with the enumeration of the family members, provides the cultural knowledge about Maldives in the backdrop of opulence that triggers the ensuing adversity. From the beginning, Musa Maliku and Aisha, the parents of Hiyala undergoes the loss of six new born prodigiously beautiful children from the resilience of the evilness of the society, portrayed through the character of the sinister midwife. Therefore, the couple decide to hide their seventh girl, Hiyala; of majestic beauty, from the evil eyes of the envious world and keep her underground. Apparently the similar literary reference of the raising a beloved child

underground away from the eyes of people can be found in the previous tale when Raja Rasalu is kept in prison like palace underground because of prophecy, in the same way Hiyala is kept hidden from vulnerable world. The ideology also refers the religious knowledge that alludes to Islamic concept of concealing the beauty of women under veil as a symbol of purity and chastity so supposed to cover up and control the affairs of household. On the other hand, man is portrayed as the head of family in the narrative like prior ones that needs to manage the economic and financial requirements of family.

The folklore comprises numerous referential elements that explores the traces of other neighboring conventional sagas. The chronicle reference of Barthes' cultural voice has been drawn by the amalgamation of these variant Proppian narratemes; Trickery (**η**), Complicity (**Θ**), Reconnaissance (**ε**) and Delivery (**ζ**). Correspondingly these functions not only provide the evidence about the unparalleled beauty of Hiyala through the character of fagiru who by attempting trickery deceives Alifulu and cunningly comes in the house with him to explore about her, but it also alludes to the romances of bewitching beauty of legendry Queen Padmini, also referred as Padmavati "She is a Faymini, a rare kind of woman" (Romero-Frias 105). In 1540, she took place in an Indian poem *Padmavat* of Malik Muhammad Jayasi. According to him, Rani was the Princess of Singhal Kingdom between the 13th and 14th Century in Simhal Dvipa, one of the Island of Sri Lanka (Ayush). Hiyala, the protagonist of the anecdote, got married as Padmini to whom she liked but in both narratives afterwards a sinister man in greed of reward articulates the King about the mesmerizing beauty of the lady and therefore attacked later. Alifulu like Raja Ratna Singh, Padmini's husband, is forced to leave the loyal wife but he refuses and retaliates in front of a supremely powerful King. Being faithful to husband, Hiyala would rather drown to death and takes her life than fall prey to the lecherous hands of Radun as Padmini who prefers death and commits Jauhar, a Rajput ritual of self-immolation. A symbol of fidelity, loyalty and immense sacrifice for saving the honor of womanhood by both brave women. Although Hiyala as Padmini died apparently but in fact takes eternal form to become immortal and defeats the opponent but her heroic act. Here, transcendence resembles beauty, as Barthes theorizes this concept, since, like beauty, transcendence cannot be explained except as a gap or a lack of representation or by Gothic or Biblical reference to the codes available to it. Here replaced the Transcendent for Barthes' Beauty, "there is only

one way to stop the replication of the transcendent: hide it, return it to silence, to the ineffable, to aphasia, refer the referent back to the invisible" (Barthes 34) Also, just as literature provides the codes for the representation of the transcendent that ensures the separation from the actual intrusion of the transcendent or supernatural, which can result in madness, violence, apocalypse, and the breakdown of society. The other identical reference between Hiyala and Padmini is the compatriot birds whom they regarded as closest confidantes. Princess Padmini had a talking parrot Hira-mani whom she was obsessed while Hiyala had a white crow who serve as a messenger between Hiyala and Alifulu in imprisonment and helps Hiyala to escape from the sinister Radun. The notion of using the birds specially parrots as a helper and donor for the help of goodness against the evil supremacy portrays a positive connotation, linked with South Asian region.

Furthermore, the tale carries all the common cultural markers as the subsequent folklores that needs to examine for decrypting the hidden structure and underlying meanings prevailing in folklore about their customs, rituals and traditions. The foremost thing is the names of characters, places and locations that are carved out from the Maldivian culture, depicting the essence of the South Asian soil. Although the story seems the adaption of Indian epic poem but implemented on Muslim society with Islamic values and customs. Majority of Maldivian population believes in Islamic doctrines as Maldives converted from Buddhism to Islam by the mid of twelfth century with the advent of Muslim traders on the island. Therefore, all the personages presented in the tale are Muslims like the Maldivian Muslim community practicing Islam. For instance, Muslim names are used for personages like Aisha, Musa Maliku, Hiyala, Alifulu etc.

Maldives comprises of variant small Islands of coral atolls thus the majority of population is associated with fishing industry therefore tuna fish and coconuts are staples in Maldivian cuisine. In the tale, Hiyala prepares the meal for Alifulu of "Rihākuru", a salty and thick sauce of tuna fish, considered one of the most important items in Maldives' cuisine. "Hiyalā boiled dirty rice with a lot of salt. Once it was cooked, she put mouldy fish sauce (rihākuru) in a bowl and stale dry tuna, hard as wood, on a plate" (Romero-Frias 99). Another thing presented to guest is the betel leaf with areca nut that is also referred as Pan or betel quid, consumed in entire South Asia. "Hiyalā made betel with nuts ready, put them

in a special wooden tray” (100). Initially it was used as a delicacy and presented to guest as an auspicious gesture of respect and hospitality but now its usage has lessened as it is vulnerable to health. Betel nut or areca is originated from Southeast and South Asia while the word came from Kannada. Besides, the cordiality and courtesy of the host towards guests are also displayed which are the cultural norms in entire South Asia. As “one day, Mūsa Maliku invited Alifūlu to his home and received the young craftsman on his veranda with a great display of courtesy. Mūsa Maliku called his wife and ordered her to cook the best food for their guest” (98). In addition, once courteous Alifūlu brings home a foreigner, moved by his blindness and “told Hiyalā to grind a special medicinal ointment for their guest’s eyes” (103).

The other feature from which the culture chinks out is the origin and whereabouts as the names of different Islands, beaches, shores, oceans and seas are depicted in the folklore such as Buruni’s lagoon, Huḷudeli, Laimagu, Male’ which are located in Maldives illustrates the habitation and lifestyle of indigenous people. As the country consists of these coral atolls, people use ships, vessels and boats for transportation like shown in the lore Alifūlu rescues Fagiru falling from the deck of his ship, he also goes Southward on his small boat to save Hiyala and Radun abducts Hiyala back to his Palace on his great vessel. It all reflects the relationship of Maldivian man with nature, environment and his dependence on marine life.

