

A Critical Discourse Analysis of *Thakurmar Jhuli*

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Thesis submitted in partial fulfillment of the requirement for Degree of
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To
My grandparents

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All praise goes to Allah, who let me accomplish such a huge task. At times there were several frustrating moments. It was the encouragement, devotion and dedication of my parents, siblings and my beloved wife that helped me to get through bad times and inspired me to complete my dissertation.

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DECLARATION

I hereby declare that this thesis is based on my original work except for quotations, citations, which have been duly acknowledged. I also declare that it has not been previously concurrently submitted at other institution.

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This thesis has been approved and accepted for fulfillment of the requirement for the Degree of Master of Arts in English.

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ASBTRACT

Storytelling has occupied an important place through time in cultures across the globe and, in each, has attained an important conduit of expression of their integrated socio-cultural ethos (Mitra 2007: 77). Bruner (1990) states that peoples' understanding of the worldview is greatly determined by the stories to which they have been exposed and which they have internalized. *Thakurmar Jhuli*(1907), the classic Bangla fairy tale collection have already passed more than hundred years and till now is considered as the most widely anthologized Bangla fairy tales collection. However, though it has been entertaining Bangla speaking people for centuries, now it is time to pose the question whether the discourse of these stories is innocent or not. Since Stephens (in Jarar, 2009: 33) asserts that ideology is “inscribed in language”, therefore we need to investigate the ideological issues that are embedded in this particular book.

The aim of this study is to find out the vulnerable or problematic issues that are discussed in the stories in *Thakurmar Jhuli*. In order to do this study addressed three central research questions: what are the common/ uncommon features of the stories in *Thakurmar Jhuli*?, what are the issues discussed in these stories? and to what extent life is fanciful in these stories? This study has conducted from a CDA perspective since CDA focuses on the hidden agendas of a particular society and makes people aware regarding the hidden structures embedded in it (Haque, 2008). This study has adopted Fairclough's (1995) three dimensional approach to analyze the linguistic data and Kress and Leewuen's (1996: 13) socio-semiotic approach to analyze the picture in the book. The findings of the study suggest that the stories of *Thakurmar Jhuli* deal with several

vulnerable issues like patriarchy, misrepresentation of women, problematic concept of beauty, abuse of power and a fanciful representation of society. Experts' opinions tend to suggest that the experts are also to some extent are not exposed to all of these issues. These problematic issues if not properly addressed, will definitely create long term effects on the readers especially children who are the target readers of these stories. Therefore, intervention must take place from the part of parents and teachers regarding the problematic issues in *Thakurmar Jhuli*.

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CHAPTER 1

INTRODUCTION

1.0 Introduction

Thakurmar Jhuli (1907) is one of the most famous and widely anthologized Bangla fairy tales and folk tales collection collected and published by Shree Dakshinaranjan Mitra Majumdar. The lifestyle of the people of the Indian subcontinent of that time, their beliefs, superstitions, daily activities, sorrow and happiness and various other issues seem to be discussed in these stories. In the early nineteenth century, people did not live in a politically correct world like the present age. Perhaps, many of the things or issues that are now-a-days considered as seriously problematic were not known by people at that time. Therefore, issues like racism, patriarchy, social hierarchy or discrimination did not seem to be brought into light during that period.

However, in the 1980s academics and experts in the West began starting talking on these issues which was termed as ‘political correctness’ (Katz, 1999). Political correctness, according to Katz (1999), was meant to use language with strong connotations such as ‘discrimination’ and ‘racism’ or evoke ancient wrongs in order to associate any disagreement with support of past abuses. Following the concept of political correctness, it might be said that we are now living in a politically correct world. Therefore, we should also take steps to rewrite or rethink the problematic issues in the light of modern time. *Thakurmar Jhuli* seems to have several serious problematic aspects. Critical Discourse Analysis (henceforth, CDA) can be used as a tool for this purpose. Hence,

the objective of this study is to analyze the text of *Thakurmar Jhuli* from a CDA perspective.

1.1 Problem statement

When people read or listen to fairy tales, they do not tend to find any serious issue (s) in the discourse of those texts. Therefore, when they encounter any objectionable or problematic issue(s) while enjoying the stories, they do not tend to take these things seriously may be because they are not aware of those issues. But we should take these things into account otherwise these might create long term effects on the minds of the children who eagerly enjoy the fairy tales. These children tend to take everything for granted whatever they see and learn in their early days. If these things or issues discussed in these stories are not explained to them in terms of contemporary society then they might suffer terribly in the long run. For instance, we tend to see that some people are very much indulgent to the children in those tales and they always try to fulfill the desires of the children. The researcher here does not want to mean that indulgence is bad rather it should be checked at times. For example; too much indulgence sometimes can create some sort of unnecessary psychological demands among the children. So it can create a psychological pressure among the children and their parents. The heroes and his friends in the fairy tales are not seen to do any work to earn their bread. Their only work is to move from one place to another. Following the fairy heroes, children might also want to be like them. Moreover, after reading these tales children also grow up with a problematic notion of beauty which is racial to a great extent. We also tend to see that women are described as weak, subservient to males, jealous, cruel, shallow minded. It

might also create some sort of negative ideas regarding women in childhood. If the children are not informed regarding the differences between fairy tales and reality they might grow up with some vulnerable notions of life. Therefore, we need to tell our children regarding these issues. Children can be taught these things by their teachers and parents. Therefore, the objective of this study is to make people (especially social researchers, teachers and parents) aware regarding the hidden agendas in the discourse of those texts.

The objective of CDA is to empower people by making them aware of the hidden structures of a society or community in which they live in (Haque 2008: 110). In order to understand this hidden structure, understanding the discourse is important. CDA can be a tool to make people understand ‘the hidden agendas’ in the text of *Thakurmar Jhuli*. When people will be informed about the things or issues that they did not understand earlier or issues that escaped their attention before “will be in a position to choose what to believe and what not to be believe, what is authentic and what is doubtful or questionable”(Haque, 2004).

1.2 Purpose statement

The intention of doing this research is to discover the underlying structure of the discourse of *Thakurmar Jhuli*. A question may arise in the mind of people that why do we need to be concerned about the discourse of fairy tales. Many people tend to think that fairy tale is not a serious type of reading material. But we should not overlook it by considering it as a harmless text. Althusser (1970: 14) remarks that “....there is no such

thing as innocent reading; we must say what reading we are guilty of.” If we closely analyze the text of *Thakurmar Jhuli*, we will observe that all the stories are affected with several problematic aspects (e.g. inequality, racism, jealousy, abuse of power, luxury, polygamy etc.) We must keep it in mind that mainly children are the readers and listeners of these fairy tales. We also know that what people see and learn in their early days play a vital role in building their ideology and philosophy of life. Ideology can be defined as a set of beliefs of an individual that influences his/her entire life to a great extent. Teachers and/ or parents must be aware regarding whatever there is in the fairy tales in light of contemporary society. It is possible to make them conscious through analyzing the discourse of those texts from a CDA perspective.

1.3 Central Research Questions

In the subsequent analysis of the discourse of the texts of *Thakurmar Jhuli*, the following central research questions will be addressed respectively;

1. What are the common / uncommon features of the stories in *Thakurmar Jhuli*?
2. What are the issues covered in these stories?
3. To what extent life is fanciful or real in *Thakurmar Jhuli*?

1.4 Limitation

Since CDA, as a field of study, is comparatively new in the Indian sub-continent, therefore, less research has been done till now in this part of the world. There is scarcity of materials in the libraries as well. Therefore, it is a limitation of this study.

1.5 Operational definition

The operational definitions are as follows;

1.5.1 Fairy tales

Fairy tales always include an element of magic and often magical folk like elves, gnomes, sprites and fairies (Carpenter and Prichard, 1984).

1.5.2 Folk tales

Folk tales are mainly about the lives, trials and tribulations of ordinary people from every part of the world and some of these tails contain fairy tale elements such as characters being granted three wishes or people being transformed by magic (Carpenter and Prichard, 1984). The terms fairy tales and folk tales will be used synonymously in the subsequent chapters of this study since many fairy tales researchers have used these two terms synonymously in their works.

1.5.3 CDA

CDA is a discourse analysis which aims to systematically explore often opaque relationships of causality and determination. (Fairclough, 1995)

1.5.4 Ideology

Ideologies are representations of aspects of the world which contributes to establishing and maintaining relations of power, dominations and exploitation. (Fairclough, 2003: 218).

CHAPTER 2

LITRATURE REVIEW

2.0 Introduction

This chapter deals with the existing literature that are available to justify this research. A brief history of the fairy tales, European and Indian fairy tales collection and their distinctions, an over view of CDA, ideology, power and discourse are discussed in this chapter.

2.1 A Brief History of the Origin of Fairy Tales

Keightley (cited in Kready, 1916:68) says that the origin of the word 'fairy' is Latin 'fatum' that means 'to enchant'. On the other hand Zipes (1999:13) states that the genre 'fairy tales' was originated from the French term 'conte de fee' in the seventeenth century. In French generally 'fee' refers to illusion and in French old romance it refers to 'a woman skilled in magic'(Keightly in Kready, 1916:68). He further explains that "all those women were called Fays who had to do with enchantment and charms and knew the power and virtue of words, of stones, and of herbs, by which they were kept in youth and in great beauty and in great riches".

However, Kready (1916:68) states that the word "fairy" was used in four senses; (i) illusion or enchantment, (ii) house of the Faes, (iii) inhabitants collectively, the people of Fairyland and (iv) the individual in Fairyland, the fairy Knight, or Elf.

According to Kready (1916:69), scholars have not yet been able to come up with a settled and satisfactory decision regarding the origin of fairy tales. However, based on what has been found so far, Kready (1916: 69-70) mentions four different origins of fairy tales;

- i. Fairy tales are accumulation of myth, surviving echoes of gods and heroes
- ii. Fairy tales are myths of Sun, Dawn, Thunder, Rain, etc.
- iii. Fairy tales all arose in India, they are part of the common Aryan heritage and are to be traced by the remains of their language
- iv. Fairy tales owe their origin to the identity of early fancy

2.2 Fairy Tales as a Literary Genre

The Jataka Tales, originally written in fifth century B. C. is perhaps the oldest literature of this genre. (Kready, 1916:71). These tales are also known as the 'Birth-stories of Buddha'. Regarding this earliest form of folk-tales Jacobs (2005:6) asserts,

These Jatakas contain a large quantity of genuine early Indian folk-tales, and form the earliest collection of folk-tales in the world, a sort of Indian Grimm, collected more than two thousand years before the good German brothers went on their quest among the folk with such delightful results.

Traditionally in India it is believed that *Panchatantra* was published even before *the Jatakas* (3rd century B. C.) (Jacobs and Batten, 1900). However, modern scholars depending on references to earlier Sanskrit works in *Panchatantra* state that it was written in between 3rd to 5th Century B. C. (Olivelle, 1997). *The Golden Ass* or *Metamorphoses* of Apuleius, the only Latin origin tale to survive in its entirety was written in second century A. D. (Kready, 1916:72).

Kready (1916:72) further states that *Reynard the Fox* is an important medieval Latin epic written in the Tenth century. Like Aesop's Fables it is also an example of folk-lore raised

into literature. (*ibid.*). The stories are among the political satires from the middle ages that still survives in several versions in many countries. For instance; it was first printed in England by Caxton in 1481, translated from a Dutch copy. (Kready, 1916:73).

According to Kready (1916:75), *The Thousand and One Nights*(1548) was translated to French in 1704 by Monsieur Galland. In his translation he gave to English the new words, genie, ogre, and vizier (*ibid.*). His translation became very popular.

Kready (1916:76) mentions that *Straparola's Nights* was published by Straparola in 1550 in Venice. The tales in this collection were taken from oral tradition (*ibid.*). He again states that Basile published his seminal work *The Pentamerone* in 1637. This collection of fifty stories can be considered as the basis of many others (*ibid.*). He was very careful not to alter the tale as he took it down from the people (*ibid.*). He told his stories with allusions to manners and customs, to old stories and mythology (*ibid.*). He abounds in picturesque, proverbial expressions, with turns and many similes, and displays a delightful exuberance of fancy (*ibid.*).

However, literary fairy tales, in its truest sense, developed between 1697 and 1789 in France and people who contributed to it were Madame D'Aulnoy, Perrault, Madame de Murat, Mademoiselle L'Heritier, or Mademoiselle de La Force (Zipes, 1994: 22). As stated by Zipes (1994: 23) some of these tales include; Madame D'Aulnoy, *Les Contes des Fies* (1697-98), Mademoiselle La Force, *Les Contes des Contes* (1697),

Mademoiselle L'Heritier, *Oeuvres meslees* (1696), Chevalier de Mailly, *Les Illustres Fees* (1698), Madame de Murat, *Contes de Fees* (1698), Charles Perrault, *Histoires ou Contes du temps passe* (1697), and Jean de Prechac, *Contes moins cntes que les autres* (1698). However, it is easy to trace considerable differences in their social attitudes, especially in terms of gender and class differences (*ibid.*). However, none of these stories, according to Zipes (1994:23) was told or written for children.

