

THE COLONIAL AND POST-COLONIAL CONTEXT OF BENGALI FOLKTALE IN THE WORLDWIDE PLATFORM

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At first in 19th century we have got the influential work of Rev. Lalbehari Dey (1824-1894). He compiled and published the first collection of Bengali folktales as a book 'Folktales of Bengal' (1883).

In past we couldn't evaluate our folktales, because the educated upper caste people always underestimated the general folk who were uneducated. Therefore when Europeans first tried to collect folktales or folk rhymes etc. then language problem arises at first. They try to educate themselves in oriental language and then they mechanically wanted to collect materials from general people. Therefore the 'colonial folklorists' shared a certain uneasiness about the complex procedure of narration and translation that gave shape to their materials.

The Brahmos took up the liberal cause and also aimed to affect socio-cultural reforms. From the Hindu Society, Lal Behari's Scottish Reformist viewpoint and his love for indigenous Bengali religio-cultural and folk beliefs represented the divergent discourses. Inspired by Grimm's collection of folktales, Lal Behari himself took initiative to collect the folktales of Bengal through Govinda, who identify himself with local beliefs - maintaining the fictive veil of narrative objectivity.

This distancing had been the dominant trend among folklorists of Bengal up to 20th century. The suppression of these kinds of stories till 19th century was the reflection of the darker side of colonial game. After colonial period Grimm's tales became more popular throughout India; because we could identify the main features of our popular fairy tale which were similar with Grimm's collection. The fairytale of 'Snow White and Seven Dwarfs' is similar with our 'Seven Brothers and One Sister named Champa'.

Introduction

In this paper I shall discuss the matter in two parts. Firstly it is important to clear the focus of the Bengali folktale in its colonial context. We cannot get any colonial feature in Bengali or Indian folktale till 19th century. In 19th century we can remember the influential work of Rev. Lalbehari Dey (1824-1894). He compiled and published the first collection of Bengali folktales as a book 'Folktales of Bengal' (1883). In ancient Indian culture there was not any practice of evaluating the folktales, because the educated upper caste people always underestimated the general folk who were uneducated. Therefore when Europeans first tried to collect folktales or folk rhymes etc. then language problem arises at first. They try to educate themselves in oriental language and then they mechanically wanted to collect materials from general people. Therefore the 'colonial folklorists' shared a certain uneasiness about the

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complex procedure of narration and translation that gave shape to their materials. For understand and know the actual culture of this very region the East India Company took the initiative to collect the folktales and also the diaries, local beliefs, history, socio-cultural background etc. In this program as they educated themselves, they encouraged the educated Bengali people to help them to become enriched and so also to enrich themselves too. At that time the local educated people also did not aware of their culture and civilization. They were enlightened by western system of education, scientific methods, knowledge of different subjects. In this situation the Brahmos took up the liberal cause and also aimed to affect socio-cultural reforms. There was also another group in the intelligentsia who aimed to reform Hindu Society from within. Indoctrinated native Christian Lal Behari's Scottish Reformist viewpoints and his love for indigenous Bengali religio-cultural and folk beliefs represented the divergent discourses. Rev. Duff and his missionary colleagues would not allow Lal Behari and other natives to join mission councils. Therefore inspired by Grimm's collection of folktales, Lal Behari himself took initiative to collect the folktales of Bengal through Govinda, who identify himself with local beliefs - maintaining the fictive veil of narrative objectivity. Dey also offers us other clues. He acknowledged in the preface of 'Folktales of Bengal' that it was Richard Carnac Temple, the British military and civil officer and famed folklorist, who had initially presented before him the idea of compiling the folktales from Bengal – remarking 'how interesting it would be to get a collection of those unwritten tales that old women in India recite to little children in the evening'.¹

The features of animal stories, the fables of idle man or woman, stories about the imagination of heaven, three hard works, and story of clever fox or crow, story of twelve brothers all are like variations of popular Bengali folk or fairy tales. Except Dey, Richard Carnac Temple in his periodical *Punjab Notes and Queries* reflected his antiquarian interests; he also collected ballads, stories, and folk-legends for his book on the legend of Punjab.² He was also assisted Flora Anne Steel's work on Punjab and Kashmir which was published on the same year.³ He was also the co-editor of *Indian Antiquary* in 1884. Both Temple (the administrator-scholar) and Dey (the Baptist-evangelist and educationalist) were indulging themselves in digging out folk narratives from two distant corners of the Empire in India. By this wider colonial endeavor Lal Behari possessed his space as a discoverer of folk narratives according the genesis of imperial game.