Dhivehi being an official language of Maldives is closely associated with an Indo-Aryan language Sinhala; language of Sri Lanka. The linguistic elements composed of Maldivian language Dhivehi, have been used in the folklore which refers to literary knowledge for instance, “Radun” that means Monarch, “Faymini”; a rare kind of woman of extraordinary beauty (Sanskrit Padminī), “Havaru”; a custom to lynch someone, “Mudīmu”; caretaker of the mosque, “veyo”; a stone pool in the backyard of houses or close to mosques, “fēli”; waist cloth, “Māvaru”; jellyfish, “Ziyārai”; shrine. The indigenous Dhivehi transcript is used in the tale, “Nu kiyā ranaka’, nu dē valīyaka’, mīhegge hagge’ Manikufāna kāivenī koh’ dīfiñ” “that means without the authorized stipulations, I give your grandeur in marriage a woman lawfully belonging to another man” (106). The sentence articulated by the Mudīmu in the forced marriage ceremony reflected his helplessness at being unable to

make the law prevail when the monarch wished to go against it. This referred to the forced marriages held in some remote spaces of South Asian states without the acceptance of girls. Although marriage to an already married woman with husband is regarded as illicit and false in the described Islamic doctrine. The similar sort of story is found in Ramayana's mythology where Ravana abducts Sita, already married to Rama. This event also reflects the polygamous nature of kings by showing their monopoly and domination over the masses. "The Radun's other wives were no match for Hiyalā's extraordinary beauty" (107). However, the cultural knowledge about act of abduction and coercion to compel a forced marriage is traced out through 12th function Villainy (A) resulted by the evil actions of wicked Radun. Likewise, in Muslim society a marriage certificate is very important even in illicit or forced marriage. Though, the ritual of legal Islamic marriage is also shown by the portrayal of two witnesses in the wedding ceremony of Alifulu and Hiyala. "Alifulu came with two witnesses, Mūsa Maliku acted as the judge and they were married without further ceremony" (101). Thus, the contrasting situations of both the marriages of Hiyala with Alifulu and Radun, gives the exact picture of underlying culture.

Like the prior folklores, South Asian people are associated with fishery and farming. Correspondingly, Maldivian economy were initially dependent on fisheries and trading local marine goods like ambergris, coir rope and coco de mer. The protagonist "Alifulu arrived back from fishing while a trading boat from a northern atoll was entering Buruni's lagoon" (102). In the 1970s, the government established economic reforms to lift import quotas that had given opportunities to private sector. In the narrative the economic condition of the corporate sector is manifested through the character of Musa Maliku, a prosperous trader, who gets married to Aisha. "They had settled on the island of Buruni where her husband's business prospered" (97). Within a few years the emergence of tourism has transformed the economy that played a significant role in nation's development thus their reliant rapidly moved from fisheries to tourism which created employments and generated per capita income as main industry. The first tourist resort established in 1972 named, Bandos Island Resort and Kurumba Village that fostered overall growth of Maldivian economy.

The rudiments of magic and superstitious beliefs is reflected by the spatial transference (**G**) of Alifulu from his native island Huluduli to Buruni as a spirit told him he would find his dream girl there. Furthermore, Havva Fulu, a ruthless beauty, fell in love with him and tries to kill him with sorcery when she finds her feeling is not reciprocated. Moreover, the parents Musa and Aisha being superstitious of the vulnerable world, confine and conceal their daughter of prodigious beauty within the four walls. Thus, the act of Violation (**δ**) of Interdiction (**γ**) is performed by Hiyala herself for the recognition (**Q**) of Alifulu that portrays the common knowledge of superstitious practices.

Mūsa Maliku decided to keep his new-born daughter hidden from the sight of human eyes and kept her in an underground storeroom. A trustworthy old woman kept guard at the door and looked after the little girl. In the dark room there was a dim oil lamp always burning. Aisā, the mother, entered it only to give her breast to the baby. (98)

The narrative pertains some cultural aspects in terms of the professions of the characters archetypes such as the manifestation of the midwife of Aisha who assisted her in her six deliveries, reflects the association of the illiterate but skilled woman with this profession to earn bread and butter. Moreover, the South Asian woman is shown as of the prior tales, taking the assistance of the rural midwife in her pregnancies unlike visiting obstetricians during this period. Furthermore, the narrative refers to the socioeconomic knowledge about Maldivian economy as the personnel that depicts the trade industry of South Asian people are Alifulu a skilled artisan of gold ornaments renowned for his craftsmanship, Musa Maliku a trader etc. It has also been noticed from the setting of narrative that the north of Maldives is more affluent than the other parts of the country. Radun, the monarch abodes in the north where he takes Hiyala in his palace after abduction, the capital Male' while the goldsmith Alifulu abodes in the South in less affluent atoll.

The tale of Hiyala and Alifulu, like many other tragic South Asian anecdotes, is regarded as a standard version among many traditional ones which have effaced and died out. Therefore, the shrine was erected over the tomb of both the lovers as the drifting of both corpses together on the beach is considered as sacred and blessing of god. Accordingly, the beachside tomb is auspicious place in their Maldivian tradition.

5.3) Cultural Markers and Confluence

After analyzing all the narratives, the key findings emerge that by correlating the morphological structurality with Barthesian cultural knowledge the underlying meaning of South Asian folkloric text has been decrypted. Therefore, the culture confluence among the South Asian region has been drawn through the similar cultural markers embedded in these folklores.

The commonalities in the Folkloric literature of distinct South Asian culture of Nepal, India, Sri Lanka and Maldives, are traced through its cultural markers. The morphological elements highlighted through Propp's model function as cultural markers when placed in a cultural context (proposed by Barthes), displaying South Asian beliefs, conventions, rituals, attires, cuisine and lifestyle. The meanings we draw through the combination of two models offer a cultural knowledge depicting a cultural confluence in these countries. Further, the cultural conventional knowledge that manifests harmonies and commonalities, depicting the culture confluence are identified as follows

The culture of South Asia is completely entwined in language, ethnicity, architecture, philosophy, literature and religion. Under this layers of diversity lies a solid core of South Asian tradition. The traditions have endured many aspects of South Asian culture through changing times for over 5,000 years, from the earliest known Indian civilization to the present day (Coman).

The historiography of architecture in South Asia is therefore, significant as a tool to understand sociocultural aspects of society. The architecture of South Asia is as rich and diverse as its region and its people. Temples, shrines, palaces, forts and dwellings of every kind exists in large numbers. Multitudes of meanings bind together their complex, polemical histories. South Asian architectural history begin with the Indus River Civilization. The first civilization in South Asia emerged along the Indus River, called the Indus River Valley Civilization. The remains of the Indus Valley Civilization cities indicate remarkable organization; there were well-ordered wastewater drainage and trash collection systems and possibly even public baths and granaries ("Indus River Valley"). Remnants of ancient bathhouses and sophisticated sanitation systems manifest the long history of South Asian culture. The quality of urban planning suggests a high priority on hygiene or religious ritual

which is an admiration of purity and cleanliness, and abhorrence of all things polluted. Ancient statues representing the god Shiva and other deities are proof that the religious traditions of contemporary South Asia have been around for millennia.

Most surviving examples of South Asian architecture before the Islamic period are of cultural as well as religious nature, consisting mainly of Buddhist shrines, or stupas, and temples. These ancient ruins and remnants includes the architectural structures of Sinhabahu's kingdom Sinhapura and its traces to the ancient fortress of Sigiriya, which features two giant lion paws symbolizes the mythology of Sinhabahu (Allchin and George). Further, the archeological significance of Raja Rasalu can be apprehended through the historical sites of Sirisuk, Sarkap city remains ("Orientalarchitecture") and Puran's well (Pooran di khuee), located in Taxila and Sialkot respectively (Amir). Accordingly, the sacred shrine of Alifulu and Hiyala has archeological as well as traditional significance (Maumoon). The archeological evidences of these sites in fact connect us to our heritage and civilizational roots through folkloric literature.