However, 18th century can be marked as a landmark in the history of fairy tales as storytelling started to become more and more popular. As Zipes (1999: 16) says,

it was only as part of the civilizing process that storytelling developed within the aristocratic and bourgeois homes in the seventeenth and eighteenth centuries, first through governesses and nannies and later in the eighteenth and nineteenth centuries through mothers who told good-night stories.

According to Zipes (1994: 23), most scholars generally agree that the literary development of the children's fairy tale begin with the English translation of *Beauty and the Beast* in 1761. This story owes its origins to the Roman writer Apuleius, who published the tale of Cupid and Psyche in *The Golden Ass* in the middle of the second century A.D. (*ibid.*). Zipes (1994: 24) states that to distinguish different types of tales most folklorists chose oral folk tale type 42SA and 'the beast bridegroom' played a major role in the literary development. By the middle of the seventeenth century, the Cupid and Psyche tradition was revived in France with a separate publication of Apuleius's tale in 1648 which encouraged La Fontaine to write *Amours de Psyche et de Cupidon* (1669) and Corneille and Moliere to write their tragedie-ballet *Psyche* (1671) focusing on the

mistaken curiosity of Psyche (*ibid.*). Zipes (1994: 25) further states that Psyche's desire to seek her lover almost destroys Cupid, and she must pay for her "crime" before she is reunited with Cupid. These two versions, according to Zipes (1994: 25), do not alter the main plot of Apuleius's tale and project an image of women who are either too curious (Psyche) or vengeful (Venus), and their lives must ultimately be ordered by Jove.

In his seminal work *Fairy Tale as Myth/Myth as Fairy Tale*, Zipes (1994: 26) mentions Madame D'Aulnoy as the pioneer of many others who contributed for the literary development of fairy tales. He states that she was quite aware of several beast/bridegroom fairy tales and was possessed by the theme of Psyche and Cupid and reworked it or mentioned it in several fairy tales. For instance, Zipes here mentions two important versions of *The Ram (1697)* and *The Green Serpent (1697)* in which we can examine some of the basic changes in the motifs and plot that break radically from the male tradition of Psyche and Cupid. Kready (1916: 78) is quite enthusiastic when he mentions Madam D'Aulnoy as an original writer of fairy tales;

In France there were many followers of Perrault. The most important of these was Madame D'Aulnoy. She did not copy Perrault. She was a brilliant, witty countess, and brought into her tales, entitled *Contes de Fees*, the graces of the court. She adhered less strictly to tradition than Perrault, and handled her material freely, making additions, amplifications, and moral reflections, to the original tale. Her weaving together of incidents is artistic and her style graceful and not displeasing. It is marked by ornamentation, sumptuousness, and French sentimentality. It shows a lack of naiveté resulting from the palace setting given to her tales, making them adapted only to children of high rank.

Moreover, to mark an exact time-frame of fairy tales for children, Zipes (1994: 31) states that the literary fairy tales for children dates back to the 1720s and 1730s through the

distribution of chapbooks for a broad audience including children. Madame de Beaumont, one of the first fairy tales writers, is the first publisher of a fairy tales book in which there is a governess telling different kinds of lessons and tales to a group of girls in her charge (*ibid.*). Beaumont herself was a governess during the time she wrote her book and the book was based on her own experience with her wards (*ibid.*). Her lessons usually began with one of her fairy tales from which she extracted a moral through elaboration and questions, and then proceeded to a practical demonstration to physics or geography, or else a commentary on a passage from the Old Testament (*ibid.*). She later on wrote a children's book in which we can observe the influence of Madame D'Aulnoy (Kready, 1916: 79).

However, Zipes (1994:32) traces a shift in the social function of the literary fairy tale as it began to be scripted for children. By this time, fairy tales were started to be received by children of the upper classes by private tutors or by governesses (*ibid.*). Therefore, we observe that there is an attempt to polish or refine the language of the tales so that they can attract and amuse those children (*ibid.*). Moreover, some of the fairy tales were already started to be taught in schools for the children of the upper classes (*ibid.*). That boys were to be treated differently than girls is apparent from the structure and contents of Madame de Beaumont's book, or in other words, *Beauty and the Beast* originated as a sex-specific tale intended to instill a sense of good manners in little girls (*ibid.*).

Madame de Beaumont's classic fairy tale, according to Zipes (1994:33), is a landmark in the sense that through it readers get to know of how fairy tale was institutionalized for

children. The framing conditions of this institutionalization are:

- (1) the social function of the fairy tale must be didactic and teach a lesson that corroborates the code of civility as it was being developed at that time;
- (2) it must be short so that children can remember and memorize it and so that both adults and children can repeat it orally; this was the way that many written tales worked their way back into the oral tradition;
- (3) it must pass the censorship of adults so that it can be easily circulated;
- (4) it must address social issues such as obligation, sex roles, class differences, power, and decorum so that it will appeal to adults, especially those who publish and publicize the tales;
- (5) It must be suitable to be used with children in a 'schooling situation; and
- (6) it must reinforce a notion of power within the children of the upper classes and suggest ways for them to maintain power.

Another important landmark in the literary fairy tales began in Germany with the publication of *Kinder und Haus-Maerchen (1812)* (Children's and Household Tales), by Jacob and William Grimm, better known to all as 'the Grimm brothers' (Kready, 1916: 86). The first edition contained eighty-six old German folk and fairy tales, and the second edition, which was published in 1815, added seventy more tales (*ibid.*). Later, the tales were translated into approximately 70 languages and have remained the most influential and widely known collection of folk and fairy tales around the world (Kready, 1916: 86).

However, Zipes (1999:18) brings an important issue in terms of children's tale by stating that the fairy tales for children remained under suspicion until the 1820's. He further states that although there were a range of collections published for children as well as individual chapbooks containing stories like "Cinderella," "Jack the Giant Killer," "Beauty and the Beast," "Little Red Riding Hood," "Sleeping Beauty," etc. were not

considered as appropriate reading material for children. These were regarded as ‘detrimental’ to both physical and psychological development of the children to a great extent (*ibid.*). While providing an example of this kind of ‘detrimental’ reading material, Zipes (1999: 18) states that in Germany, *Lesesucht* (obsessional reading), a kind of tales with erotic contents, could lead children to have crazy ideas and to masturbate. Therefore, people started to take initiative to remove sexual contents from those tales to make them suitable for children. Even the Brothers Grimm began in 1819 to revise their collected tales, targeting them more for children by removing erotic, cruel, or bawdy passages from their narratives (Zipes, 1994: 18).

Zipes (1994: 20) marks 1830 to 1900 as the time period when fairy tales were coming out solely for children. To fix an exact date, he further states that from 1835 onward, when Hans Christian Anderson started publishing his tales they became very popular throughout Europe and America. Kready (1916: 87) is highly enthusiastic regarding Anderson’s contribution and asserts that his tales are important as the marking of modern fairy tales. Zipes (1994: 20) traces some reasons of Anderson’s popularity. According to him, Anderson combined humor, Christian sentiments, and fantastic plots to form tales, which amused and instructed young and old readers at the same time.

2.3 European vs Indian sub-continental Fairy Tales Collection

Different people have come up with their own definition and characteristic features of fairy tales. Townsend (1995: 67) argues that ‘folk’ refers to the origin of a tale while ‘fairy’ indicates the nature of the story. In general, the characters in folk tales tend to be

ordinary people – farm workers, cobblers, seamstresses and woodcutters for example – while fairy tales are usually about kings and queens, princes and princesses and others of noble birth (*ibid.*). He further states that by the middle of the nineteenth century, famous European fairy tales collections by Perrault, Grimm and Hans Andersen had been published. However, Ralston (in Stokes, 2010) about European fairy tales is as follows,

The “fairy tales” of Europe throw very little light upon, are but slightly illuminated by, the histories of the widely differing lands in which they so closely resemble each other. And the most interesting among them, those which appear most clearly to bear witness to their being embodiments of mythological ideas, or expansions of moral precepts.....

Among the earliest European fairy tales collectors are Perrault and the brothers Grimm (Kready, 1916). This includes all the well-known fairy tales like Little Red Riding Hood, Cinderella and Snow-white. However, according to MyFundu, an online encyclopedia, some of the earliest fairy tales originated from the East. The *Panchatantra* from the Indian sub-continent dates back to approximately sixth century BC and had a great influence on later European tales (Jacobs and Batten 1900). "Tales of a thousand and one nights", originated from the Middle East which included well-known tales like Aladdin, Ali Baba and Sinbad, is also very popular (Ralston in Stokes, 2010).

However, based on the reading of *Indian Fairy Tales (2010)* of Project Gutenberg and MyFundu, the online encyclopedia, we can come up with the following common and uncommon features of both Indian and European Fairy tales,

- (i) Pace: Fairy tales usually have a fast pace. Only essential and few details are given. This seems to be true for both of the cases.
- (ii) Time of the story: This seems to be one point of difference. The time frame for European fairy tales may often vary (e.g. a couple of hours for “Little Red Riding Hood” and years for “Snow-white”) from one tale to

another. But in terms of Indian Fairy tales (e. g. the tales of *Thakurmar Jhuli*) the time frame always seems to be very long.

(iii) Opening and closing formula: Almost all the European fairy tales seem to maintain the same opening and closing formula (e.g. ‘once upon a time’ and ‘they lived happily ever after). On the contrary, the Indian fairy tales do not always maintain any such formula (e.g. *Thakurmar Jhuli*).

(iv) Depending on fate and miracle: This is another point of similarity. In both of the cases, we see that people depend largely on fate or miracle to change their lot.

(v) The portrayal of the stepmother: The portrayal of the step mother is always the same in both the tales. Even, in terms of Indian fairy tales (e.g. *Thakurmar Jhuli*), we see the cruel nature of co-wives as well.

(vi) ‘Giants’ vs ‘dwarfs’: In terms of European fairy tales we observe the dwarfs play important roles (e.g. Snow-white). On the other hand, we always tend to see the presence of big giants in Indian fairy tales (e.g. *Thakurmar Jhuli*).

2.4 The Concept of CDA

Critical Discourse Analysis (henceforth CDA) is necessary for describing, interpreting, analyzing, and critiquing social life reflected in a text (Luke, 1997). Fairclough (1995: 132-3) defines CDA as follows:

By critical discourse analysis I mean discourse analysis which aims to systematically explore often opaque relationships of causality and determination between (a) discursive practices, events and texts, and (b) wider social and cultural structures, relations and processes; to investigate how such practices, events and texts arise out of and are ideologically shaped by relations of power and struggles over power; and to explore how the opacity of these relationships between discourse and society is itself a factor securing power and hegemony.

To define this comparatively new branch of study van Dijk (2001: 352) says, “CDA is a type of discourse analytical research that primarily studies the way power abuse, dominance and inequality are enacted, reproduced, and resisted by text and talk in social and political context”. Widdowson (1998) says that CDA unveils the underlying ideological prejudices and the exercise of power in texts. Wodak (in Haque, 2008: 112)

tends to consider it as an instrument “whose purpose is precisely to expose veiled power structures: ‘CDA aims to make more visible these opaque aspects of discourse’. According to Haque (2008: 111), it is “a process, system or method for critically analyzing instances of discourse in order to unveil, or expose hidden agendas embedded in a society”.

2.5 The origin of CDA

According to Wodak and Myer (2001: 1) CDA was originated from Critical Linguistics. However, later in 2002, Wodak states in a journal article that the roots of CDA lie in classical rhetoric, text-linguistics and sociolinguistics, as well as in applied linguistics and pragmatics. The notions of ideology, power, hierarchy and gender together with sociological variables were all seen as relevant for an interpretation or explanation of text (*ibid.*).

2.6 The Pioneers of CDA in home and abroad

According to Wodak and Meyer, (2001: 3) CDA emerged as a field of study in January 1991 following a small symposium in Amsterdam and among the pioneers of CDA are Tuen van Dijk, Norman Fairclough, Gunter Kress, Theo van Leeuwen and Ruth Wodak. They spent two days there and discussed various theories and methods of discourse analysis and finally decided to make the study institutional by making joint projects, collaborating among scholars of different countries (*ibid.*). According to Wodak and Meyer (2001), CDA as a school of paradigm is characterized by a number of principles: for instance, all approaches are problem- oriented, and thus necessarily interdisciplinary

and eclectic. Moreover CDA is characterized by the common interests in de-mystifying ideologies and power through the systematic investigation of semiotic data (*ibid*).

The first international conference on CDA was held in May 2004 (Haque, 2008). CDA has now become an established discipline through the world in many departments and curricula (Wodak and Meyer, 2001).

Based on Kachru's (1985) concept of circles, Haque (2009: 53-74) argues that the 'mainstreamers of CDA' occupy the *inner circle*, while the rest dwell in the *outer circle* and the *expanding circle*. The mainstreamers of CDA (e.g. Fairclough, van Dijk, Wodak, Leeuwen and Kress) belong to the inner circle whereas people associated with or as considered as part of CL, CDS or CDA (e.g. Gramsci, Bakhtin, Habermas, Althusser, Foucault, Halliday, Bilig etc.) belong to the *outer circle* and scholars like Muhammed Shahriar Haque, Mahmud Hasan Khan, Kamila Ghzali, Ramesh Nair, Shakila Abdul Mannan belong to the expanding circle (*ibid.*). He further states that CDA was introduced in this part of the world in the early 2000s. According to him it was introduced in Malaysia in Universiti Putra Malaysia (in 2001, as a core course), University of Malaya (in 2001, as an elective course) and in Bangladesh in East West University (in 2002, as a core course).