In 1868, Mary Frere published the *Old Deccan Days, or Hindoo Fairy Legends Current in Southern India*. She collected the materials from her childhood Anglo Indian Ayah Anna Liberata de Souza. This book was the first colonial compilation of 'Indian Folktales' and this work had 19th century Indological value of scholarly research and theorizing.⁴

We can get a serial from G.H. Damant started in 1872 in the name Bengali Folktales from Dinajpur in the *Indian Antiquary*.⁵ In the first part he narrated the

familiar Duo-Suo stories, i.e. the stories of the king's first wife's unfortunate condition and the second wife's fortunate space for her husband. In the book *Thakurmar Jhuli* (1907) of Dakshinaranjan Mitra Majumdar we can also find this kind of stories (Kalavati). Another Englishwoman S. H. Stokes published *Indian Fairy Tales* by collecting tales from her two Ayahs in Kolkata and Simla. On the other side Thomas William Rhys-David translated '*Jataka*' in 1880, as Max Müller translated *Hitipodesha*.

Ancient Ballads and Legends of Hindostan by Toru Dutt (1878) was another important piece of work in this regard. From her work the emphasis of modern research on myth and folklore has been started.

In the mean time from 1884 to 1906 various folklore compilations was published from various parts of India, mainly by Colonial scholars. In 1891 Joseph Campbell compiled the popular Santal story 'Seven Brothers and their Sister' in his book *Santal Folk Tales* (p.p. 106-110), which was taken by Dakshinaranjan in his popular Bengali literary Canon *Thakurmar Jhuli*.⁶

The main problem of this colonial research is that most of the publishers or compilers were not very familiar with Bengali or Indian culture, they collected many tales, narrations, legends, rituals, fairytales etc. but it was impossible for them to understand all clues and causes, beliefs and superstitions, culture and orientations of the local people. Most of them were busy officials, not even scholars. Some of them were really dedicated scholars like Max Müller (1823-1900), Monier Williams (1819-1899) etc. It is known that there was one middleman named China Mal who comprehended Temple's extraction of the bardic tales. This way reflects the pervasive ambivalence in anthropological narratives born out of colonial encounters. Rev. Lal Behari Dey's omissions can be described as his text was necessarily embedded. The local informer did not trust the administrator-scholars. They feared that the researcher worked "with an intention of exposing the secrets" of their way of life. This mutual mistrust, act of evasion, omission, gaming, deception – gave rise to the complex colonial discourses. Sadhana Naithani exposes this inherent ambiguity, this essentially mutual re-framing, in her study of Temple.

There were discourses plenty of heterogeneous polyphony indulged in by both the colonised and the colonisers. Folklore in the late 19th century India, especially in the Bengali society, evidently reflected this polyphony. The colonizer sahib and the colonised native always tried to suppress each other and the colonial narratives are the best proof of this background.

The policies of the colonisers can be established by the ideals upheld by the Folklore Society (established in London in 1878). In *Folklore XII* (1901) and Charlotte Burne's *The Handbook of Folklore* (1914) reaffirmed the "empire theory" of Folklore. President E. S. Hartland emphasized the "practical advantages for the governors, district officers and judges of an enlighten mother-country in learning through folklore about the cultures of the native people under this dominions".⁷

Temple did not deceive himself about his accumulated collection. He believed, this “will enhance our influence over the natives and render our intercourse with them more easy and interesting.” [Quoted in Morrison, Charles, ‘Three Systems of Colonial Ethnography: British Officials and Anthropologists in India’, in Kuklick, Heinricha, and Long, Elezabeth (eds.), *Knowledge and Society: Studied in the Sociology of Culture Past and Present*, Vol. 5, (New York: JAI Press, 1984), p 150] In his lectures on Anthropology in Cambridge in 1904, Temple affirmed to his “white Man’s Burden”. By collecting his book of Bangla folktales as a response to Temple’s request, Dey acknowledged his own position in the colonial paradigmatic discourse of control.