The other cultural unification of South Asia are the traditional cultural values that influence the psyche of the South Asian people; harmony, benevolence, righteousness, courtesy, wisdom, honesty, loyalty, and filial piety. The value of honoring the family is very strongly ingrained in South Asian people, therefore, disrespecting, misbehaving or discussing any personal problems with an outsider is regarded as a disgrace to the family. Soonimaya, Kokillan and Hiyala are the manifestations of these conventional values that are imposed by the institutions of South Asian society. Soonimaya obeys her stepmother's orders and ends up giving her life. Kokillan, to shield for the immoralities of father, accepts her life with stranger in order to save father's life. Hiyala, on the other hand compromises with her husband for bringing a stranger at home, and considering it a disgrace to family if she argues.

Further, culturally indigenous population of South Asian region, being third world, depends on flora and fauna, therefore is associated with animal husbandry, farming and fisheries. Majority of the people abode in rural areas with scarce resources so they have to travel far off lands to fetch water and food. The dwellers (Mahan Singh, Sinha, Alifulu) in all the narratives are associated with agriculture, fisheries and animal husbandry. The

picturesque landscape of mountainous realm of South Asia, with its folk articles of earthen and brass pitchers carrying on heads by women from rivers and streams, reflects the cultural lifestyle of South Asian people.

Apparels are another cultural marker to define the traditional values prevalent in any society. South Asian people of distinct countries have much similarities in the context of costumes. Traditional dress of Sri Lankan, Indian and Nepalese women is silk saree with variant styles as *Osaria*, *Kandyan* etc. while men wear *sarong*, *lungi* and *dhotis* with long sleeves shirt. Similarly, Maldivian cultural attires are the blend of customs and tradition of other neighboring countries. Men, here also wear sarongs (a length of clothing wrapped around the waist) with a long sleeved shirt while the traditional Maldives dress adorned by women is unique to the island boasting its embroidery techniques like Dhivehi Libaas, Dhigu Hedhun, Hedhun Buri and Burqa which are analogous to Pakistani and Afghani apparels (Bhattacharya). The dramatis personae of the selected folk narratives can be seen in these abovementioned attires. Although, mode of dress also carries religious features but due to acculturation it assimilates in sociocultural context. There has always been a fertile exchange of reciprocal influences between Hindu and Muslim dress in both technique and style. The most obvious example of this is that many Muslim women wear saris and many Hindu women wear salwar kameez (pants and tunic). Similarly, many customs of variant South Asian countries have integrated through the cultural appropriation; use of *bindi* or *tikka* as a fashion accessory of women with shalwar kameez in South Asian region.

Food is another important part of culture as it passes down from one generation to the next. South Asian culinary consists of variety of traditional cuisines native to India Subcontinent. The most defining characteristics of South Asian culinary is diverse use of spices, chilies and various types of strong herbs like cloves, cumin and turmeric. South Asian food culture consists of curries that are often flavored with ghee or butter. Curry dishes have their origins in the Indian subcontinent. According to the *Handbook of Spices, Seasonings and Flavourings*, while coriander, cumin, and turmeric are commonly found in curry powders of the Indian subcontinent, a wide range of additional spices may be included depending on the geographic region and food items included in the dish (Susheela Raghavan). Similarities can be traced to the cuisines of other South Asian neighbouring

regions particularly to the state of Kerala in Southern India with Nepalese, Sri Lankan, Maldivian and Bengali cuisine. Some of the Sri Lankan dishes have striking resemblance to Kerala cuisine, which could be due to the similar geographic and agricultural features with Kerala. The cuisines of southern India, eastern India and Bangladesh are based on rice, the main staple food, served with a wide range of curries and with occasional seafood. Seafood, Maldives fish and coconuts are staples of coastal regions, including Kerala, Maldives, Sri Lanka and Bengal. The provision of meals manifested in all the narratives comprise rice, Maldives fish, tuna, chicken curries, with other South Asian delicacies and side dishes like *pan*, *betel nut leaves*, *sambols*, *pickles* and *chutneys*. There is also some South Asian food that unites the desi community of Pakistan and India is biryani, the Queen of all desi dishes, featuring rice, meat or vegetables cooked in a subtle combination of spices (Siddiq). Therefore, the dish has many historical, cultural and even social connotations attached to it in the context of the Subcontinent. Generally, food in South Asia is traditionally eaten by hand, though a fork and spoon may be used in more upmarket establishments. If eating by hand, it is important to use only your right hand to handle food, as the left hand is traditionally reserved for dirty things like cleaning yourself.

Religion is a big part of the culture of South Asia. There are many practiced religions: Hindu, Islam, Buddhism, and Sikhism, especially. All four of these religions were born in South Asia and go back for thousands of years, with connections to ancient civilizations in the area (Murphy). The analysis found the evidence that all the South Asian narratives embedded with religious dogmas according to their beliefs. As the majority of the Nepalese are Hindu so the religion practiced in Nepal is Hinduism that can also be comprehended through the selected Nepalese tale *Soonimaya* in which all the dramatis personae are from Hindu faith believing in multiple gods and their deities. The narrative *Raja Rasalu* from India where Hinduism and Islamism are the major religions therefore, included in Indian popular literature demonstrating the amalgamation of both faiths. *Sinhabahu*, the Sri Lankan mythology, depicts their Buddhist religious faiths as Buddhism is followed by majority of population. The entire Maldives follow Islamic doctrines that is exhibited through the saga of *Don Hiyala* and *Alifulu*.

Cultural commonality that significantly found is the notion of reincarnation, emerged out of variant religious doctrines, indicated in almost all the narratives such as in the form of golden pillar Soonimaya reincarnates, the headless corpse revives from eternal sleep, resurrection of Supadevi back to Vanga Kingdom and the metempsychosis or spiritual transcendence of Hiyala and Alifulu by ascending the celestial throne. These events not only demonstrate the cultural beliefs of South Asian people towards afterlife but also reflect the similarities that all the selected folklores comprise.

In this respect, the illustration of cultural relativism can be seen as the South Asian people view their rituals, values and practices from the viewpoint of their own culture. Thus, they accept it a part of culture without judging it. As the people of South Asia believe in astrology so regarded it as part of culture, they prognosticate future from soothsayers and believe in its fulfillment with great conviction. However, it is reflected in all the narratives that a member of the family is given prophesy or prophesized in the form of interdiction that soon after is violated, as both the functions correspond each other. Further, this phenomenon also sets forth the cultural aspects that assimilates in variant religious faiths through cultural dominance. In the selected folklores, Queen Lona and Supadevi is prophesized by Fakirs and Jogis while Soonimaya and Hiyala are addressed with the interdiction.

The other cultural affinity traced in South Asian folkloric literature is polygyny, a practice or condition of a man having more than one wife. According to certain dogmatic faiths polygyny is permissible but through the appropriation of culture this practice is adapted by other believers of variant faiths. Generally, Kings and Rajas are found to have multiple wives at a time or sometimes after the death of spouse, husband gets married with another women consequently they are seen practicing interreligious or oppressive espousals. In the folk narratives, King Sarkap, father of seventy maidens, is seen culturally involved in the practice of polygyny on the other hand Mahan Singh gets married to a widow after the death of Dahn Jita. King Radun and King Salabhan also had multiple wives in Maldivian and Indian folklores respectively.