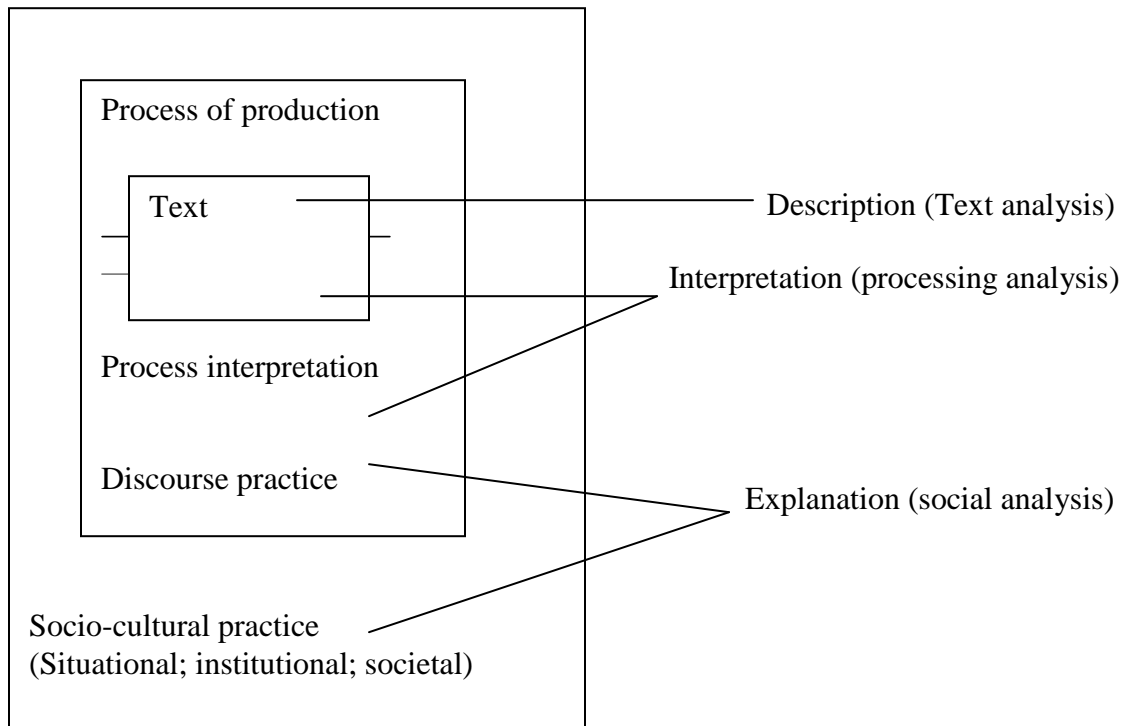
2.7 Objective of CDA

One of the main objectives of CDA is to take up the cause of the oppressed and downtrodden of a society and it aims to show non-obvious ways in which language is

involved in social relations of power and domination, and in ideology (Fairclough, 2001: 229). Adopting a more down to earth perspective, one could say that CDA attempts to liberate the so-called 'losers' of social life and through CDA pays more emphasis on 'top-down' instances of dominance than 'bottom-up' relations of resistance, compliance and acceptance (Van Dijk, 2001: 300). Specially, the aim of CDA is to unmask ideologically permeated and often obscured structures of power, political control, and dominance, as well as strategies of discriminatory inclusion and exclusion in language use (Wodak et al., 2001:8). Fairclough (2001: 230) is of the opinion that scope of CDA goes beyond mere analysis and includes establishing connections between language and other social elements that are often opaque; ultimately, it is committed to bringing about social change. He goes on to say that CDA "has an emancipator 'knowledge interest'" (*ibid*). One of the objectives of CDA is to focus on social issues and problems, and take up the cause of the oppressed and downtrodden people of a society. One of the prime objectives of CDA is to unearth, bring to the surface or make apparent the not so apparent issues that may exist in a society (Haque, 2004).By making apparent the issues that are not so apparent, CDA tries to empower the general public with the knowledge of knowing what they originally did not know (*ibid*). Haque (2004) further says, once a community or a society becomes aware of the issues that may have escaped their common senses, they will be in an empowered position to choose what to believe and what not to believe, what is authentic and what is doubtful or questionable. In other words they will be more discerning, critical and conscious about the social practice of the society and to make everything for granted or at face value (*ibid*).

2.8 Fairclough's three dimensional framework

Fairclough (1995) believes that his framework is appropriate for studying socio-cultural change in the sense that it foregrounds links between social practice and language, and for the systematic investigation of connections between the nature of social process and properties of language texts. Fairclough (1995: 97) sees discourse and any particular instance of discursive practice, as simultaneously (1) a language text, spoken or written, (2) discourse practice (text production and interpretation), (3) and socio-cultural practice. Moreover he believes, a piece of discourse is embedded within socio-cultural practice at a number of levels- in the immediate situation, in the wider institution or organization, and at the social level (*ibid*). This method of discourse analysis comprises (1) linguistic *description* of the language of the language text, (2) *interpretation* of the relationship between the (productive and interpretive) discursive process and the text, and (3) *explanation* of the relationship between the discursive process and the social process. This study also deals with socio-cultural practice, ideology and power. The analysis follows the following diagram (Figure 2.1).



(Source: Fairclough 1995)

Figure 2.1: Fairclough's Three-dimensional Approach

2.9 Kress and Leeuwen's (1996) Socio Semiotic Approach

Kress and Leeuwen (1996:1) introduce the existence of 'a visual code' or 'grammar of visual design. They think and believe that both visual elements and verbal elements can be used to express meaning from a linguistic text. They also state that "Like linguistic structures, visual structures point to particular interpretations of experience and forms of social interactions" (Kress and Van Leeuwen, 1996: 2).

2.10 Ideology, Power and Discourse

Antonio Gramsci (2000: 330) , one of the most promising Italian Marxist philosophers, refers to ideology as “a conception of the world that is implicitly manifested in art, in law, in economic activity and in all manifestations of individual and collective life”.

Linguist Halliday (in Martin and Ringham, 2000: 51) defines discourse as,

a unit of language larger than a sentence and which is firmly rooted in a specific context. There are many difference types of discourse under this heading, such as academic discourse, legal discourse, media discourse etc. Each discourse type possesses its own characteristic linguistic features.

Fairclough (2001) states that discourse is a social practice as firstly it (the language) is a part of society; secondly it is a social process and thirdly that it is a socially conditioned process. Therefore, CDA practitioners consider societal structure to analyze a text. However, Van Dijk (1995) considers discourse analysis as ideology analysis when he utters “ideologies are typically, though not exclusively, expressed and reproduced in discourse and communication, including non-verbal semiotic messages, such as pictures, photographs and movies (p. 17)”. Moreover, his approach of analyzing ideologies has three parts: social analysis, cognitive analysis and discourse analysis (1995: 30).

Moreover, Kress and Hodge (1979), among others, also focus on the connection between linguistic structure and social structure, stating that discourse cannot exist without social meaning. In addition, Hodge, Kress and Jones (1979: 81) emphasize on the importance of language for the study of ideology:

Ideologies are sets of ideas involved in the ordering of experience, making sense of the world. This order and sense is partial and particular. The systems of ideas which constitute ideologies are expressed through

language. Language supplies the models and categories of thought, and in part people's experience of the world is through language.

Wodak and Meyer (2001: 7-9) tend to state that CDA analysts aim at revealing structures of power and unmasking ideologies. Ideology is not perceived in a positive way; CDA practitioners are interested in ideologies that are not apparent in everyday belief (*ibid.*). Power is another concept that is central to CDA as it creates social inequality (*ibid.*). CDA researchers examine power abuse of one group over another and how the dominant groups discursively exercise this abuse in society (*ibid.*). However, Van Dijk (2001) thinks that power is not always exercised explicitly by the dominant groups rather it is mostly a matter which is taken-for-granted as well. The power of dominant group may be integrated in laws, rules, norms, habits and even quite general consensus (*ibid.*).

CHAPTER 3

METHODOLOGY

3.0 Introduction

This chapter deals with the theory and methods applied in this study. The design of this research, theoretical framework, sampling, setting, data analysis procedure and the problems of data collection are discussed in this chapter. The justification for sampling and setting is also discussed here.

3.1 Research Design

This research is a qualitative and analytical one. There are two types of data for this research; textual data and expert interview. The e-version of *Thakurmar Jhuli* was downloaded from the arts section of bdnews24.com (<http://arts.bdnews24.com/wp-content/uploads/2011/02/thakurmar-jhuli.pdf>). Interview was used as method of collecting data from the academic experts. 25 researchers and academics were interviewed to collect relevant data in order to carry out the study. Data was analyzed from CDA perspective. Fairclough's (1995) 'three-dimensional approach' and Kress and van Leeuwen's (1996) 'socio-semiotic approach' are considered as the theories of this study.

3.2 Theoretical Framework

This research has particularly employed Fairclough's (1995) three dimensional framework as theory. It has been used to analyze the written text of *Thakurmar Jhuli*.

Fairclough (1995: 91) views discourse and any particular instance of discursive practice, as simultaneously (i) a language text written or spoken, (ii) discourse practice (text production and interpretation), (iii) and socio cultural practice. Hence, this approach comprises (i) linguistic description of a text, (ii) interpretation of the relationship between the discursive process and the text, and (iii) explanation of the relationship between the discursive processes and the social practice. This study also deals with socio-cultural practice, ideology and power.

This research has also employed the socio-semiotic approach to analyze the pictures in the text of *Thakurmar Jhuli*. This approach, developed by Kress and Leweu (1996:1) looks at visual ‘grammar’, that describes the way in which people, places and things combine in visual statements of greater or lesser complexity. According to them (1996: 13), in CDA, the visuals also need to be taken into consideration along with the linguistic text.

Fairclough’s (1995) ‘three-dimensional approach’ is pretty related to this study since it focuses on how a particular discourse is intended to influence and manipulate people. On the other hand, Kress and Leeweu’s (1996) socio-semiotic approach is necessary to find out the connection between the visuals and the societal practice.

3.3 Setting

Data was collected in two ways, one was from the text or linguistic data another was through interview. Only the academic experts were interviewed. The interviews were

gathered from both formal (office) and informal (residence) settings. Initially the questions were asked in English although after sometime a code-switching of Bangla and English occurred to bring spontaneity in the session. However, the interviewees were also given the option of using Bangla as well. Code-mixing in some cases helped to prolong the interview for further explanation. However, academics from the Bangla departments answered the questions in Bangla.

3.4 Sampling

The study looked at two types of data; textual data and interviews. The e-version of *Thakurmar Jhuli* was downloaded from the arts section of bdnews24.com.

25 academic experts were interviewed. Academic experts included retired and current faculty members of Bangla and English departments of different universities.

3.5 Instrumentation

For this research, data was collected from linguistic text (*Thakurmar Jhuli*) and interviews from academic experts. The researcher used several instruments to collect data. An MP3 player was used to record the interviews. Some of the interviewees showed their reluctance in being recording. Therefore, their responses were written down. Some of the experts were so busy that it was very difficult to make an appointment with them. Their interviews were taken over phone. Their responses were written down too. Interviews were conducted based on set of questions. (Appendix C). Questions 1 and 2 were asked to find out the answer to the central research question 1. Questions 3-5 (see

Appendix C) were asked to find out information to answer central research question 2. Finally responses to questions 6 and 7 provided answer to the third central research question.

3.6 Data collection procedure

Data was collected in two ways; from linguistic text (*Thakurmar Jhuli*) and another from interviews (with academic experts). All the 14 stories of *Thakurmar Jhuli* were considered for analysis. The e-version of the book was downloaded from the arts section of bdnews24.com.

In order to get the opinions of the experts, 25 academic experts were interviewed. For experts' interviews, the researcher had to go to three public and four private universities. It was very difficult to make appointments with them since they were always very busy. The researcher had to contact with them several times for appointments. They often cancelled their appointments. The public university teachers were not that much cooperative, some of them were reluctant to go for interviews. Some of these teachers kept the researcher waiting for a full day and did not give time in the end.

3.7 Data Analysis Procedure

As already mentioned, data was collected in two ways one was from linguistic text (*Thakurmar Jhuli*) and the other through interviews. Data was analyzed in three steps; (1) analysis of the linguistic text (2) analysis of the picture and (3) analysis of the experts' points of views. All the data were analyzed from a CDA perspective. It was done in two

steps. Firstly the textual and picture analysis of the stories were done and the findings were tabulated. After that these were presented in a descriptive manner. Similarly, the responses were also analyzed and the findings were tabulated and explained. After that the central research questions were answered. Finally, a connection between the findings and the theories was made in terms of discourse, power and ideologies.

3.8 Obstacles Encountered:

While conducting this study, a number of obstacles were encountered. The researcher faced tremendous problems to get appointments with the experts. Timing was a major obstacle. They frequently changed their appointment with the researcher and in some instances the researcher did not find some of them on their appointed days. Moreover, some teachers from the public universities were not that much cooperative in terms of giving interviews. At times interview sessions were interrupted several times since students or visitors came to see them. Political instability was another obstacle in data collection. During that time the opposition called hartals frequently.