Lal Behari Dey, in many ways, personifies the complexities of the cultural trade that colonialism necessarily brought about. Being a Hindu Vaishnav he was admitted to the General Assembly Institution in 1834, and also passed out with exceptionally good result. He was very fond of Rev. Alexander Duff (1806-1878), and influenced and encouraged by him for conversion in Christianity in 1843. It was a colonial policy to make their own people and establish a rational education which can make Indians receptive to the World. He spent most of his life working for the Free Church of Scotland. Duff lost the mission property after the description of 1843 and opened the Free Church Institution, called by the populace as the ‘Duff College’. Here Lal Behari started teaching in 1844. He was subsequently licensed as a preacher in 1851 and was ordained in 1855.⁸

Dey was a profound scholar and teacher and acted as active worker in the 19th century reascent Bengal. The oriental’s invasion in 19th century help to take birth of the concept of National Education, but the Bengal Government’s law against the education policy and British India Association’s policy reflected in Lal Behari’s decision to omit some of his collected tales as spurious. The Europeans in the Mission got salaries that were at least two and a half times more than that of the best-paid Indian. This experience of discrimination must have played a critical role in shaping Dey’s conception about his identity and about the essentially ironic commitments that he was subjected to. This would affect his tales in a remarkable way.

Lal Behari provided one of the earliest written catalogues of Bengal Ghost stories. In his novel about the exploited ryot, ‘The History of a Bengal Rayat’ (2 vols., London, 1874; the book was later published as *Peasant Life in Bengal*), he referred various types of ‘bhoot’ or ghost. There he mentioned a kind of Muslim ‘bhoot’ called Mamdo. There is the ‘Brahman’ bhoot Brahmadaitya who inhabits the banyan or the bel tree (*Aegle marmelos*) and lives a spirit-life of unblemished purity. The Kayastha, Vaishya and the Sudra obviously become ‘common ghosts’ (*sadharan bhoot*) and live a life of plebeian squalor. These are the skinny fellows, unusually tall and sinewy. These are lascivious and impure, and do not dare to frequent a holy worship house (*mandir*). He mentioned another type of ghost,

Sandha-kata – these fellows had their heads chopped off when they lived as humans. They prowl the marshy lands. There were other types of female ghosts (pixie) called Petni and Shankhchunni, who wear white shaari and wait at the shades of trees during midnights, for an unsuspecting victim.⁹ Lal Behari through Govinda Samanta, would often identify him with these folk beliefs. Renowned folklorist Ashish Nandy explained this matter as, “The colonial ideology handled the problem in two mutually inconsistent ways. Firstly, it postulated a clear disjunction between India’s past and present. The civilized India was the bygone past; it was dead and “museumized”. The present India, the argument went, was only nominally related to its history... Secondly and paradoxically, the colonial culture postulated that that India’s later degradation was not due to colonial rule – which, if anything, had improved Indian culture by fighting against its irrational, oppressive, retrogressive elements – but due to aspects of the traditional Indian culture which in spite of some good points carried the seeds of India’s later cultural downfall.”¹⁰ [These data are collected from <http://www.literature-study-online.com/essays/bengali-folktales.html>] Lal Behari collected most of his folktales from an old woman who was called Shambhu’s mother, who was the best story teller in the village.¹¹

On this overview this can be said that the Bangla folktales are tales of the past, references to the present are but ‘spurious additions’.

Colonial features are more prominent in the later creations rather than collections of some enlighten scholarly writers as Upendra Kishore Roy Choudhury, Kasindranath Banerji, Dakshinaranjan Mitra Majumdar and later on Rabindranath Tagore.

Upendrakishor Roy Choudhury (1863-1915) published his Tuntunir Boi in 1901. He soon came up with another collection – the Golpomala. From his collection we can find out the features of Maimansingh (now in Banladesh) folktale, where the author was belonged to in his childhood. His stories were mainly features the fairytale characteristics, where the twitty-bird punishes the powerful king (Tuntuni aar Rajar Katha), where the jola marries a princess (Boka Jola aar Sheyaler katha), where tiger long to marry a human girl (Bagher Radhuni, Bagh-bou). There we can find out the world of Gupi Bagha, who accidentally land up in the marriage ceremony of the ghosts (bhoots) in *Gupi Gyne aar Bagha Byne*. This arena is disciplined through knowledge, classified and labeled by the very subject folk narrative among the children. In the very first tale compiled in the Golpomala, the narrator would observe:

“Most people are a bit stubborn in their childhood. Don’t be enraged by my words. Even if one were enraged, it wouldn’t be a discomfort for me...It’s from my own experience that I say these words. The children suffer from a malady. They often disturb others by doing things which were unasked for, yet, if someone orders them to do the same work – the sweetness of the labour vanishes for them instantly.” [Roy Choudhury, Upendrakishore, ‘Sahaje ki bhadrolok hoya jay?’ in Upendrakishore Rachanasamagra, vol. 2, (Kolkata Reflect

Publication, 1987), pg. 108; Translation – Rangeet Sengupta in ‘Bengali Folktales in English Translation’]

Similar kind of trend was followed by Kashindranath Banerji in his ‘*Popular Tales of Bengal*’ (Calcutta, 1905) and Dakshinaranjan Mitra Majumdar (1877 – 1957) in his ‘*Thakurmar Jhuli*’ (1909), ‘*Thandidir Thale*’ (1909), and ‘*Dadamashayer Thale*’ (1913). He also compiled from the Mymensingh lore and also contributed many essays in the journal of Bangiya Sahitya Parishad for rediscovering indigenous Bangla literature. Mitra Majumdar’s interest in folk literature was influenced by Dinesh Chandra Sen (1866-1939) who had written the history of Bengali literature (Bengali version in 1896 and the English version in 1911). Being a Reader of the Bengali Department, Calcutta University his main contribution in folklore and culture was the collection of Bengali Ballad and folk narratives from various parts of Eastern Bengal (from Mymensingh, Nerakona, Chittagong, Faridpur, Sylhet). His Mymensingh Gitika (1923) and Purvabanga-Gitika (1926) have been granted as influential texts in Bangla Folkloristic.

From Dinesh Candra Sen the driving force of folk research has been started through Chandra Kumar De (1889-1946) and Ashutosh Choudhuri (1888-1944). They also collected ballads and songs from Eastern Bengal. Dakshinaranjan’s collection was enriched the Neo-Bengal School of Abanindranath Tagore (established 1915) and the Vichitra Club of the Tagores. He collected the fairy tales from his sweet memory of childhood when his mother and all affectionate women were all knew the fairy tales and he heard tells from them. Hence like Lal Behari he collected tells from other source also.

In Dakshinaranjan’s ‘Preface’ there is also the presence of a man whose creations would characterize the Bangla Literary Canon (indeed the Indian Literary endeavors) for the next two decades –Rabindranath Tagore. Tagore was a great patron of folk culture and with his collection, creation and patronization the study of Bengali folk lore including the folk narrative reached successively in the post colonial period. Dakshinaranjan quoted many popular rhyme of Rabindranath and worked with him in Bangiya Sahitya Parishad. Rabindranath’s connection with the philosophy of Lalan Faqir highly influenced Dakshiaranjan and all intellectuals of that period. The year of publication of Rabindranath’s first publication of *Lokosahitya* (collection of essays on folk literature, 1907) is very close with the publication of *Thakurmar Jhuli*. He also published *Meyeli Chara*, a childish rhymes and lullabies by Bengali women states that these rhymes are spontaneous and universal.

Tagore remarked about these rhymes as:

“There is a certain permanency in these rhymes. No accounts of their composers exist, and no one asks the date on which they were written. Because of this spontaneous universality they are age-old even if composed today, and remain fresh even if a thousand years old. If one thinks about it, one realizes that there is nothing as old as a child. Adults have been

deeply influenced by time, place, and culture, but the child has remained the same for the last hundred thousand years. Eternal and unchanging, the child is born every day among us in human form, yet he remains just as fresh, sweet, and innocent as on the first day. The reason that children remain so universally pure and clean is that they Nature's creations; adults, in contrast, are to a great extent the product of their own doings. Rhymes, like children, are born naturally of the human mind." [This quotation is taken from the translation by Suchismita Sen in 'Tagore's "Lokosahitya": the oral tradition in Bengali children's rhymes', published in *Asian Folklore Studies*. Volume: 55. Issue: 1 (1996)]

Tagore also affirms that these rhymes are essentially pre-cognate and so also simple, primitive, eternal, and distinctively folk. He would further tell us:

"The thoughts, sounds, and images that cross our minds when we are in a state of repose continuously change their shape and configuration, like clouds floating in the sky. If these aimless reflections could somehow be recorded on pieces of canvas, we would find some similarity between these pictures and our rhymes. These rhymes are simply reflections of our ever-changing inner mind; they are like the fluid shadows of clouds on the clear waters of a lake. This is why I say that rhymes are born spontaneously."¹²

The great charm of Tagore's essay derives from his clear distancing and implicit identification with the creative process of folk literature. He said in his essay, "The rhymes above may have been written effortlessly under the impulse of carefree fancy, but such a sense of the carefree cannot be consciously captured. We have conditioned ourselves to conscious and directed effort, and thus simple and natural things have become terribly difficult."¹³

Medusation

In colonial folktales such natural spontaneity can be found only in some collection of legends which is based on memory of the people of Calcutta and rumors about several ghost stories which was created on practical experiences. There is renowned collection of the horror ghost tale about the soul of Warren Hastings. It was very popular among the general people of that time that Hastings was a very short tempered man and He killed many native people against very nominal accusation, tortured people for his own satisfaction and so also he was unkind towards women folk of this region. Therefore the native people had a bad image towards Hastings and that encouraged them to spread that kind of ghostly rumors. It is collaborated by an account in the *United Services Journal* (published by the United Services Institute of India, vol. of 1946). The initial written statement by Mr. Paul Bird was recorded on 25th July, 1884.

Apart from this we can get many more collections of ghost stories which is related to the British colonizers and Indian native; as, how the British 'sahib' ghosts seemed fearsome to the native peoples, their souls did not got any peace after torturing so badly the native people, and these ghost tales sometimes formed legends and people recollect them till now through memories. There are so many renowned *Ghostly Hitchhikers* in this city. National Library, 1 Gustine Place (old building of

Akash Bani Bhawan), High Court, Bidhan Sabha Bhawan – all these buildings are badly known at night for witnessing ghostly appearance. Now also people can see an Englishman (Officer of East India Company) come down from a horse cart and go inside the National Library or one English lady of that period stop the lonely car in the midnight in front of the library gate, various sound can be heard inside the library in midnight. The guards are become used to with all of these incidents. Nobody wants to enter the old building area of Radio Station-1, Gustine Place. The local people are concern about the sweet musical voices, sound of piano or accordion from the specific rooms of the building. The guards and drivers who stay there at night are used to see two or three specific character that pass on in the passages of that house. Even after demolishing the house, in the area of the multistoried building, which was built recently, there also people can see some mysterious character that passes on in the midnight. That list can be prolonged, therefore it's better to stop here.

Except these ghost stories there were other types of tale also. Let us read one of the Fanny Parks' journal entries, during her stay in summer of 1826.

...My Italian master praises me for appreciation: he says the hit is killing him, and companies greatly of the want of rain. When I told him it was had had a little during the last two days, he replied, "You are the favoured of God in Chouringhee, we have had none in Calcutta." The natives suffered dreadfully. Cholera and the heat are carrying off these and sometimes five hundred a day." [Parks, Fanny, *Begums, Thugs, and Englishman: The Journals of Fanny Parks*, New Delhi, Penguin, India, 2002, p. 36]¹⁴

It shows that the colonial encounter had necessitated the creation and reshaping of folkloristic motifs. There were some detailing about some fakirs who praises Lord Jagannath raising straight their hands with tattoos, which brings out the colonial involvement in this folk belief. It seems to be a collective collaboration – "These people are said to be great thieves; and when any of them were encamped near us on the march, we directed to chaukidârs (watchman) to keep a good look out, on our horses as well as our chattels. The adage says of the fakîr, 'Externally he is a saint, but internally a devil' [Parks', Fenny, *ibid.* pp.38-39] the lady and the chaukidârs both participate in the creation of the adage. The tattoos, the devil within, the long nails would have appealed especially to Parks' eyes. The affirmation to this active recreation, this strategic symbiosis, this vital exchange of stories – seems to be missing from the late nineteenth century compilations of Bengali folklore.