The rituals, conventions and customs related to the matrimonial ceremonials reflect the true culture of any region. The marriages featuring in the narratives of Soonimaya,

Hiyala, Supadevi and Kokilan, validate the South Asian culture. As the South Asian marriages not only posit the legal union of two people but also portrays the cultural manifestations attached by the appropriation from other variant traditions. For instance, marriage is regulated on religious aspects but through the appropriation of cultural elements it generates ethnological features. So marriages are extended to several days for the events of mayoun, ubtan, mehndi, barat and reception. This practice is adapted in different South Asian countries which according to certain faiths are not permissible but culturally acceptable. Secondly, the ritual of dowry, a gift to daughter, at weddings has an established convention for years that has culturally adapted by indigenous people of South Asian region.

Further, forced marriages in some remote areas of South Asia have been practiced. Accordingly, interfaith marriages, between people professing different religious beliefs, forced and illegal espousal are also presented in the folklores. This sort of marriages often leads to continuum of coercion to compel forced, interreligious and underage child marriages, ranging from subtle psychological pressure to domestic violence which is vividly depicted in every selected tale. Kokilan from Raja Rasalu, Supadevi from Sinhabahu and Hiyala from Don Hiyala and Alifulu, are the victims of forced, underage and interreligious marriages.

Although, interreligious marriages are prohibited in Islam and in Muslim states like Maldives, Pakistan and Bangladesh, but sometimes these sociocultural features correlate in conventions from borrowing from another milieu. However, a Muslim woman/man cannot get married to the nonbeliever of Allah and Abrahamic religion but a male is permitted to contract a valid marriage with kitabiyah women as Christian or Jew. The prohibition is based on Qur'anic verse of Surat al-Baqarah, which pronounces that Muslim man must not "marry polytheistic women until they believe." On the other hand, in India the Hindu marriage act allows Hindu, Sikh, Christian, Buddhist and Jain religion to intermarry ("Prohibition of Interfaith Marriage").

The abduction of the heroine, one of the commonalities, is the other common proponent of Propp's taxonomy that has been identified which all the narratives share. The incident of abduction in fact not only highlights the heinous act of an evil villain but the

incident also enhance the chastity and modesty of the woman of South Asian region who prefer death and incline towards the rituals of self-immolation as Satti and Jauhar by killing herself in order to avoid being captured by villain and to protect her honor like Hiyala, Soonimaya, Supadevi and Kokilan. In fact, it defies the stereotyped construct of feminine figure in society that portrays her as weak and unresisting. In the same way, all the folklores also reflect woman as pure, virtuous and faithful to her husband and family.

Other structural unification is the setting of the folklores. It carries the description of palaces, courts and forts of the Kings and Queens. All the tales hold the same structurality that start with opulence and serenity but because of some lack or villainy ends up ensnaring in adversities. The struggle of hero resolves all the problems then hero and heroine of the lore reunites again.

Binaries or dichotomies have also been traced out as one of the commonalities. The foremost structural affinity is the hero and villain that establishes the story. Palaces and mud houses, the division of society between royalty and peasantry, good versus evil, rich and poor, the stereotyped image of Stepmother and stepdaughter, and humans and animals. All the stories have similar sort of theme that evil and adverse actions always have negative consequences.

The other promising findings in the understanding of South Asian culture are Sufism, spirituality and occult. The narratives of Raja Rasalu, Soonimaya, Sinhabahu, Don Hiyala and Alifulu found its traces that further leads to esotericism and occultism, involving the forces of supernatural beings, magic, spirituality and mystic. Sufism variously defines as tasawwaf or Islamic mysticism, gives emphasis to introspection and spiritual closeness with God. Sufism of Naqshbandi order was founded by the Bahauddin Naqashband and introduced in Indian region by Khawaja Razi uddin Muhammad Baqi Billah that gives insistence on the rigid adherence to Sharia and love of Prophet (Buehler). This essence seems to have a great influence on the life of the indigenous South Asian people. Qawali, the form of Sufi music, is inspired from the works of Sufi poets as Ameer Khusro, Rumi and Ghulam Farid so commonly found as the Sufi culture in South Asia. The sacred places called darbars and shrines where this Sufi poetry, Qawali and Sufi rituals are performed by Hindi, Sikh and Muslim communities.

South Asia is the home of hundreds of languages. As a major linguistic area, the South Asian languages are centered in the Indian subcontinent, hence there are literally thousands of languages and dialects throughout the region, spoke by millions of people or only by a few hundred people. In South Asia, there are two major languages families; Indo-Aryan, Dravidian (“Languages of South Asia”). The Indo-Aryan languages predominate in northern and western India, Pakistan, Bangladesh, and Nepal and southern and western Sri Lanka. These include; Hindi, Panjabi, Sindhi, Rajasthani, Sinhala, Urdu, Nepali, Gujarati, Marathi, Bihari, Bengali. The Dravidian languages are most common in southern India and northern and eastern Sri Lanka that includes Tamil, Telegu, Malayalam, and Kanada. As the South Asian languages originated and subdivided from the similar source thus, interlinked with others. The association can be seen from the common linguistic elements and dialects adopted by speakers. Dhivehi and Sinhala, Hindi and Urdu are closely related to each other to consider the similar languages, ethnolects. All these languages are interlinked so there are many similar words that are borrowed and shared by these languages as they are originated from same source. There are several common words shared between Tamil, Dhivehi and Sinhala. For instance the word *akka* is for elder sister in Sinhala and Tamil, *ayya* is Sinhala for elder brother while Tamil for brother or older gentleman, *kooli* in Sinhala while *koliya* in Tamil for rent or pay, *kuduya* in Sinhala while *koodai* in Tamil means basket. There are many other same words that are used for same things in Kannada, Sinhala and Dhivehi as *kurumba* or *kurumbai* for young coconut. *Appa*, Tamil and Sinhala word for father is closely associated with Dhievi word *bappa*. The word *baba* is used in Nepali, Urdu and Hindi for father. On the other hand, *Amma* is the first word not only Tamil or Sinhalese infant speak but a similar word *Ammi* or *Maa* is used for mother in Hindi, Urdu and Bangla. Dhivehi word *Radun* is *Radu* in Sinhala that is similar to *raja* in Hindi and Urdu. Correspondingly, *Daturu* in Dhivehi is same as Sinhala *yaturu* that means journey, originated from Sanskrit word *yatra*. Just as *Faymini* in Dhivehi, is *Padmini* in Sanskrit. The word *Siyari* of Sinhala is *Ziyaraiy* in Dhivehi which is *Ziyara* or *Ziyarat* in Hindi and Urdu means shrine. *Havaru* is the same word in Dhiviehi and Sinhala for lynch. These interweaved languages culturally connect back to one source that ties our link to our past.