CHAPTER 4

FINDINGS AND DISCUSSION

4.0 Introduction

Storytelling has occupied an important place through time in cultures across the globe and, in each, has attained an important conduit of expression of their integrated socio-cultural ethos (Mitra 2007: 77). However, Stephens (in Jarar, 2009: 33) asserts that ideology is “inscribed in language”. This study focuses on the socio-cultural as well as ideological beliefs and practices of the people of ancient Bengal and seeks answers to whether these issues can be considered undisruptive in the light of twenty first century as we are now living in a politically correct world. This research is thus a careful analysis of the discourse of *Thakurmar Jhuli* particularly focusing on the fact that this text deals with several serious problematic aspects. This study has been conducted from CDA perspective since CDA ‘is a process, system or method for critically analyzing instances of discourse in order to unveil and or expose hidden agendas embedded in society (Haque, 2008:483). The data has been tabulated and analyzed to show the problematic or vulnerable issues discussed in the stories of this book. The study adopted Fairclough’s (1995) three dimensional approach to analyze the text (i.e *Thakurmar Jhuli*).

4.1 Textual analysis of the stories in *Thakurmar Jhuli*

A critical discourse analysis (CDA) of *Thakurmar Jhuli* is done (see Appendix- A, Table: 4.1 and Appendix- B, Table: 4.2) to unveil the problematic issues in the 14 stories of this book. The table in the appendix contains distinctive features that can be categorized as

title of the story, setting, main characters, story outline, particular excerpt, problematic issue and comment.

4.1.1 Theme and Setting

In accordance with the theme or subject matter, the stories of Thakurmar Jhuli can be divided into four distinct categories such as (i) Tales of Adventures (i.e. ‘কলাবতী রাজকণ্যা’, ‘ঘুমন্ত পুরী’, ‘কাকনমালা, কাঞ্চনমালা’, ‘সাত ভাই চম্পা’, ‘শীতবসন্ত’, ‘কিরণমালা’), (ii) Tales of Demons (i.e. ‘নীলকমল আর লালকমল’, ‘ডালিমকুমার’, ‘পাতালকণ্যা মনিমালা’), (iii) Animals Tales (i.e. ‘শিয়াল পন্ডিত’), and (iv) Humorous Tales (i.e. ‘সুখু আর দুখু’, ‘ব্রাহ্মণ ব্রাহ্মণী’, ‘দেড় আগুলে’)

In almost all the stories, we tend to see that the traditional and domestic lives of the people of ancient and medieval Bengal have been depicted. As monarchy was prevalent there in Bengal during that time, therefore, we see that the lifestyles of the kings, queens, princes, princess etc. are always at the centre of these stories. Therefore, we tend to see the description of royal palaces, royal courts etc. In some instances, we also observe the description of the cottages of some poor peasants or other lower class people.

4.1.2 Main characters as presented in these stories

In the tales of adventures and tales of demons (story 1- story 10; see Appendix -A), we tend to see that the main characters are mainly from the upper class or elite class (i.e. king, queen, prince, princess, minister, land lord etc.). We find the main characters from

the common people in the humorous tales (i.e. cobbler, farmer, etc.). However, we get an animal (a fox) as the main character in the only animal tale ‘শিয়াল পন্ডিত’.

4.2 A Detailed Text Analysis

The present study has considered all the 14 stories of *Thakurmar Jhuli*. A detailed textual analysis of all the stories has given below;

The first story of *Thakurmar Jhuli* is “কলাবতী রাজকন্যা” (Princes Kolaboti) . Towards the very beginning of the story, we observe a direct hint of patriarchy when the saint utters “এইটি বাঢ়িয়া সাত রাণীতে খাইও, সোনার চাঁদ ছেলে হইবে। ” The saint here predicted that the queens would have male children. It is due to patriarchal thinking the saint had made such a wish. Why should it necessarily be a male child? Why not it is a female child? Or, why was it necessary to mention the gender of the child? The saint could just predict a child instead. Without doing so he directly mentioned the gender of the child which is definitely objectionable.

However, as soon as we advance, we observe another crucial issue that is power structure or power hierarchy. It is evident when we come across this particular line: “সন্ন্যাসীর শিকড়টি বড়রাণীর কাছে।” From this line we come to know that the saint’s root belonged to the oldest queen. Since the king had seven wives, therefore, all of them were supposed to enjoy same power and privileges. But it was not the case during that time. Rather, there was a hierarchy or chain in the power structure. It was like the oldest one would

enjoy the supreme power and she would exercise power over the rest. Then, the one next to the oldest one would exercise power over the rest and thus the chain would go on. However, at one point we will be surprised to discover that the youngest one always remained busy to obey the orders of the other queens and received nothing at all. For instance, the root belonged to the oldest queen since she was in the top of the chain of domestic power. There was no such established rule or system regarding this domestic power structure rather it was a traditional norm or social convention of ancient Bengal that the younger ones would respect and obey the older ones. It seems that the older queens took the advantage of this convention and exercised power over others especially with the weak ones.

Moreover, we also observe an instance of abuse of power and inconsiderate nature of the older five queens in the story “কলাবতী রাজকণ্যা” . It can be traced from this incident, “দুয়োরানী শিকড় বাটিতে বাটিতে কতটুকু নিজে খাইয়া ফেলিলেন। তাহার পর, রূপার থালে সোনার বাটি দিয়া ঢাকিয়া, বড়রানীর কাছে দিলেন। বড়রানী ঢাকনা খুলিতেই আর কতকটা খাইয়া মেজরানীর হাতে দিলেন। মেজরানী খানিকটা খাইয়া, সেজরানীকে দিলেন। সেজরানী কিছু খাইয়া কনেরানীকে দিলেন। কনেরানী বাকীটুকু খাইয়া ফেলিলেন। ন-রানী আসিয়া দেখেন বাটিতে এটু তলানী পড়িয়া আছে। তিনি তাহাই খাইলেন। ছোট রানীর জন্য আর কিচছুই রহিলনা।” we know that all the seven queens were supposed to eat the blended root in a body. During the day they were supposed to eat the root, all the queens were doing their household works as usual. The older five queens were working inside the kitchen and the other two were working outside. The second queen was asked by the oldest one to blend the root and while doing

so she ate a portion of it and handed the dish over to the oldest queen. Thus, every time with the change of hands from the older to the next, each of them ate a portion of it and nothing was left in the end for the youngest one. They were so inconsiderate that they did not even think that by doing so they were going to deprive the other two.

In this particular story “কলাবতী রাজকণ্যা”, we come to see that some people during that time did not have the guts to admit the truth and they tend to blame each other for their wrong deeds. It is evident from this line: “তখন পাঁচ রানীর এ-র দোষ ও দেয়; ও-র দোষ ও দেয়।” From this line we come to know that the five queens were busy in blaming each other. We already know that the older five queens are equally responsible for what had happened earlier but none of them admitted the truth. They were busy to blame each other instead.

We also observe the double-minded nature of some people of that time in the story “কলাবতী রাজকণ্যা” when we come across this particular excerpt: “অন্য রাণীরা বলিলেন, -“তা’ই তো, তা’ই তো, শিল নোড়ায় আছে, তাই ধুইয়া দেও। মনে মনে বলিলেন,- “শিল ধোয়া জল খাইলে- সোনার চাঁদ তো না বানর চাঁদ ছেলে হইবে।” By this time, we already know that the other queens finished eating the blended root. When the youngest queen came she found nothing to eat. However, the sixth queen proposed that she could clean the *shil-nora*¹ with water and drink that. The other queens supported her and said that she

¹ *shil-nora* is a traditional grinding stone used in Indian sub-continent to blend spices

would be able to give birth to a beautiful male child by doing so. But they actually had another thing in their minds. They meant that the youngest queen would give birth to a monkey like son instead. This double-minded nature of human being is also another crucial issue to be considered in this perspective.

In the story “কলাবতী রাজকণ্যা”, we also observe an instance of abuse of power in the characters of the five princes as well. It will be evident from this particular excerpt: “পাঁচ রাজপুত্রেরা বেড়াইতে বাহির হইয়া আজ ইহাকে মারে, কাল উহাকে মারে, আজ ইহার গর্দান নেয়, কাল উহার গর্দান নেয়; রাজ্যের লোক তিক্ত বিরক্ত হইয়া উঠিল। ” From this excerpt we get to know that the five princes, coming out of the home, would kill people without any reason. They used to be surrounded by soldiers when they would come out. It suggests that they were not good fighters and were not able to save themselves in times of danger. However, they were good enough to torture and kill the unarmed civilians. This instance of abusing power is a crucial issue in this story that needs to be taken into consideration.

Another noticeable thing in “কলাবতী রাজকণ্যা” is that people from the upper class were very luxurious and would pass time idly. It is evident from this excerpt: “সোনার খাটে গা, রূপার খাটে পা রাখিয়া রাজপুরীর মধ্যে, পাঁচ রাণীতে বসিয়া সিঁথিপাটি করিতেছিলেন।” The queens belonged to the upper class. There were many people in the household to help or serve them. They did not have to do any kind of manual labor in that sense. Since they had almost nothing to do, therefore they would pass their time idly by mere gossiping.

People in ancient Bengal tend to consider beautiful girls as prospective brides for their sons and it is still prevalent in our society to a great extent. Beautiful princesses at that time were aware of their prospects and they would use it to satisfy their luxurious desire. We tend to observe such an incident in “কলাবতী রাজকন্যা” in this excerpt:

“কলাবতী রাজকন্যা মেঘ- বরণ কেশ,
তোমার পুত্র পাঠাইও কলাবতীর দেশ।
আনতে পারে মোতির ফুল তুল- ডগর,
সেই পুত্রের বাঁদী হয়ে আসব তোমার ঘর।”

Here, we see that a beautiful princess was addressing herself to the five queens by saying that she was princess *kolaboti* with hairs as black as cloud. She tried to allure the queens to send their sons to her kingdom as her prospective suitors. She also put a condition that if any of the princes could bring her some particular gem and emerald only then she would become his wife. From this particular excerpt, we can trace a number of issues that can be taken into consideration. First of all, the princess was trying to convince the five queens to consider herself as a prospective bride of their sons by giving the description of her beauty. She was well aware of her ‘demand’ to the mothers as their prospective daughter-in-law. Still now this trend is prevalent in our society to a great extent. We tend to observe that mothers always look for a ‘beautiful girl’ as their daughter-in-law. The physical beauty of the girl is important here. However, these girls also sometimes use their beauty as a means to possess valuable and costly things. In this excerpt, we observe that the princess tried to allure the queens to send the princes to a

dangerous place to bring her costly and valuable gems. The way the princess offers herself at the end of the excerpt is also problematic. Here, the princess said that she would come to the house of the prince as his বাঁদী (maid servant) who would bring her those valuable gems. Thus, the princess represents herself as well as all the girls in a derogatory way. It tends to suggest that girls are even ready to be turn to be maid servants to their male counterparts for valuable items like pearls or gems.

However, we also tend to see that people at that time did not hesitate to send their sons to dangerous places only to bring a beautiful daughter-in-law to the house. It is evident in the story “কলাবতী রাজকন্যা” when we come across this excerpt: “এদিকে তো সাজ সাজ পড়িয়া গিয়াছে। পাঁচ নিশান উড়াইয়া পাঁচখানা ময়ূরপঙ্খী আসিয়া ঘাটে লাগিল। রাজপুত্রেরা তাহাতে উঠিলেন। রাণীরা উলুঞ্চনি দিয়া পাঁচ রাজপুত্রকে কলাবতী রাজকন্যার দেশে পাঠাইলেন।” We already know that these five princes were not good fighters and they were not able to defend themselves in time of danger as well. They did not do any kind of manual labor as well. However, their mother did not hesitate to send their sons to an unknown and seemingly dangerous country only to bring a beautiful daughter-in-law to the house.

Another important thing that needs to be addressed is ‘forgetting the rescuer’ which is still prevalent in contemporary days as well. We tend to see that people would forget their rescuer immediately after they are rescued from danger. It is evident in “কলাবতী রাজকন্যা” from this excerpt: “রাজপুত্র মাল্লা- মাঝি সকলে বাহির হইয়া আসিল। আসিয়া সকলে তারাতারি ময়ূরপঙ্খীতে পাল তুলিয়া দিল। বুদ্ধ আর ভূতুমকে কেহ জিজ্ঞাসা করিলনা।” Here, we can

see that Buddhu and Bhutum rescued all the other persons from danger. They all came out safely. But none of them asked for Buddhu and Bhutum. They did not feel any sort of responsibility to make an inquiry of whether these two were alive or not. The other people were such ingratitude that they even forgot their rescuers.