There was a *famous legend* about the winning of Mohanbagan football team in Kolkata maydan. In 29th July, 1911 the Bengali football team won the match against Yorkshire with bare foot against sports boot. They won the match by 2:1 Goal and Shibdas Bhaduri and Abhilash Ghosh made that. It was history, but the legend was at that time when there was no media like radio or television, they declared their score by flying kites in the sky. When Yorkshire made the 1st goal

they flied hundreds of black kites with writing Yorkshire:1 Mohanbagan:0, and then when Mohanbagan made goal against Yorkshire, they also flied hundreds of green and maroon kites with writing Mohanbagan:1 Yorkshire:1. That was the spirit which is called now 'panga lena' (origin Hindi) e.g. taking challenge. After the match had been won one Brahmin asked someone pointing out the Union Jack on the Fort William, that 'When it will be dropped out?' and the players replied with great anger, 'when Mohanbagan will again won the shield.' It is fact, that Mohanbagan won the IFA shield again in 1947.

In Upendra Kishore's 'Golpomala' he actively separated stories from the outsider's tales; like, 'Norway Desher Puran', 'Japani Debota' etc. and other types of stories like 'Khunt Dhara Chele'; where narrator starts a tale about four brothers who lived in England; after being dead they encounter the huge gate build by Biswakarma (heavenly Engeneer) . In his another book 'Golpo Solpo' he tells about the Sahib who found learning of Bengali conjuncts to be immensely troublesome. In Dinabandhu Mitra's 'Nildarpan', William Crooke's 'Momiai wala Sahib', we found the actual situation of Bengali or Indian folk under British rule. These tales were suppressed to reflect the darker side of the colonial game.

Case Studies

Now I am concentrating on one story only 'Snow White and the seven Dwarfs' and trying to find out the similarity with its Indian version 'Seven Brothers and One Sister'. Here I am trying to prove that the post colonial features of Bengali folktales, which is easily comparable with international folktales. Mainly I shall try to emphasis on typical indigenious motifs which can differentiate the two stories by characters, or by stylization which is always depends on culture of any country's heritage. In the Aarne-Thompson folklore classification, tales of this kind are grouped together as type 709 A, Snow White. Others of this kind include "Bella Venezia", "Myrsina", "Nourie Hadig" and "Gold-Tree and Silver-Tree".

Firstly I have to find out the folk motifs of the Indian version of the same story 'Seven Brothers and One Sister' (Bengal region). In 1891 Joseph Campbell compiled the popular Santal story 'Seven Brothers and their Sister' in his book Santal Folk Tales (pp. 106-110), which was taken by Dakshinaranjan in his popular Bengali literary Canon *Thakurmar Jhuli*.¹⁵ Here in this story the last makeover of the unknown prince was absent. The poor daughter of the king Parul was not directly tortured by her step mothers but indirectly her mother was tortured by them and for that she and her brothers also forced to live a humiliated life. Her brothers were not super hero, but they always protected their sister in the difficult condition. They were all beautiful but they were not perfect to marry Parul, because they were her brothers and protectors from birth. Here also the elder queen had some power of witchcraft, by that she was able to transform the children into flowers. She also tried to kill them but didn't succeed. The jealousy is the main

power source or women psychological power by which we can judge the whole story formed. The story ends with the severe punishment of the jealous queens which secure the life of the younger queen as well as the only daughter Parul of that kingdom, where the seven sons of the king were the ultimate protector of their sister. Here the Parul and Champaks are icons of good smelling beautiful flowers of Bengal. We can get the picture of Bengal's household, down to earth men and women, nature of Bengal, social atmosphere, people's character all are purely of Bengal. Here the common character of fairy tales are there must be three or seven or two queens of one king and the queens must be jealous of each other. In our social system the polygamy played a conspicuous role in past, that's why this tradition must have been followed by our forefathers (fore-grandmothers) in their oral tradition.