A further novel finding is that the folk narratives has a great role to play in propagating the compassion towards animals with their significance for humans and also for ecological system. In the narratives, the rendering of functions by insects, birds, animals as magical agents, as a replacement for any magical wand or item with magical properties, accentuate their significance. In Nepalese tale, ants, snakes, vulture, tigress' cubs provide their assistance to Soonimaya. In Indian legend, an Arab steed bhaunr with parrot, tiny cricket, cat and kitten aid Raja Rasalu in the quest, while the white crow as a messenger becomes a source to conserve the platonic love between Hiyala and Alifulu in the time of ordeal. Thus the provision of supernatural magical forces in the form of animals emphasize their value.

It is important to highlight the fact that the orality or oral tradition of South Asian folkloric literature in fact is generated to educate knowledge that is an easy accessible doorway that not only to gain window into the diverse culture but also mirror on to the humanity by highlights the social issues prevailing in society. It also assists to explicate the human behaviors from the insider/outsider lens. Moreover, it provides information about the exotic and fascinating landscapes, exemplified by the folk narratives of South Asian region. Students, travellers, and general readers increasingly need to understand the regions's cultures and customs by the discipline of folkloristics.

After comparing the commonalities, it has been analyzed that structurally and culturally the Folkloric literature of South Asia stands at confluence.

5.4) Conclusion

Structuralism has been interlinked with Barthesian cultural voice in this chapter. Levis Strauss idea has been utilized to connect Proppian narratology with Barthes' cultural code. The chapter concludes that various commonalities have been found in the selected folkloric literature after applying the Barthesian cultural codes and this chapter also bridges out the void which Proppian morphological model could not fill.

Chapter 6

Conclusion

By studying the folk narratives of Nepal, India, Sri Lanka and Maldives, it has been analyzed that the structurality of any text should be decrypted first in terms of rudimentary constituents, patterns and structure before the analysis of thematic, cultural and historical context, in order to comprehend the complete underlying meaning. Therefore, in chapter 1 the Proppian morphological model has been initially applied on South Asian folkloric literature to chalk out the underlying structures. Furthermore, to investigate the cultural unities among the South Asian lores, the individual folk narrative has been analyzed by placing them in the larger context within system of culture of South Asian region. Accordingly, in chapter 2 the Barthesian cultural/referential voice with Propp's taxonomy has been analyzed to confirm the cultural position of South Asian folkloric literature on confluence.

The study foregrounds the cultural confluence of the folkloric literature of the distinct communities of South Asia in order to assemble the scattered identities under one sky on the basis of similarities, commonalities and resemblance in this age of dissension. Although the South Asian states are restricted with geographical barriers as the region has seen many political upheavals by the segregation of small fragments of land but the prehistoric civilization is millennia old that converges the whole region and establishes the link with its roots, seemingly confluence of past and present that cultivates the essence of Southasianness.

In regards to that it has been analyzed the structure of all the narratives are analogous that ties its link back to the similar old cultural heritage. So the four tales Soonimaya, Raja Rasalu, Sinhabahu, Don Hiyala and Alifulu from Nepal, India, Sri Lanka and Maldives are selected respectively. In the light of critical lenses the tales have been qualitatively studied by using the structural method to decode the underlying encoded structures initially then the cultural affinities is drawn by placing and comparing those structures within the cultural context.

The study answers proposed question after analyzing the texts of South Asian folklores through the Proppian narratological model first, through a morphological structural analysis. The initial heading, in each story, of “The Functions of Dramatis Personae” describes the traced functions by the application of Propp’s model. The next heading “The Distribution of the Functions among Dramatis Personae provides the list of the all the traced out characters archetypes in the tale. Further, the application of Proppian model has been precisely depicted with the help of tables in all folklores. It has been analyzed that not all the 31 functions can be found in every tale as Propp has already mentioned. The categorization, according to Propp’s nomenclature, of these narratemes are variant in each narrative Such as the distribution of function in Soonimaya is 22, Raja Rasalu carries 20, Sinhabahu shares 19 while Don Hiyala and Alifulu traces 22 narratemes. Further, the configuration of the functions among dramatis persona are also sketched out in each tale. It has also been analyzed the all narratives possess the features of Proppian fairytale as the narratives are constructed of the homologous structural schema resulted by the amalgamation of constituents. The functions highlights the initial situation, interdiction and its violation, villainy, liquidation, punishment, victory and wedding. Apart from the ideal plot analyses, an apparent limitation of Proppian method is its analyses of the tales in isolation without focusing on the historical, cultural themes or any external knowledge.

Refers to questions Barthesian cultural code answers research questions by offering traces of the cultural knowledge. Cultural code has been implied by assimilating the prior traced out Proppian structures with Barthesian cultural codes to identify the cultural makers embedded in the texts. These cultural markers help draw cultural commonalities.

The findings reflect that the cultural commonalities among the Folkloric literature are many, which display a cultural confluence in apparently distinct South Asian states. The study identifies that the historical, medical, cultural, psychological and literary knowledge which has been investigated with cultural markers. These markers reflect the cultural knowledge in the form of convention, rituals, religious beliefs, attires, cuisine, lifestyle, language, location, values and traditions of the indigenous people. These are as follows;

The foremost similarity is found in South Asian culinary. Rice, curries and coconut are staple foods with other delicacies and side dishes like pan or the betel quid, chutneys and pickles. Secondly, the concept of polygyny among the people has been depicted in all tales. Thirdly, being a third world, the characters or masses of all tales are shown undergoing the financial pressure and lack of resources. Further, majority of the population of South Asia practices Islamic, Hindu and Buddhist doctrines which is depicted through South Asian architecture of the Mosques/ Masjids, temples, forts and churches. The indigenous people, practicing variant beliefs, have common superstitious tendencies so believe in the prophecies and prognostication of Fakirs, Sadhu and Jogis. The convention and customs manifest the culture of any community as the matrimonial rituals displayed in the folklores exhibit the customs and traditions of South Asian communities. Interreligious and coercive marriages without the consent of women have also been shown in the tales with the negative consequences. But with this, the rituals of traditional marriages in the region give the picturesque description of the culture as the concept of dowry for bride has also been traced in all stories. Furthermore, mode of dress reflects the culture of any society sari, sarong and shalwar kameez are the tradition dresses that South Asian people wear. Lifestyle also manifests the relationship with locality, landscape and setting. The indigenous people of South Asia is mostly associated with animal husbandry, farming, fisheries and agriculture. The picturesque details of rural area have also been reflected from some expressions of folklores to manifest the culture such as the women carrying water in earthen pitchers and people wondering in the pastures with animals flock. Common linguistic elements also play a significant role in reflecting the culture. South Asian Language emerge from the family of Indo Aryan and Dravidian subdivision of Indo-European branch. As closely related to one another the similarities can be identified between the variant linguistic elements of Dhivehi and Sinhala. The commonalities are traced in languages of Tamil, Kanada and Malyalam, spoken in different areas of India and Sri Lanka. Accordingly, the names of places, people and things are interlinked with it. All narratives seem to decipher the significance of animals by playing a vital role in propagating the compassion towards animals, its relationship with mankind and the whole ecological world. In each tale the message of kindness towards animals has been portrayed

and shown that how important and essential is the existence of these creatures for human and environment.