Our astonishment reaches its peak when we encounter this seemingly cruel and ungrateful behavior of the other princes in the story “কলাবতী রাজকণ্যা”. It is evident from this excerpt: তখন রাজপুত্রেরা বলিলেন, “ময়ূরপঙ্খীতে বানর আর প্যাঁচা কেন রে? এই দুইটাকে জলে ফেলিয়া দে।” We have already seen that Buddhu and Bhutum saved the lives of all the people of that particular boat. But they did not express their gratitude to their rescuer. They did not even inquire of whether Buddhu and Bhutum could save their own lives or not. However, when these two could somehow manage to get into the boat, the five princes became furious at them. They could not tolerate the presence of a monkey-like and an owl-like creature in the boat. Therefore, they ordered their men to throw Buddhu and Bhutum to water. Instead of showing gratitude to their rescuers, they showed cruelty to these two. Moreover, the other princes addressed Buddhu and Bhutum as বানর (monkey) and প্যাঁচা (owl) which is surely racist. Therefore, this text is also problematic since there is racist element in it.

We become shocked when we encounter the cruelty of the upper class people of that time in the story “কলাবতী রাজকণ্যা”. It is evident here in this particular excerpt: “রাত্রে সকলে ঘুমাইয়াছে, ভুতুম আর বুকুও ঘুমাইতেছে; সেই সময়, রাজপুত্রেরা চুপি- চুপি আসিয়া কৌটাটি সরাইয়া

লইয়া, ঢোল- ডগর শিয়রে, বুড়ীর কাঁথা- গায়ে বুদ্ধকে ধাক্কা দিয়া জলে ফেলিয়া দিলেন। ভুতুম মাস্তুলে ছিল। তার বৃকে তীর মারিলেন। বুদ্ধ, ভুতুম, জলে পড়িয়া ভাসিয়া গেল।” We get to know from the text that everyone was in deep sleep in the boat including Buddha and Bhutum. Then the other princes entered into the place where Buddha and Bhutum were sleeping. The princes were extremely jealous at Buddha and Bhutum’s success. Therefore, they wanted to kill these two brothers. They covered Buddha with a quilt and threw an arrow at Bhutum and dropped them in the water. In a word, they left no stone unturned to kill their rescuer. This is an instance of cruelty resulting from jealousy.

The second story of *Thakurmar Jhuli* is “ঘুমন্ত পুরী” (Sleeping Mansion). This particular story is abundant with a number of fanciful ideas and descriptions. An instance of fancy idea can be observed when we come to this particular line: “রাজপুত্রের রূপে রাজপুরী আলো।” Here, this particular line suggests the idea that the royal palace is illuminated by the beauty of the prince. It is a fancy idea because a place can never be illuminated by a person’s beauty. Rather, a person can illuminate a place through his/her works.

Another issue that needs to be taken into consideration in the story “ঘুমন্ত পুরী” is ‘too much indulgence’. Here, the researcher does not want to propagate the idea that indulgence towards children is not good at all rather he wants to say that it should be checked or controlled with the growth of the children. Rather it may be detrimental to their psychological growth. It is evident from this particular excerpt: “একদিন রাজপুত্রের মনে হইল দেশভ্রমণে যাইবেন, রাজ্যের লোকের মুখ ভার হইল, রাণী আহাৰ- নিদ্রা

ছাড়িলেন।” From this excerpt, we come to know that the prince decided to go for visiting other countries. Hearing it the queen stopped eating and sleeping. Apparently, one might not see any problem in it. It is natural that a mother would have affection towards her son and she would do anything to bring her child with her. But if we closely think regarding this issue then we will see that too much indulgence sometimes can be detrimental to the psychological growth of the children. For instance, the children might become homesick or they might not cope with the outside world. To clarify this idea, a possible explanation is given here. If the prince would decide not to go for visiting other countries after seeing his mother’s condition then this decision might have some long term effects on him. For instance, the outside world would remain unknown to him and he would never come to know how difficult it really is to cope with the complexity and difficulty of the outside world.

However, now let us focus our attention again to the dominant theme of this story ‘fantasy’. There are a number of fanciful descriptions in the story “ঘুমন্ত পুরী”. One such example can be this particular excerpt: “রাজপুরীর ফটকের চূড়া আকাশে ঠেকিয়াছে। ফটকের দুয়ার বন জুড়িয়া আছে।” This description is fanciful since it is not possible to find such type of high and widened gate way in real. Therefore, children should be told the difference between fantasy and reality.

Another instance of such fanciful description from the story “ঘুমন্ত পুরী” is this particular excerpt: “রাজপুত্র এদিক দেখেন, ওদিক দেখেন পুরীর চারিদিক দেখিতে লাগিলেন। একখানে গিয়া

রাজপুত্র থমিকয়া গেলেন! দেখেন, মস্ত আগ্নি, আগ্নি জুড়িয়া হাতী, ঘোড়া, সেপাই, লস্কর, দুয়ারী, পাহারা, সৈন্য, সামন্ত সব সারি সারি দাঁড়াইয়া রহিয়াছে! রাজপুত্র হাঁক দিলেন! কেহ কথা কহিল না, কেহ তাঁহার দিকে ফিরিয়া দেখিল না।” From this excerpt we get to know that the prince entered into the palace. He saw that everyone stood still there. He also found the soldiers standing still in rows. He called them. But no one looked at him, no one even talked to him. This is an instance of fanciful description because this type of scenario can never be seen in real life. People can never stand still in a place for years without moving from one place to another. It is impossible for people to ignore the presence of others in a real life situation. Therefore, the difference between reality and fantasy must be brought to light.

Psychological perception relating to some particular incident is another crucial issue that needs to be taken into consideration in the story “ঘুমন্ত পুরী”. This thing is evident from this particular excerpt: রাজা বলিলেন, —“ তুমি কোন দেশের ভাগ্যবান রাজার রাজপুত্র, আমাদিগকে মরণ- ঘুমের হাত হইতে রক্ষা করিয়াছ !” Here, we observe that the king of that particular kingdom recognized his rescuer and praised highly of him. There is nothing problem in it. But the problem lies in how he identified his rescuer. We can see that the king addressed the rescuer as a prince. Why did the king identify that man as a prince? Why could not the man be a common man? This might be due to his psychological perception which led him to think that only a king or prince can rescue a nation and no one else.

However, one of the most crucial issues that needs to be brought to light in the story “ঘুমন্ত পুরী” is ‘dowry’. Dowry, a social curse for present time, grew out as a social practice during that time in ancient Bengal. It is evident from this excerpt: “তাহার পর, ফুটফুটে চাঁদের আলোয় আগুন- পুরুত সম্মুখে, গুয়াপান, রাজ- রাজস্ব যৌতুক দিয়া, রাজা পঞ্চরত্ন মুকুট পরাইয়া রাজপুত্রের সঙ্গে রাজকণ্যার বিবাহ দিলেন” Therefore, it is seen that dowry was a common practice for the elite class society during that time. But with the passage of time it has become a curse for the common people of Bangladesh. Therefore, the issue of dowry needs to be taken into account.

The third story of *Thakurmar Jhuli* is “কাকনমালা, কাঞ্চনমালা ” (Kakonmala Kanchonmala). The dominant theme of this story is class conflict and power. An instance of class conflict is evident in this particular excerpt: “রাজপুত্র রাজা হইলেন। রাজা রাজপুত্রের কাঞ্চনমালা রাণী, ভাগ্য ভরা মাণিক, -- কোথাকার রাখাল, সে আবার বন্ধু! রাজপুত্রের রাখালের কথা মনেই রহিলনা।” From this excerpt, we get to know that a prince and a cowboy were friends in their boyhood. The prince promised the cowboy that he would make the cowboy his prime minister when he would become the king. However, when the prince became a king he could realize the difference between him and the cowboy. Therefore, he became class concerned and no longer remembered his friend. This is a sheer instance of class conflict since the prince, when he became the king, forgot his boyhood friend only because he was a poor cowboy. This type of instance takes place in real life as well. We tend to see that people make friends in their early life irrespective of class and creed. However, when they become grown up they no longer tend to maintain any unequal

friendship. Therefore, this issue of ‘class conflict’ needs to be taken into account since it creates divide among people in the society.

‘Exercise of power’ is another issue that needs to be addressed in the story “কাকনমালা, কাঞ্চনমালা”. This is evident from this excerpt: “একদিন রাখাল আসিয়া রাজদুয়ারে ধর্না দিল — “বন্ধু রাণী কেমন, দেখাইলা না।” দুয়ারী তাঁহাকে “দূর, দূর” করিয়া খেদাইয়া দিল।” From this excerpt we get to know that one day the cowboy came to meet the queen. He did not know that the king no longer considered him as a friend. Therefore, he could not see the newly married couple. Moreover, he was driven away by the gateman. Here, we can observe an instance of ‘exercise of power’. The gateman does not belong to the royal family and he is a very negligible person. However, since he was in charge of the royal gate, therefore he enjoyed a bit of power and he did not miss the opportunity to exercise this power and drove the cowboy away.

Class struggle is another crucial issue here that needs to be taken into account in the story “কাকনমালা, কাঞ্চনমালা”. An instance of class struggle is this particular excerpt: —“রাণী যদি দাসী কেনেন, তো, আমি দাসী হইব।” We can see from here that one day the queen was on her way to the pond. Suddenly a beautiful girl came to her and wished to be sold as a maid servant to the queen. It is evident from here that it is as if the lower class or working class people were born to become servants or maids to the upper class people. The lower class people also seemed to have taken it for granted that they would lead their lives in

this way. Since it was their ultimate destiny, therefore, the girl in this story did not hesitate to offer herself as a maid servant to the queen.

Another serious problematic issue that needs to be taken into consideration in the story “কাকনমালা, কাঞ্চনমালা” is slavery. We can see from here that slavery was prevalent there in ancient Bengal in those days. An instance of slavery can be this particular line: “তখন রাণী, হাতের কাঁকন দিয়া দাসী কিনিলেন।” We can see from here that a girl came to the queen to be sold as a maid servant and the queen bought her with her bangles. Therefore, it is evident from here that slavery was a common and normal thing during that time. However, with the passage of time slavery is no longer considered a legal practice and it is a punishable offence. Therefore, this issue must be brought to light.

This particular story “কাকনমালা, কাঞ্চনমালা” also deals with another crucial issue that is ‘lust for power’. It is evident from this particular excerpt:

রাণী গলা জলে নামিয়া ডুব দিলেন। দাসী চক্ষের পলকে রাণীর কাপড় পরিয়া, রাণীর গহনা গায়ে দিয়া
ঘাটের উপর উঠিয়া ডাকিল—

"দাসী লো দাসী পান্ কৌ।

ঘাটের উপর রাজা বৌ!

রাজার রাণী কাঁকনমালা;—

ডুব দিবি আর কত বেলা?"

From this excerpt, we get to know that the queen stepped deep into the water of the pond keeping her clothes and ornaments to the maid. In the meantime, the maid put on the clothes and ornaments of the queen. Immediately after wearing the royal dress, the maid addressed herself as the queen and the queen as the maid. The maid ordered the queen to finish taking bath quickly since daytime was going to over. The maid servant did all these due to her greed for power. But we know that greed is not good and it is one of the seven deadly sins. Therefore, this issue needs to be taken into consideration.

‘Exploitation’ is another thing that is addressed in the story “কাকনমালা, কাঞ্চনমালা” . It is evident from this particular line: “রানী ডুব দিয়া দেখিলেন, দাসী রানী হইয়াছে, তিনি বাঁদী হইয়াছেন।” Here, we get to see that the queen went to take her bath keeping her belongings (royal clothes and ornaments) to her maid In the meantime the maid wore those clothes and ornaments. Coming to the *ghat*, the queen discovered that the maid had become the queen and she herself had become the maid. The queen was exploited due to her naivety regarding the complex and hypocrite nature of some people of outside world. Therefore, this issue of sheer exploitation needs to be addressed.

An instance of abuse of power is also noticeable in this particular story. It is evident from this particular excerpt: রাজপুরীতে গিয়া কাকনমালা পুরী মাথায় করিল। মন্ত্রীকে বলে, “আমি নাইয়া আসিতেছি, হাতী ঘোড়া সাজাও নাই কেন?” পাত্রকে বলিল, “আমি নাইয়া আসিব, দোল-চৌদোলা পাঠাও নাই কেন?” মন্ত্রীর, পাত্রের গর্দান গেল। From this excerpt we get to know that Kakonmala started clamoring as she entered into the palace. She accused both the

minister and the courtier for not sending royal convoy to receive her. She became so furious that she ordered to kill them. From this excerpt, we can see how power can change a person within a few hours. This particular woman was a maid servant to the real queen few hours before. By exploiting the real queen she took her position and started abusing power. Therefore, this instance of ‘abuse of power’ needs to be taken into consideration.

The fourth story of *Thakurmar Jhuli* is “সাত ভাই চম্পা” (Seven Brothers Chompak). This story deals with issues like arrogance, jealousy, patriarchy etc. An instance of arrogance or snobbery can be observed in this particular excerpt: “এক রাজার সাত রাণী দেমাকে, বড়রাণীদের মাটিতে পা পড়ে না । ছোটরাণী খুব শান্ত । এজন্য রাজা ছোটরাণীকে সকলের চাইতে বেশি ভালবাসিতেন।” From this excerpt, we get to know that a king had seven queens. The older queens were very arrogant and they simply did not care anyone. The youngest queen was very calm and quiet. For this reason, the king loved her very much. The king did not like the other queens that much since they were arrogant. Therefore, this issue needs to be brought to light to inform the children that no one likes arrogant people.