If we discuss this story in Indian context, there we can get many stories under one Type: Seven Brothers and One Sister. This particular number oriented type is defined under the type no. E 700. I am not emphasising on this type, because my area to cover the same category as Jealous Step Mother. Here according to Stith Thompson we can indicate another Type variation like 707 (The wicked Queen), where the main points are,

- I. The king marries a poor but lovely girl. She is the youngest but most beloved queen.
- II. The king gives his wife a bell, flute, or whistle, etc., to call him when she bears her child (he is fond of hunting or has gone to war)
- III. She rings the bell, etc., once or twice to test her husband's love (at the suggestion of his other wives) and he returns to find nothing wrong with her. He tells her he will not return again.
- IV. The wife is banished.
- V. The children are thrown into a buffalo or cow shed to be trampled on.
- VI. They are thrown into a potter's clay pit, etc., and rescued and cared for by the potter.
- VII. The children die and are transformed into trees or flowers which only their father can pluck. When he plucks the flowers, they appear. Or, only their true mother can pluck the flowers or fruits.
- VIII. The children are recognised by the king and the other wives are punished.

The motifs of this Indian story are:

- N 455.4 The king marries a poor but lovely girl. She is the youngest but most beloved queen.
- D 202 Transformation: man to flower.
- D 975 Magic flower

- D 1610.4 Talking flower
- F 54.1 Tree grows by lifting its head as long as it wishes
- H 31.12 Only father and mother can pluck flower
- J 119.5 The rats and crabs are born from human reproduction
- K 211.5 Blame for reproducing animal
- K 2222 Cheating co-wife
- Z 71.5.1 Indicating number: seven brother's one sister

From this index I can simplify a general heredity of Indian social system where women were to live with co-wives and face the hazards of living such a life. The co-wives and step mothers were jealous with each other and they did not leave any opportunity to cheat and fraud themselves. Number signifies fortune and good and bad omen of life. Step mother must be jealous but own father and mother's love is true for any children. The disputed children of the family can be placed as animal and mothers are blamed for giving birth of that kind of children. Mothers and females are blamed or cursed for any dispute and mostly by women only. Magical or transformation motifs are general narrative motif, which are formed from our general beliefs.

In this story the step mothers were jealous because in India this concept was not accepted socially in the past that any mother could be jealous on her own daughter, though this psychology is accepted at present medically also.

Now from 'Snow white and Seven Dwarfs' I can give some examples of motif index, which can prove the similarity of types of these stories. German lady Snow White's significance of beauty was her fairness as white as snow and her cheeks were as red as blood. Her mother was no more and she was tortured by her step mother. Here also the main motif is Jealous Step Mother. Therefore mother may be Step or Own but the main Type of this story is Jealous Mother.

The important motifs of this story are:

1. S 301 A baby girl is abandoned
2. S 143 A baby girl is abandoned by her parents in the fields or forest
3. S 352 The is reared by seven dwarfs
4. J 1146 The dwarfs try to save the girl though they are busy in their own work
5. B 521 The witch or ogres try to enter, but the girl is warned by her pets.
6. D 1364.2 The girl falls as lifeless by bewitching by the magical or poisoned nail of the witch or ogre
7. F 852.1 The girl's body is put in a glass case.
8. E 21 A prince finds her, removes the nail so that she is restored to life.

The tale of magic mirror is also can find out from India but in another context, but it only projects the truth by talking or by projecting true pictures. It's a product of witchcraft. The Indian elder queen of the mentioned story was known to witchcraft and he could transform died children to flower tree, and the step mother of poor Snow White was also a witch, who knew black magic to know the truth and kill any person.

Therefore here we can point out the boundaries where the local narrative cross the boundaries of the same type of global narrative or global motif crosses the local barrier. Now in this age of globalization all the local beliefs have a tendency to cross its own area and meet the global outlook; whereas the universal narrative collectors have also a tendency to generalise the motifs of the same type of stories. Here we have to notice carefully the social and cultural structure of every single region where from the narrative is collected. That can mark the boundaries where the local and the global narrative cross there areas.

Conclusion

After globalization the post-colonial features of Bengali folktale is dominated by these kinds of particular characteristics. Now the myths form in its different way of thinking, modern people enjoy their age old rituals in their own different way. Traditional Baul song, Kirtan, Bhaoyaiya find their way of expression in Bangla BAND items. In Bengali film songs also, old Bengali rhymes are being used now a days, like, 'Khokâ Bâbu jay / Lâl juto pay/ Bado bado didirâ sab/ Unki mere cay'. In this song we get a picture of an urban hero who has been symbolized as a small boy of Bengali rhyme. However, the hero acted as a romantic person to portray his chivalrous attitude.

Notes

1. Dey, L. B: (1883): p. ix: Folktales of Bengal: Macmillan and Co: London.
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