The abovementioned cultural commonalities have been explored in the popular literature that manifest that the culture of all South Asian countries are similar. So it is evident through the analysis that all the South Asian culture as a melting pot forms cultural proximity that makes South Asian culture at confluence. The distinct countries are culturally integrated if seen South Asian region as one whole entity in the larger cultural context.

The present findings confirm that the structuralist reading of the selected folkloric literature maps out the cultural commonalities of the distinct South Asian communities by subscribing to the Proppian morphological model of 31 narratemes. Though his framework has been found to be limited owing to its focus on the fixities of structures thereby missing upon essential historical and contextual features but the significance of his work extends far beyond the study of folktales as its worth lies in its potentiality in being applied to various narratives thereby making it an important point of reference in the study of construction as well as interpretation of narratives. The void thus has been filled by Barthesian cultural narratology that provided a framework for extracting, processing and interpreting the knowledge, designated as “historical, cultural, referential, medical, linguistic and literary”, differently, by investigating the cultural markers of South Asian society.

Thus, this study adds to the existing sum of knowledge in the field of folkloristics by providing evidence of the different implications emerged through the correlation of structural and contextual analysis. By following the research trail that was commenced by prior ideologies, an innovative view is engendered in the field of narrative research, therefore posing new opportunities of interpretation.

In this regards, future research could continue to explore in both the arenas of structural and contextual. It has been examined what structuralist theory can bring to South Asian folkloric studies if implied in certain ways to comprehends the complete meaning thus it contributes towards advancing the discipline. The study will also be fruitful for the future researchers who desire to conduct research on cultural folklores in South Asian or

other contexts. It also paves the way for future researchers to validate this model by applying it on other cultural fairytales at narrative level to recognize them among world class stories.

This leads us to conclude that by the assimilation of structural and cultural conventional knowledge together the complete underlying meaning can be comprehended. As this research has traced the culture confluence by studying the structurality in relation to the cultural context.

Works Cited

- Aayush. "10 Facts about Rani Padmavati That Makes Her a Legendary Queen." *Detechter*, 15 June 2018, detechter.com/10-facts-about-rani-padmavati/.
- Aguirre, Manuel. "An Outline of Propp's Model for the Study of Fairytales." *The Northanger Library Project* (NLP), <https://www.northangerlibrary.com/documents/AN%20OUTLINE%20OF%20PROPP'S%20MODEL%20FOR%20THE%20STUDY%20OF%20FAIRYTALES.pdf>
- Ahsan, Aitzaz. *The Indus Saga*. Oxford University Press, 2005. *Google Books*, Google, [books.google.com.pk/books?id=DSauCQAAQBAJ&lpg=PT98&dq=The romance of raja rasalu&pg=PT5#v=onepage&q=The romance of raja rasalu&f=false](https://books.google.com.pk/books?id=DSauCQAAQBAJ&lpg=PT98&dq=The+romance+of+raja+rasalu&pg=PT5#v=onepage&q=The+romance+of+raja+rasalu&f=false).
- Allchin, F R, and George Erdosy. *The Archaeology of Early Historic South Asia*. *Google Books*, Cambridge University Press, 1995. books.google.com.pk/books?id=Q5kI02_zW70C.
- Amir, Tariq. *111 - Well of Puran Bhagat, Sialkot*, 1 Jan. 1970, pakgeotagging.blogspot.com/2019/10/111-well-of-puran-bhagat-sialkot.html.
- Awan, Mahmood. "A Poetic Legend Retold Qissa Sahibaan." *The News on Sunday*, www.academia.edu/38988227/A_poetic_legend_retold_Qissa_Sahibaan.
- Baber, Zaheer. *The Science of Empire: Scientific Knowledge, Civilisation, and Colonial Rule in India*. State University of New York Press, 1996. [ISBN 0-7914-2919-9](https://www.isbn-international.org/product/9780791429199).
- Barry, Peter. *Beginning Theory: An Introduction to Literary and Cultural Theory*. Manchester: Manchester University Press, 2002.
- Barthes R. *Mythologies* (25th ed.). Paris: Noonday Press & Farrar, Straus & Giroux, 1991.
- Barthes, R. *S/Z*. (R., Miller, Trans). London: Blackwell publishing ltd, 1974
- Barthes, Roland, "The Death of the Author", *Image, Music, Text* (published 1997), [ISBN 0-00-686135-0](https://www.isbn-international.org/product/9780006861350)

- Bascom, William R. "Four Functions of Folklore." *The Journal of American Folklore*, vol. 67, no. 266, 1954, pp. 333–349. JSTOR, www.jstor.org/stable/536411. Accessed 15 Feb. 2020.
- Bhattacharya, Kuntala. "Traditional Attire Series of Asia - Maldives." *Kuntala's Travel Blog*, 23 Sept. 2019, travelogueofkuntala.com/traditional-attire-series-of-asia-maldives-part-10/.
- Bronner, Simon J. ed. *The Meaning of Folklore. The Analytical Essays of Allan Dundes*. Utah State University Press: Utah, 2007.
- Buehler, Arthur F. "The Development of the Naqshband". *Allama Iqbal Publications*, www.allamaiqbal.com/publications/journals/review/apr97/7.htm.
- Charu-Smita, Dr.Gupta. "Folklore: literature, art craft and music", e-book, National Museum Janpath, Delhi.
- Chen, Chi-Fen. "Characteristics of Folk Literature." *Children's Literature*, http://www2.nkfust.edu.tw/~emchen/CLit/folk_lit_type_myth.htm
- Cherry, Kendra. "The Oedipal Complex: One of Freud's Most Controversial Ideas." *Verywell Mind*, Verywell Mind, 18 Nov. 2019, www.verywellmind.com/what-is-an-oedipal-complex-2795403.
- Coman, Dr. Sonia. "A Brief History of the Cultures of Asia (Article)." *Khan Academy*, Khan Academy, 2020, www.khanacademy.org/humanities/ap-art-history/start-here-apah/brief-histories-apah/a/a-brief-history-of-the-cultures-of-asia.
- Cronus and Zeus*, 2003, www.halexandria.org/dward377.htm.
- Dalmia, Yashodhara. *Buddha to Krishna*. Google Books, Taylor & Francis, 2017, books.google.com.pk/books?id=9iglDwAAQBAJ.
- David-Zipes, Jack. *Why Fairy Tales Stick: the Evolution and Relevance of a Genre*. Routledge, London, 2006.
- Day, Lal Behari. *Folk-Tales of Bengal*. Macmillan, 1883.