Another important issue that needs to be discussed in “সাত ভাই চম্পা” is ‘jealousy’. It is evident from this particular line: “বড়রাণীরা হিংসায় জ্বলিয়া মরিতে লাগিল।” We come to know from here that the other queens started acting crazy out of jealousy. If we attempt

to trace the reason for it then we will see that the other queens are like those people of the society who cannot tolerate other's happiness or success. We get to know from the story that the youngest queen became pregnant. The king was very happy to hear it and started to show his happiness in various ways. The other queens became very jealous and started to act crazy.

'Patriarchal thinking' is another important issue that needs to be addressed in the story "সাত ভাই চম্পা". It can be observed from here: "রাজা আপনার কোমরে, ছোটরাণীর কোমরে এক সোনার শিকল বাঁধিয়া দিয়া বলিলেন— যখন ছেলে হইবে, এই শিকলে নাড়া দিও, আমি আসিয়া ছেলে দেখিব!" From this excerpt, we get to see that the king was very much certain that the youngest queen would give birth to a male child. Here, we see that the king did not utter the word 'baby' or 'girl' rather he directly uttered the word 'son'. The king wished a son since he could not come out of the patriarchal mentality that was prevalent during that time in ancient Bengal. Therefore, 'patriarchy' is a crucial issue in this story that needs to be addressed.

One important issue that needs to be taken into consideration in the story "সাত ভাই চম্পা" is 'wicked nature of human minds'. It can be observed in this particular excerpt: "বড়রাণীরা আঁতুড়ঘরে গিয়াই শিকলে নাড়া দিলেন। অমনি রাজসভা ভাঙ্গিয়া, ঢাক-ঢোলের বাদ্য দিয়া, মণি-মাণিক হাতে ঠাকুর-পুরুত সাথে, রাজা আসিয়া দেখিলেন,—কিছুই না!" From this excerpt, we see that the other queens intentionally wanted to irritate the king by pulling the chain immediately after they entered into the delivery room. They knew that the king would

become irritated when he would see that nothing had happened. In reality, if someone behaves with us in this way then we will certainly become irritated. Therefore, this issue needs to be talked about. The evil nature of the other queens is further noticeable in this particular line: “রাজা সভায় বসিতে- না - বসিতেই আবার শিকলে নাড়া পড়িল।” From this line, we get to know that the chain was pulled again as immediately as the king stepped into the royal court. The king was already irritated at their conduct. Since the other queens were wicked, they did not stop annoying the king.

We observe another crucial issue in the story “সাত ভাই চম্পা” that is anger due to annoyance. It is evident from this particular excerpt: “রাজা আবার ছুটিয়া গেলেন। দিয়া দেখিলেন, এবারও কিছুই না। মনের কষ্টে রাজা রাগ করিয়া বলিলেন,—“ছেলে না হইতে আবার শিকল নাড়া দিলে, আমি সব রাণীকে কাটিয়া ফেলিব।” বলিয়া রাজা চলিয়া গেলেন।” From this excerpt, we get to know that the king again rushed to the delivery room when the other queens pulled the chain again. But he did not see anything and became infuriated. He warned them by saying that if they would pull the chain again before the birth of the baby then he would kill them. The other queens were deliberately trying to infuriate the king.

However, patriarchy was so much prevalent during that time in ancient Bengal that women themselves could not think of a female child. It is evident in the story “সাত ভাই চম্পা” from this excerpt: ছোটরাণী আস্তে আস্তে বলিলেন, —“দিদি, কি ছেলে হইল একবার দেখাইলি না!” Here, we get to see that the youngest queen wanted to see her newly born baby boy

as soon as she got back to sense. The queen was not supposed to know the gender of the baby since she was senseless at the time of giving birth to the baby. But, we see that when she had come to sense she wanted to see her. From this instance we can get to know how patriarchy was deeply rooted in their minds. However, still now we see people long for a male child in our society.

Another important issue that needs to be addressed in “সাত ভাই চম্পা” is ‘pervert mentality’. It is clear from this excerpt: বড়রাণীরা ছোটরাণীর মুখের কাছে রঙ্গ—ভঙ্গী করিয়া হাত নাড়িয়া, নখ নাড়িয়া বলিয়া উঠিল,—“ছেলে না, হাতী হইয়াছে,—ওঁর আবার ছেলে হইবে!—কটা ইঁদুর আর কটা কাঁকড়া হইয়াছে।” Here, we get to see that when the youngest queen asked the other queens to let her see her son, they in reply told her that she had not given birth to any baby boy rather she had given birth to some rats and crabs. We can observe the pervert mentality of the other sisters from this particular excerpt. The other sisters were very jealous towards the youngest sister and they did not hesitate to such type of pervert cruelty to their own sister.

Cruelty is another crucial issue that needs to be addressed here in the story “সাত ভাই চম্পা”. It is evident from this particular excerpt: “নিষ্ঠুর বড়রাণীরা আর শিকলে নাড়া দিল না। চুপি—চুপি হাঁড়ি—সরা আনিয়া ছেলেমেয়েগুলোকে তাহাতে পুরিয়া, পাঁশ-হাদার পুঁতিয়া ফেলিয়া আসিল। তাহার পর শিকল ধরিয়া টান দিল।” Here, we get to see that the cruel older queens did not pull the chain this time. They put the babies in some pots and buried those pots under

soil. After that they pulled the chain. They were such cruel that they did not hesitate for a single moment to show their cruelty over these newly born innocent babies.

An instance of sheer deception is observed in the story সাত ভাই চম্পা when we come across this particular excerpt: “রাজা আবার ঢাক- ঢোলের বাদ্য দিয়া, মণি - মণিক হাতে ঠাকুর - পুরত সাথে আসিলেন; —বড়রাণীরা হাত মুছিয়া, মুখ মুছিয়া তাড়াতাড়ি করিয়া কতগুলি ব্যাঙের ছানা, ইঁদুরের ছানা আনিয়া দেখাইল।” From this excerpt we get to see that when the king and the courtiers came to see the new born baby, the other queens brought some tadpoles and mice before them. We can understand the deceptive nature of the other queens from this incident. We already know that the youngest queen did not give birth to tadpole or mouse. Out of jealousy the other queens deceived the king and due to their deception he could not know the truth.

An instance of misjudgment is also seen in the story “সাত ভাই চম্পা ” when we encounter this particular line: “দেখিয়া, রাজা আগুন হইয়া, ছোটরাণীকে রাজপুরীর বাহির করিয়া দিলেন।” From this line we get to know that the king drove the youngest queen away from the palace seeing the tadpoles and mice in the delivery room. The king did it since the youngest queen gave birth to those tadpoles and mice. Before taking this decision the king did not think even for a while to understand whether the incident was really true or not. How can it become possible for a woman to give birth to tadpoles or mice? The king failed to use his logic or common sense here.

In the story “সাত ভাই চম্পা”, we also come across another crucial issue that is ‘pervert pleasure’. It is observed in this particular excerpt: “বড়রাণীদের মুখে আর হাসি ধরে না; — পায়ের মলের বাজনা থামে না। সুখের কাঁটা দূর হইল; রাজপুরীতে আগুন দিয়া ঝগড়া- কোন্দল সৃষ্টি করিয়া ছয় রাণী মনের সুখে ঘরকন্না করিতে লাগিলেন।” We get to see from here that the other queens were very happy since the obstacle (the youngest queen) was removed. This is termed as pervert pleasure because there are some people in the world who get immense pleasure by making others’ lives difficult or by making quarrels among people. The other queens represent those people. Therefore, this crucial issue also needs to be taken into consideration to make people aware regarding this type of dangerous people.

The story “শীত-বসন্ত” deals with several crucial issues such as jealousy, cruelty, lying, troublesome nature of people, abuse of power, greed, fantasy etc. Some people especially some women in ancient Bengal were by nature troublesome. It is evident from this particular excerpt: “এক রাজার দুই রাণী, সুয়োরানী আর দুয়োরানী। সুয়োরানী যে, নুনটুকু উন হইতেই নখের আগায় আঁচড় কাটিয়া, ঘর-কন্নায় ভাগ বাঁটিয়া সতীনকে একপাশ করিয়া দেয়। দুঃখে দুয়োরানীর দিন কাটে।” From this excerpt we get to see that a king had two wives named Suoyorani and Duoyorani. Suoyorani always waited for an opportunity to trouble Duoyorani. She did not leave any stone unturned to make Duoyorani’s life difficult. People like Suoyorani can still be found in our society. Therefore, this issue needs to be taken into account to make people aware regarding these type of people.

In the story “শীত-বসন্ত” we come across another crucial issue that is jealousy. It is evident from this excerpt: “সুয়োরানীর ছেলে- পিলে হয় না। দুয়োরানীর দুই ছেলে, —শীত আর বসন্ত। আহা, ছেলে নিয়া দুয়োরানীর যে যন্ত্রণা!—রাজার রাজপুত্র, সৎ- মায়ের গঞ্জন খাইতে- খাইতে দিন যায়।” From this excerpt we get to know that Suyorani did not have any child while Duoyorani had two sons. Suoyorani was extremely jealous of Duyorani for this reason. Therefore, out of jealousy, she started to torture the step sons psychologically. These types of women are still seen in our society. They tend to torture their step sons or daughters. Therefore, this issue needs to be taken into consideration in order to make people aware regarding these types of women.

Duplicity of human mind is another crucial issue in the story “শীত-বসন্ত”. It is observed in this particular excerpt: “একদিন নদীর ঘাটে স্নান করিতে গিয়া সুয়োরানী দুয়োরানীকে ডাকিয়া বলিল—“আয় তো, তোর মাথায় ক্ষার খেল দিয়া দি। ” ক্ষার খেল দিতে- দিতে সুয়োরানী চুপ করিয়া দুয়োরানীর মাথায় এক ওষুধের বড়ি টিপিয়া দিল। দুঃখিনী দুয়োরানী টিয়া হইয়া “টি, টি ” করিতে- করিতে উড়িয়া গেল।” Here, we tend to see that one day while taking bath in the river Suoyorani wanted to rub base powder and mustard cake in Duoyorani’s head. While rubbing these things in Duoyorani’s head, she suddenly tapped a magic pill in her head. Duoyorani became a parrot due to it and flew away. Suoyorani’s duplicity of mind is reflected here. At first it seemed that Suoyorani’s intention was good. But soon we see

that her intention was not good and she turned Duoyorani into a parrot with the magic pill.

Lying is another crucial issue that needs to be taken into consideration in this story “শীত-বসন্ত”. It is evident from this particular line: বাড়ি আসিয়া সুয়োরাণী বলিল, —“দুয়োরাণী তো জলে ডুবিয়া মরিয়াছে!” Here, we get to know about the death news of Douyorani. Coming home Suoyorani informed others that Duoyorani died of drowning. We already know that Duoyorani did not die of drowning rather Suoyorani turned her into parrot with a magic pill. We can see from here that Suoyorani lied here regarding the condition of Duoyorani. Therefore, the issue of lying needs to be taken into consideration here.

Another crucial issue that is observed in the story “শীত-বসন্ত” is the negligence and discriminatory behavior of the step mother to the step children. It is evident from this excerpt: “পাট-কাটি তিন ছেলে নিয়া সুয়োরাণী গুমরে গুমরে আগুনে পুড়িয়া ঘর করে। মন- ভরা জ্বালা, পেট- ভরা হিংসা, —আপনার ছেলেদের থালে পাঁচ পরমান্ন অষ্টরন্ধন, ঘিয়ে চপ চপ পঞ্চব্যঞ্জন সাজাইয়া দেন; শীত বসন্তের পাতে আলুন আতেল কড়কড়া ভাত সড়সড়া চাল শাকের উপর ছাইয়ের তাল ফেলিয়া দিয়া চলিয়া যান।” Here, we get to see that Suoyorani would offer various kinds of delicious dishes to her own children where as Sheet and Bosonto would get to eat a little vegetable and rice. She did this discrimination since Sheet and Bosonto were her step sons. She was extremely jealous of them and could not just tolerate them though these two brothers never behaved badly with their step mother.

An instance of cruelty resulting from jealousy is also noticeable in the story “শীত-বসন্ত”. It is evident in this excerpt: রাণী বলিল, —“ কি! সতীনের ছেলে, সে আমাকে গালমন্দ দিল। শীত-বসন্তের রক্ত না হইলে আমি নাইব না!” From this excerpt we get to see that the queen complained to the king about Sheet and Bosonto by saying that they had scolded her. She also told the king that she would not take her bath without the blood of her step sons. We have already come to know from the story that they were very calm and gentle and they never misbehaved with their stepmother. The queen became was so jealous of them that she was looking for an excuse to get them killed. Therefore, she brought this false allegation against them only to fulfill her evil intention.

We tend to see that in our society some people become blind to someone out of love or affection and they tend to believe everything that particular person speaks. An instance of such kind of people can be seen in this particular excerpt of “শীত-বসন্ত”: অমনি রাজা জল্লাদকে ডাকিয়া আঞ্জা দিলেন, – “শীত-বসন্তকে কাটিয়া রাণীকে রক্ত আনিয়া দাও।”. From this excerpt we get to know that the king ordered the executioner to kill Sheet-Bosonto and bring their blood to the queen. The king was the real father of Sheet Bosont. He was supposed to know it better whether Sheet or Bosonto could do this kind of work or not. But the king became blind to his wife. Therefore, he could take such a decision without thinking for a single moment.

We also observe an instance of pervert pleasure in “শীত-বসন্ত”. It is evident in this excerpt: “রাণী সেই রক্ত দিয়া স্নান করিলেন; খিল- খিল করিয়া হাসিয়া আপনার তিন ছেলে কোল, পাঁচ পাত সাজাইয়া খাইতে বসিলেন”. From this excerpt we get to know that the queen took bath with the blood the executioner brought to her and after that she sat to take meal with her three sons. She was very happy because she thought that the executioner brought her the blood of Sheet and Bosonto. She got perverted pleasure thinking that the step sons were killed.

In “শীত-বসন্ত” we come across another crucial issue and that is ‘exercise of power’. It is evident in this excerpt: “রাজা হইয়া শীত, ধন- রত্ন, মণি - মাণিক্য, হাতী -ঘোড়া, সিপাই - লস্কর লইয়া রাজত্ব করিতে লাগিলেন। আজ এ- রাজাকে হারাইয়া দিয়া তাহার রাজত্ব নেন, কাল ও - রাজাকে হারাইয়া দিয়া তাহার রাজত্ব আনেন, আজ মৃগয়া করেন, কাল দিখিজয়ে যান, —এই রকমে দিন যায়!”

From this excerpt we get to know that after becoming king he started to show his power. He started to expand his kingdom by defeating other kings of other kingdoms. We already know from the story that Sheet and Bosonto were not treated like princes since their step mother did not want it. They were treated like ordinary people in the palace. However, Sheet did not make any delay to exercise his power as immediately he became the new king of that particular kingdom. We tend to see that when people become powerful, they generally do not want to miss the opportunity to use it.

This particular story “শীত-বসন্ত” also deals with another crucial issue which is the idea of a dream girl. It is evident from this excerpt: “সেই যে সোনার টিয়া—সেই যে রাজার মেয়ে! সেই

রাজকণ্যার যে স্বয়ম্বর। কত ধন, কত দৌলত, কত কি লইয়া কত দেশের কত রাজপুত্র আসিয়াছেন।

সভা করিয়া সকলে বসিয়া আছেন, এখনো রাজকণ্যার বা'র নাই।” From this excerpt we get to know that a *swayamvara*² was arranged for a princess. Many princes from different countries attended there with numerous wealth and other valuable gifts. Everyone was waiting for the princess to come but she was delaying. We have many things to observe from here. The idea of a dream girl can be traced from this excerpt. Princes from one part of the world would make perilous journey to another part of the world in search of a prospective girl as their life partner. They had to do compete with one another in a number of dangerous risky tasks and events to win the heart of the ‘dream girl’. Not only this, often the princes were kept waiting by the princesses for a long time in the royal palace like the princess in this excerpt. The princess used to behave in such unusual manners since she was well aware of the fact that she was a dream girl to her suitors and they would do anything to win her heart.

Another crucial issue that is discussed in the story “শীত-বসন্ত” is the whimsical nature of the princess. It is evident from this excerpt: “রাজপুত্রদের সভায় খবর গেল, রাজকণ্যা রূপবতী স্বয়ম্বর করিবেন না; রাজকণ্যার পণ, যে রাজপুত্র গজোমতি আনিয়া দিতে পারিবেন, রাজকণ্যা তাঁহার হইবেন —না পারিলে রাজকণ্যার নফর থাকিত হইবে।” From this excerpt we get to know that suddenly the princess cancelled her *swayamvara* program. She determined to marry that

² In ancient Indian sub-continent, it was a practice of choosing a husband from among a list of suitors by a girl of marriageable age.

prince who would be able to bring her the elephant pearl³. If the prince fails to do so then he would have to serve the princess as her servant. Since the princess got to understand her prospect as a bride, she changed her mind all on a sudden. This time she cancelled the *swayamvara* and became stubborn with the idea that she would marry only that prince who could bring her the elephant pearl. She also put a condition that the failure of prince would lead him to lifetime serving the princess as her servant. Since she was already aware of her value to her suitors as their dream girl, therefore, she planned to use her apparent prospect as a tool to fulfill some of her luxurious needs. Her intention of turning the failed suitors to her servants is also a dark and cruel side of her character. It is true that she did not invite princes to be her suitors rather the princes went there on their own will. But it does not mean that she could do whatever she liked with the suitors. She was not entitled to turn her suitors into servants since they failed to fulfill her condition. Sometimes, we also tend to see such types girls who due to their beauty and wealth do not consider others as humans. Therefore, this particular issue needs to be taken into consideration to make people aware regarding these types of girls.

Another important thing that is observed in the story “শীত-বসন্ত” is making perilous journey to win the heart of the dream girl. It is evident from this particular line: “সকল রাজপুত্র গজোমতির সন্ধানে বাহির হইলেন।” From this line we get to know that all the princes went out in search of the elephant pearl. We already know that the princess decided to marry that prince who would be able to bring her the elephant pearl. Hearing this news all

³ a kind of pearl produced in the heads and the sockets of the tusks of some elephants

the suitors went out to find out that rare and precious pearl. It is not the fact that this pearl is found in the heads or in the sockets of tusks of all elephants. Nobody really knew in which elephant it could be found. It might either be found with a typical elephant or a wild elephant in a dangerous forest. Therefore, the journey of the princes was uncertain and risky. Despite knowing all these, they made this precarious journey only to win the heart of the dream girl. It might be the case that some of the princes came out of their houses for the first time to attend the *swayamvara*, some of them might not have faced any dangerous situation in their life before, or some of them might not even know how to use a weapon to defend themselves. Assuming all these possible dangers they made the precarious journey since they all had the desire to marry the dream girl. They were even ready to run their lives in risk for their dream girl.

Prestige issue is another crucial issue that is observed in the story “শীত-বসন্ত”. It is evident from this particular excerpt: কথা শীতরাজার কানে গেল। শীত বলিলেন, —“ধিক! রাজকণ্যার এত তেজ, রাজপুত্রদিগকে নফর করিয়া রাখে — রাজকণ্যার রাজ্য আটক কর।”

The king Sheet became infuriated to come to know that the princess used to turn the princes into servants. The news came to the king as a humiliation since the king could not take it for granted that a woman had enslaved so many princes. Not only this, he also determined to seize the kingdom of that princess.

An instance of male dominance is noticeable in the story “শীত-বসন্ত”. It is evident in this line: “রাজকণ্যা শীতরাজার হাতে আটক হইয়া রহিলেন।”. From this line we get to know that the princess of that particular country was imprisoned by king Sheet. Sheet could not take it

for granted that the princess of that country had enslaved so many princes. Therefore, he attacked her kingdom and captured her.

“কিরণমালা”, the sixth story of *Thakurmar Jhuli* deals with several issues like jealousy, cruelty, pervert mentality, lack of self judgement, lying, fanciful ideas etc. An instance of jealousy is observed in this excerpt: “সেই রাজপুরীতে রাণী- বোন ইন্দ্রের ইন্দ্রাণী !! —দেখিয়া, দুই বোন হিংসায় ঞ্জলিয়া ঞ্জলিয়া মরো।” From this excerpt, we get to know that two sisters were extremely jealous of their younger sister since she was passing her life happily as the queen of that kingdom. The sister’s condition is described here as the queen of god Indra of paradise. The other sisters were so jealous of her that they just could not tolerate her happiness.

An important issue that can be taken into consideration in the story “কিরণমালা” is cruelty.

It is evident in this excerpt: “তিন প্রহর রাতে, আঁতুড়ঘরে, রাণীর ছেলে হইল।—ছেলে যেন চাঁদের পুতুল! দুই বোনে তাড়াতাড়ি হাতিয়া- পাতিয়া কাঁচা মাটির ভাঁড় আনিয়া ভাঁড়ে তুলিয়া, মুখে নুন, তুলা দিয়া, সোনার চাঁদ ছেলে নদীর জেলে ভাসাইয়া দিল !” We come to know from this excerpt that the two sisters put the newly born son of the youngest sister in an earthen pot and drifted that pot in the river. We can understand how cruel they were when we encounter this particular excerpt. They were such cruel that they did not hesitate for a single moment to show their cruelty over these newly born innocent babies.

Lying is another crucial issue in the story “কিরণমালা” that needs to be taken into consideration. It is evident in this particular excerpt: “ছাই! ছেলে না ছেলে, —কুকুরের ছানা!”

From this excerpt we get to know that when the king wanted to know the gender of the newly born baby the other two sister replied that the youngest one did not give birth to a son rather she had given birth to a puppy. We already know that the queen gave birth to a beautiful son and out of jealousy the other two sisters drifted that child in the river. The other two sisters lied about it to the king. They did it intentionally thinking that after hearing this news the king would drove the queen away from the palace. Sometimes we tend to see that in our society some people tell lies about others only to harm them. Therefore, the issue of lying needs to be taken into account to make people aware regarding these types of people.

In the story “কিরণমালা” we come across another crucial issue which is patriarchal thinking. It is evident from this particular line: “তার পর- বছর রাণীর আবার ছেলে হইবে।”

From this particular line we get to know that the queen would give birth to a son that year. The question here is how could the king come to know about the gender of the baby who was yet to come to the earth? Or, why was it necessary to mention the gender of the baby in advance? The king could just say that the queen was going to give birth to a baby that year. Without doing so he directly mentioned the gender of the child which is definitely objectionable.

Moreover, in the story “কিরণমালা”, the queen again gave birth to a beautiful son and a daughter respectively in the subsequent two years (see appendix-2, story-6 for detailed information). Each time the other sisters drifted the baby in the water and lied with the king. Last two times they told the king that the queen gave birth to a kitten and wooden doll respectively. People of the kingdom believed these incidents and started buzzing that the queen was not a human being rather she was an evil force. The king suddenly became impatient and started to think like other common people of the kingdom regarding the queen. Therefore, we observe an instance of misjudgment in the story “কিরণমালা” when we encounter this particular excerpt: রাজা ভাবিলেন, —“তাই তো! রাজপুরীতে কি অলঙ্কারী আনলাম—যা ’ক, এ রাণী আর ঘরে নিব না।” Here we tend to see that the king considered the queen as an evil force and decided not to bring her back to the palace. The king did it since the queen gave birth to those puppy, kitten and wooden doll. Before taking this decision the king did not think even for a while to understand whether the incident was really true or not. How can it become possible that a woman would give birth to a puppy, a kitten or even a wooden doll? The king failed to use his logic or common sense here.

An instance of pervert pleasure is also noticeable in the story “কিরণমালা”. It is evident from this excerpt: “হিংসুকে’ দুই বোনে মনের সুখে হাসিয়া গলিয়া, পানের পিক ফেলিয়া, আপনার আপনার বাড়ি গেল।” Here we get to see that after seeing the distressed condition of their own innocent sister the two covetous sisters went away their home with tremendous happiness. This is termed as pervert pleasure because there are some people in the world

who get immense pleasure by making others' lives difficult or by making quarrels among people. The other two sisters represent those people. Therefore, this crucial issue also needs to be taken into consideration to make people aware regarding this type of dangerous people.

The story “নীলকমল লালকমল” mainly deals with fanciful ideas and description. One such fanciful idea can be observed in this particular excerpt: “অমনি, ডিম ভাঙ্গিয়া, লাল নীল ডিম হইতে লাল নীল রাজপুত্র বাহির হইয়া, -মুকুট মাথে খোলা তরোয়াল হাতে জোড়া রাজপুত্র শন্ শন্ করিয়া রাজ্য ছাড়িয়া চলিয়া গেল!” From this excerpt we get to see that two princes came out of two eggs with open swords and went away leaving the palace at once. This is a fancy idea since human beings can never come out of eggs.

We encounter another instance of fancy idea in the story “নীলকমল লালকমল” when we come across this particular excerpt: “কাপড় দিয়া, নাল, কুয়োয় নামিয়া এক খড়গ আর এক সোনার কোটা তুলিলেন। কোটা খুলিতেই জীৱনকাটি মরণকাটি দুই ভীমরুল ভীমরুলী বাহির হইল।”

From this excerpt we get to know that after getting down into the well⁴ the prince found a golden box. Two hornets of the opposite sex came out of the box as soon as it was opened. The life of all the monsters or giants was supposed to be there with the hornets. This is a fancy idea because a person's life can never be there with some other insects or animals.

⁴ the word 'well' refers to কুয়ো in Indian sub-continent

The story “ডালিমকুমার” also deals with fanciful ideas and description. We come across one such fanciful idea in the very first excerpt of this story: “এক রাজা, রাজার এক রাণী, এক রাজপুত্র। রাণীর আয়ু একজোড়া পাশার মধ্যে,—রাজপুরীর তালগাছে এক রাক্ষুসী এই কথা জানিত। কিন্তু কিছুতেই রাক্ষুসী যো পাইয়া উঠে নাই।” From this excerpt we get to know that once there was a king, his queen and a prince. The queen’s life was in a pair of dices and a female demon in a palm tree nearby palace knew it. The demon had an evil intention to capture those but she was not getting an opportunity to do that. How can it be possible that a human’s life would be there in an object like a pair of dices? A person’s life always remains with that person. Therefore, the idea of having a person’s life in some other object is a fancy idea.