- Dhamija, Jasleen. "South Asia: History of Dress." *LoveToKnow*, LoveToKnow Corp, fashion-history.lovetoknow.com/clothing-around-world/south-asia-history-dress.
- Dharwadker, Vinay (ed.), *The Collected Essays of A. K. Ramanujan*, Oxford Publication, 1999.
- Dorson, R.M. *Folklore and Folklife: An Introduction*. Chicago and London, The University of Chicago Press, 1972.
- Dundes, Alan. "Folklore as a Mirror of Culture." *Elementary English*, vol. 46, no. 4, 1969, pp. 471–482. JSTOR, www.jstor.org/stable/41386525. Accessed 15 Feb. 2019.
- Dundes, Alan. *The Study of Folklore in Literature and Culture: Identification and Interpretation*, 1965.
- Dutta, B. "Dimensions of Oral Literature of North East India", *Folk Culture and Oral Literature from North- East India*, Tamo Mibang and Sarit K Chaudhari (ed.), Delhi, A Mittal Publications, 2004.
- Emrich, Duncan. "'Folk-Lore': William John Thoms." *California Folklore Quarterly*, vol. 5, no. 4, 1946, pp. 355–374., www.jstor.org/stable/1495929
- Felluga, D. (n.d.). Modules on Barthes II: On the five codes. Retrieved December 24, 2019 from <http://www.cla.purdue.edu/english/theory/narratology/modules/barthescodes.html>
- Fisher, J.L. "The Socio Psychological Analysis of Folktales", *Current Anthropology*, Vol.4, No.3:235-95. 1963.
- Geiger, Wilhelm. *The Mahavamsa or The Great Chronicle of Ceylon*. Oxford University Press, 1912.
- Greimas, A. J. *On Meaning: Selected Writings in Semiotic Theory*. Trans. Paul Perron and Frank H Collins. Minneapolis: University of Minnesota Press, 1987.
- Gupta, Anil K. "Origin of agriculture and domestication of plants and animals linked to early Holocene climate amelioration", *Current Science*, **87** (1), Indian Academy of Sciences, 2004.
- Handoo, J. *Theoretical Essays in Indian Folklore*. Mysore, Zooni Publications, 2000.

- Harris, David R. & Gosden, C. *The origins and spread of agriculture and pastoralism in Eurasia: Crops, Fields, Flocks And Herds*, Routledge, 1996. [ISBN 1-85728-538-7](#)
- Hattangadi, Vidya. "The Champa Flower." *Dr. Vidya Hattangadi*, 7 Nov. 2014, drvidyahattangadi.com/the-champa-flower/.
- Hawkes, T. *Structuralism and Semiotics*. London and New York: Routledge Taylor & Francis Group, 2003.
- Hitchcock, Patricia J, and Lillian Sader. *The King Who Rides a Tiger: And Other Folk Tales from Nepal*. Berkeley, Calif: Parnassus Press, 1966.
- Ishida, Ei'ichiro. *History of Religions*. The University of Chicago Press, 1964.
- Islam, Mazharul. *Folklore, the pulse of the people: In the context of Indic folklore*. Concept Pub. Co, 1985.
- Jackson, E. "Choosing a Methodology: Philosophical Underpinning", *Practitioner Research in Higher Education Journal*, 7(1), October, 2013, Available at: <http://194.81.189.19/ojs/index.php/prhe> (Accessed 15 June 2020).
- Jacobs, Joseph. *Indian Fairy Tales*. David Nutt, London, 1892
- Jadav, Kishore. *Folklore and its Motifs in Modern Literature*. New Delhi, Manas Publication, 1998.
- Jayalaxmi, Phurailatpam. "Folklore Study and Its Importance".e-pao.net
- Jayasinha, Anukshi. "Sri Lanka's Fantastic Beasts And The Mythologies Behind Them." *Roar.media*, 17 May 2018, roar.media/english/life/culture-identities/sri-lankas-fantastic-beasts-and-the-mythologies-behind-them/.
- Jayasooriya, Lasni. *Clothing in Sri Lanka: Cultural Conformity and Contradictory Rejection of Women's Individuality*, 2016.
- John -Charles Tibbitts .*Folk-Lore and Legends*: Oriental.W. W. Gibbings, London, 1889.
- Kafalenos, Emma. "Functions after Propp: Words to Talk about How We Read Narrative." *Poetics Today*, vol. 18, no. 4, 1997, pp. 469–494., www.jstor.org/stable/1773183.

- Khamiri, Shaikha H. *Translating Emirati Folklore*. American University of Sharjah, 2015.
- Khorana, Meena. *The Indian Subcontinent in Literature for Children and Young Adults*. *Google Books*, Greenwood Press, 1991, books.google.com.pk/books?id=GSjcQ7Sm5E4C.
- Kiehn, Nathan. "The Proppian Analysis for Fiction." *Owlcation*, Owlcation, 8 Mar. 2019, owlcation.com/humanities/The-Proppian-Analysis-for-Fiction.
<https://owlcation.com/humanities/The-Proppian-Analysis-for-Fiction>
- Klages M. (n.d.). Claude Levi-Strauss, The Structural Study of Myth and Other structuralist ideas. Retrieved June 17, 2020, from <http://www.colorado.edu/English/engl2010mk/levistrauss.2001.htm>
- Kusugal, Dr. Kavita S. "Indian Folktales: Ramanujan's Interpretation." *Journal of Innovative Research and Solution (JIRAS)*, Karnataka, India.
- Levi-Strauss, Claude. *The structural study of myth. The Structural Anthropology*. University of Chicago Press, 1983.
- Linton, Ralph. *The Study of Man*, D Appleton- Century Co, 1964.
- Lodrick, Deryck O. "Symbol and Sustenance: Cattle in South Asian Culture." *Dialectical Anthropology*, vol. 29, no. 1, 2005, pp. 61–84. *JSTOR*, www.jstor.org/stable/29790728.
[Accessed 19 June 2020](http://www.jstor.org/stable/29790728).
- Lowie, Robert H. *Primitive Society*, Internet Archive, 1920.
- Luthi, Max. *The European Folktale*. Bloomington and Indianapolis, Indiana University Press, 1986.
- Marian W. Smith. "The Importance of Folklore Studies to Anthropology", *Folklore*, 1959.70:1, 300-312, DOI: 10.1080/0015587X.1959.9717162, www.tandfonline.com/doi/pdf/10.1080/0015587X.1959.9717162
- Maumoon, Yumna. *A General Overview of the Dhivehi Language*. National Centre for Linguistic and Historical Research, 2002.

<http://www.qaumiyyath.gov.mv/docs/whitepapers/language/GENERAL%20OVERVIEW%20OF%20DHIVEHI%20LANGUAGE.pdf>

Murphy, Anne. "The Religions of South Asia." Asia Society, Center for Global Education, asiasociety.org/education/religions-south-asia.

Murphy, Anne. Sufis, Jogis, and the question of religious difference: individualisation in early modern Punjab, 2019. 10.1515/9783110580853-013.

N.V., Solovyeva. "Typical Features of the Folktale Narrative Style." *Russian Linguistic Bulletin*, 5 June 2015, rulb.org/en/article/tipichnye-cherty-povestvovatel'nogo-stilya-narodnyx-skazok/.

Orientalarchitecture.com. "Sirkap City Remains, Taxila, Pakistan." *Asian Architecture*, 2020, www.orientalarchitecture.com/sid/580/pakistan/taxila/sirkap-city-remains.

Paniker, Ayyappa. Sinhabahu and the theatre of the roots Eds. Amarasinghe A.R.B. & Sumanasekara Banda S.J., *FESTSCHRIFT* 1988, Sri Lanka National Commission for UNESCO, 1988.

Propp, Vladimir. *Morphology of the Folktale*. Texas: University of Texas Press. 1968.

Propp, Vladimir. *Theory and History of Folklore*, translated by Ariadna Y Martin and Richard P. Martin, Ed. By Anatoly Libermann, *Theory and History of Literature* vol.5, Manchester, 1984.

Raghavan, Susheela. *Handbook of Spices, Seasonings, and Flavorings*. Google Books, Taylor & Francis Group, 2006. books.google.com.pk/books/about/Handbook_of_Spices_Seasonings_and_Flavor.html?id=bePKBQAAQBAJ.

Ramakrishnan, M. "Relevance and Significance of Oral Traditions and Cultural Heritage." *Academia.edu-Share Research*. www.academia.edu/35387418/RELEVANCE_AND_SIGNIFICANCE_OF_ORAL_TRADITIONS_AND_CULTURAL_HERITAGE.

Ramanujan A. K. ed. *Folktales from India*. Penguin Books, 1992.

Ranasinha, Ravindra. "Ediriweera Sarachchandra's Theatre: A Re-Structuring of Sinhala Folk Drama." *Dramatherapy Education and Research in Sri Lanka*, www.academia.edu/38434247/Ediriweera_Sarachchandra_s_Theatre_A_Re-structuring_of_Sinhala_Folk_Drama.

Reeves, Peter. *The Encyclopedia of the Sri Lankan Diaspora*. Google Books, Google, books.google.com.pk/books?id=4N5UAqAAQBAJ.

Richard M. Dorson. Current Folklore Theories, *Current Anthropology* 4, no. 1 (Feb., 1963): 93-112. <https://doi.org/10.1086/200339>

Romero-Frias, Xavier. *Folk Tales of the Maldives*, Copenhagen: NIAS Press, 2012. 300 pp. ISBN 9788776941055

Routman, Regie. "Genre Characteristics". *Writing Essentials*, 2005... mrsbeas.weebly.com/uploads/2/3/9/6/23961217/genres.pdf.
<http://www.ux1.eiu.edu/~cfder/GenreCharacteristicsChart.pdf>

Rumi. *The Merchant and the Parrot*, www.dar-al-masnavi.org/n-I-1547.html.

Saimaazizthree. "'Meena'An Educational Cartoon in South Asia." *Saima Aziz*, 2 July 2015, saimataaziz.wordpress.com/2015/07/02/meena-an-educational-cartoon-in-south-asia/.

Senaveratna, John M. *The Story of the Sinhalese*. Google Books, Asian Educational Services, 1997, books.google.com.pk/books?id=X9TeEcMi0e0C.

Siddiqa, Arhama. "Biryani: The Queen of South Asian Cuisine." *Asia Dialogue*, Asia Research Institute, 21 July 2019, theasiadialogue.com/2019/07/23/biryani-the-queen-of-south-asian-cuisine/.

Singh, M. "Dowry is a Factor of Violence in Marriage: A Study of Women Seeking Help in Family Counseling Centers in Chandigarh." *International Journal of Advancements in Research & Technology*, Volume 2, 2013. Issue 6, June-2013 ISSN 2278-7763.

South Asian Folklore: An Encyclopedia: Afghanistan, Bangladesh, India...By Peter J. Claus, Sarah Diamond, Margaret Ann Mills. Routledge, London.

Steel, Flora Annie Webster. *Tales of the Punjab Told by the People*, 1894. *Google Books*, Google, books.google.com.pk/books?id=pr5HAAAAIAAJ&dq=The legend of Punjab&pg=PP1#v=onepage&q=The legend of Punjab&f=false.

Temple, R.C. *The Legends of the Punjab*. Bombay: Education Society's Press, 1884. <http://apnaorg.com/books/english/legends-punjab-1/legends-punjab-1.pdf>

Thompson, Stith. *The Folktale*. California, University of California Press. 1977.

Todorov, Tzvetan. *The Poetics of Prose*. Trans. Howard Richard. Ithaca and London: Cornell University Press, 1977.

Tomky, Naomi. "An Introduction to Sri Lankan Cuisine." *Serious Eats*, Serious Eats, 10 Aug. 2018, www.serioouseats.com/2014/09/what-is-sri-lankan-food-like-cuisine-guide-international-travel-curry-string-hoppers-coconut-sambal.html.

Trivedi, Harish. "South Asian Literature: Reflections in a Confluence." *Indian Literature*, vol. 49, no. 5 (229), 2005, pp. 186–194. *JSTOR*, www.jstor.org/stable/23346235. Accessed 1 January, 2019.

Tunnell, M.O., Jacobs, s.s., young, T.A.,& Bryan, G. *Folklore: Stories for the oral tradition. Children's Literature*, Briefly, 2012. (pp. 105-115). Boston: Pearson.

Tylor, Edward B. *Primitive Culture: Researches into the Development of Mythology, Philosophy, Religion, Language, Art, and Custom*. 2nd ed. 2 vols. London: John Murray, 1873. Print.

Untiedt, Kenneth L. Folklore: In All of Us, In All We Do. Publications of the Texas Folklore Society, University of North Texas Press (November 17, 2006).Vol.68:85-110.

Winick, Stephen. "“He Coined the Word 'Folk-Lore'": The ‘Old Folk-Lorist’ William John Thoms." *He Coined the Word 'Folk-Lore'": The "Old Folk-Lorist" William John Thoms / Folklife Today*, 22 Aug. 2014, blogs.loc.gov/folklife/2014/08/he-coined-the-word-folk-lore/.

"Goridhana: A Sad Poetic Folk Story about Brother-Sister Love". Bedupako. Retrieved May 20, 2020.

"Folktale - Oxford Reference." *Folktale - Oxford Reference*, 31 Oct. 2019, www.oxfordreference.com/view/10.1093/oi/authority.20110803095826550.

"Indus River Valley Civilizations (Article)." *Khan Academy*, Khan Academy, 2020, www.khanacademy.org/humanities/world-history/world-history-beginnings/ancient-india/a/the-indus-river-valley-civilizations.

"Prohibition of Interfaith Marriage." *Prohibition of Interfaith Marriage*, Library of Congress, 1 Sept. 2016, www.loc.gov/law/help/marriage/interfaith-prohibition.php.

"Sinhalese." *Countries and Their Cultures*, www.everyculture.com/wc/Rwanda-to-Syria/Sinhalese.html.

"The Mahavamsa". *The Great Chronicle of Sri Lanka*, mahavamsa.org/2008/05/princess-vanga-sinhabahu/,2007.

"Towards a Cultural History of Indian Board Games: Backgammon, Chaupar and Chaturanga." *Sahapedia*, www.sahapedia.org/towards-cultural-history-indian-board-games-backgammon-chaupar-and-chaturanga.

"Wisconsin Library Bulletin." The University of Michigan. *Google Books*, Division of Library Services, Department of Public Instruction. Volumes 63-64, 1967, 2006, books.google.com.pk/books?id=luwaAAAAMAAJ.

"Finalact: Ajoka`s Raja Rasalu Sets." *DAWN.COM*, 1 Nov. 2009, www.dawn.com/news/499989/finalact-ajokaes-raja-rasalu-sets.

"Languages of South Asia." *Postcolonial Studies*, 17 Feb. 2020, scholarblogs.emory.edu/postcolonialstudies/2014/06/21/languages-of-south-asia/.

"William John Thoms". The Folklore Society. Retrieved 1 July 2020.