The story “পাতাল-কন্যা মণিমাল্য” deals with several crucial issues like greed, fanciful ideas, fanciful description etc. An instance of greediness is evident in this particular excerpt: “মন্ত্রিপুত্র চুপি-চুপি বলিলেন,—“বন্ধু। ডরাইও না, ওই যে আলো, ওটি সাত-রাজার ধন ফণীর মণি,—মণিটি নিতে হইবে।” From this excerpt we get to know that the minister’s son told the prince not to get frightened to see the snake and the light coming out of the gem. He also told him that the gem of a serpent has immense value and they would take it.

An instance of fancy description is observed in the story “পাতাল-কন্যা মণিমাল্য”. It is evident from this particular excerpt: “লকলকে’ চক্চকে’ কোটি রঞ্জের কোটি সাপ ডিঙ্গাইয়া,

সাপের উপর দিয়া হাঁটিয়া দুইজনে এক ঘরে গেলেন! সেখানে সাপের দেওয়াল, সাপের থাম, সাপের মেজে, সাপের পড়ি, সাপের মণির দেওয়ালগিরি, -লক্ষ সাপের শয্যায় মণিমালা রাজকন্যা নিশ্চিন্তে ঘুমাইতেছেন।” Here, we get to see that after passing billions of different color and shapes of snakes the two friends walked to a room. The wall of that room was formed by snakes, the pillars were formed by snakes, even the floor was formed by snakes and the princess Monimala was sleeping in a bed formed by millions of snakes. This is a fanciful description it is impossible to find such a scenario in real life.

An instance of fancy idea is also noticeable in the story “পাতাল-কন্যা মণিমালা”. It is evident in this particular line: “ধীরে ধীরে মন্ত্রিপুত্র মণিটি নিয়া মণিমালার কপালে ছোঁয়াইতেই মণিমালা জাগিয়া উঠিয়া বসিলেন।” From this line we get to know that princess Monimala woke up when the minister’s son touched the gem in Monimala’s forehead. Earlier they called her many times but she did not respond. However, as soon as the gem was put to her forehead she woke up immediately. It is as if her life was controlled not by herself but by some other force. That is why it is a fancy idea.

The story “সোনার কাটি রূপার কাটি” deals with several crucial issues like laziness, fancy idea or fancy description. An instance of laziness is evident in this excerpt: “কেহই কিছু করেন না, কেবল ঘোড়ায় চড়িয়া বেড়ান।” From this excerpt we get to know that the prince and his friends do not do anything. They move from one place to another riding on

horses. It is as if they had nothing to do in their daily life. The only thing they would do was loitering here and there.

An instance of fancy idea is observed in the story “সোনার কাটি রুপার কাটি”. It is evident from this excerpt: “তখন রাজপুত্র দেখেন, বিছানার দুইদিকে দুইটি কাটি- শিয়রের কাটিটি রুপার, পায়ের দিকের কাটিটি সোনার। রাজপুত্র শিয়রের কাটি পায়ের দিকে নিলেন, পায়ের দিকের কাটি শিয়রে নিলেন! রাজকন্যা উঠিয়া বসিলেন।” We get to know from this excerpt that the prince saw a gold wand and a silver wand in two sides of the bed of the princess. The prince exchanged the two wands and the princess woke up at once. However, the princess tried several times to wake her up by calling her but failed. However, as soon as he exchanged the wands she immediately woke up. Here, we tend to see that her life was being controlled and guided by a pair of wands and she did not have to do anything in this perspective. This idea is a fancy idea since in real life we do not tend to come across such a situation where a person’s life is controlled by some other object. The creator has attributed human beings with all the necessities to guide and control themselves.

The story “শিয়াল পন্ডিত” deals with several crucial issues like flattery, cruelty, lying, deception, naivety, trickery etc. An instance of flattering is noticeable in this story when we come across this particular excerpt: “শিয়াল বলিল,- “কুমীর মশাই, দেখেন কি,- সাতদিন যাইতে-না –যাইতেই আপনার এক এক ছেলে বিদ্যাগজ্গজ্ ধনুর্ধর হইয়া উঠিবো।” মহা খুশী হইয়া কুমীর

বাড়ী আসিলা” Here, a fox was flattering a crocodile by saying that all the seven sons of the crocodile would become great scholars within seven days. The fox, in reality, had an intention of eating those little crocodiles as his meal. But the foolish crocodile could not comprehend the vicious nature of the sly fox. Rather, he was tremendously flattered by the sweet words of the fox and went home happily. In real life we tend to see that some people in the society like flatterers and they cannot comprehend the real intention of their flatterers. They cannot even think that they might become victims of those flatters. Therefore, the issue of flattery needs to be taken into consideration to make people aware regarding the flatterers.

Cruelty is another crucial issue in the story “শিয়াল পন্ডিত” that needs to be addressed. It is evident from this excerpt: “পন্ডিত মহাশয় পড়ান, রোজ একটি করিয়া কুমীরের ছানা দিয়া জল খান।” We get to know from here that each morning the fox would eat a crocodile child.

From this excerpt, we can observe the sly and cruel nature of the fox. The fox opened a school for the ‘children’ of the animals. All the animals sent their children to that school. In the name schooling them, the sly fox actually wanted to ensure its daily meal. Each day it would take an animal as its food. The fox was such a cunning and cruel animal.

We also come across an instance lying as well as deception in the story “শিয়াল পন্ডিত”. It is evident from this particular excerpt: গর্তের ভিতরে গিয়া শিয়াল পণ্ডিত সেই শেষ-একটি ছানাকে উঁচু করিয়া সাতবার দেখাইল। বলিল,-“কুমীর মশাই, এত খাটলাম খুঁটলাম, আর একটুর জন্য কেন

খুঁত রাখিবেন? সব ছেলেই বিদ্যাগজ্জজ্ হইয়া গিয়াছে, আর একদিন থাকিলেই একেবারে ধনুর্ধর হইয়া ঘরে যাইতে পারিবে।” From this excerpt we get to know that when the crocodile came to meet the ‘children’, the sly fox pulled the remaining ‘child’ six times before ‘him’ from the hole. The foolish crocodile could not even think for a while that the deceptive crocodile showed him the single ‘son’ each time. In addition, the sly fox lied to ‘him’ by saying that they became already wise but they might be wiser if they would stay there one more day.

We also observe an instance of the consequence of naivety in the story “শিয়াল পন্ডিত” when we come across this particular excerpt: “কুমির বলিল,- “আচ্ছা, আচ্ছা, বেশ, তাহাই হইবে।” বোকা কুমীর খুশী হইয়া চলিয়া গেল।” Here, we get to see that the crocodile was agreed with the proposal of the sly fox and went home happily. The crocodile was a naive and foolish kind of animal. He was ignorant of the complexity and deceptive nature of life. A sly fox took the simplicity of the crocodile as an opportunity to fulfill his evil desire. So, he offered and agreed the crocodile to send his seven children to his school. However, the fox ate six of the children in six days. When the crocodile came to meet the children on the sixth day, the fox showed him the only remaining child for six times. The crocodile could not comprehend the trick of the sly fox. Moreover, he agreed to keep the children for one more day in the school. Since the crocodile was naive, he failed to realize the trick and returned home happily.

We observe an instance of trickery in the story “শিয়াল পন্ডিত” when we come across this particular excerpt: অমনি এক নলের আগা ভাঙ্গিয়া হাসিয়া পণ্ডিত বলিল,- “হাঃ! কুমীর মশাই এত

বোকা তা' তো জানিতাম না!- কোথায় বা আমার ঠ্যাং, কোথায় বা লাঠি! ধরুন ধরুন, লাঠিটা ছাড়িয়া ঠ্যাংটাই ধরিতেন!” Here we get to see that the fox was trying to befool the crocodile by saying that instead of grasping his leg the crocodile grasped a stick with his jaw. We get to know from the text that the crocodile actually grasped the fox by the leg but the fox here made a trick to save himself. After breaking a branch of a tall reed, the fox told that the foolish crocodile had grasped a stick by his jaws. The crocodile thought that he really had grasped a stick, hence, relinquished the grip of his jaws and the fox ran away.

The story সুখু আর দুখু deals with several issues like unequal affection, deprivation, greed, obsession with beauty etc. We come across an instance of unequal affection in the family relation when we come across this particular excerpt: “এক তাঁতী, তা'র দুই স্ত্রী। দুই তাঁতীবউর দুই মেয়ে, –সুখু আর দুখু। তাঁতী, বড় স্ত্রী আর বড় মেয়ে সুখুকে বেশি বেশি আদর করে।” From this excerpt we get to know that a weaver had two wives. The two wives had two daughters named Sukhu and Dukhu. The weaver loved the oldest wife and the oldest daughter Sukhu much. Since she had two wives she was supposed to love them equally. But we here we observe an unequal affection in the family relation.

We also come across another crucial issue in the story “সুখু আর দুখু” which is deprivation.

It is evident from this particular excerpt: “একদিন তাঁতি মরিয়া গেল। অমনি বড় তাঁতিবউ তাতি'র কড়িপাতি যা ছিল সব লুকাইয়া ফেলিল, আপন মেয়ে নিয়া, দুখু আর দুখুর মাকে বিচ্ছিন্ন করিয়া দিল। ”. Here we get to know that one day the weaver died. At that time

the older wife hid all the treasures of the weaver. Taking her own daughter with her, she separated Dukhu and her mother. We observe an instance of sheer deprivation in this excerpt. As a part of the family, Dukhu and her mother were supposed to get half of the wealth of the weaver. Since the older wife could not see Dukhu and her mother, therefore, she took away everything and deprived Dukhu and her mother from the property of the dead weaver.

‘Obsession for beauty’ is another issue that can be taken into account in the story “সুখু আর দুখু”. It is evident from this particular excerpt; “সাতবার করিয়া তেল মাখে, সাতবার করিয়া মাথা ঘষে, ফিরিয়া ফিরিয়া চায়, –সাতবার করিয়া আরশি ধরিয়া মুখ দেখে, –তবু সুখুর মনের মত হয় না। তিন প্রহর ধরিয়া এই রকম করিয়া শেষে সুখু জলে নামিল।” We get to know from here that Sukhu rubbed oil in her body and head for several times and looked into the mirror again again but was not satisfied. After doing all these for the whole day, Sukhu got down in the water to take bath. Here we get to see that Sukhu was so pretty much obsessed with her physical beauty. She took almost the whole day to rub oil and other things in her body and head. Each time after rubbing these things, she looked into the mirror but was not satisfied. She was so obsessed with her beauty that she spent the whole day to rub her body and then went to take bath.

Greed is another crucial issue that needs to be taken into account in the story “সুখু আর দুখু”. An instance of greed is evident in this story when we encounter this particular excerpt: “এক ডুবে সৌন্দর্য! এক ডুবে গহনা!!- আঃ!!!- আর সুখুকে পায় কে? সুখু এদিকে চায়, সুখু

ওদিকে চায়, “যত যত ডুব দিব, না জানি আরো কি পাব!” We get to know from here that after plunging into the water for one time, Sukhu was attributed with more beauty and ornaments. She started dancing with joy for this surprise gift. She started thinking that if she would plunge more time then she would get much more things. We get to see from here that Sukhu became greedy and wanted to get more things. We get to know from the story that the old woman forbade Sukhu to plunge in the pond more than twice but she did not seem to obey that thing.

The story “ব্রাহ্মণ ব্রাহ্মণী” deals with several issues like laziness, abuse of power etc. An instance of laziness is observed when we come across this particular excerpt in this story: “এক যে ছিল ব্রাহ্মণী, আর তার যে ছিল পতি, -ব্রাহ্মণীটি বুদ্ধির ঘড়া, ব্রাহ্মণ বোকা অতি! কাজেই সংসারের যত কাজ ব্রাহ্মণীরই হ’ত করতে, ব্রাহ্মণ শুধু খেতেন বসে, ব্রাহ্মণীর হ’ত মরতে।” We come to know from here that once there was a Brahmin and Brahmini in a country. The Brahmini was pretty intelligent but the Brahmin was a great fool. Therefore, the Brahmini had to do everything and the Brahmin would remain idle. The Brahmin did not engage himself into any kind of manual labor whereas his wife used to do all the household works. This is an instance of laziness. Since he was getting food without doing any work, therefore, he did not think of doing anything.

We also come to see an instance of abuse of power in the story “ব্রাহ্মণ ব্রাহ্মণী” when we come across this particular excerpt: “কুলো মুলো ফেলিয়া খ্যাংরা নিয়া ব্রাহ্মণী গর্জিয়া উঠিল, ‘হ্যাঁ পিটে করতেই বসেছি! চাল বাড়ন্ত হাঁড়ি খট খট- এক কড়ার মুরোদ নাই পিটা খেকোর পুত পিটা থাকে! -

বেরো আমার বাড়ি থেকে!” Here we get to see that the Brahmini became infuriated with the Brahmin since he wanted to eat cake. She treated him very badly and told him to leave her house. We tend to see that a female dominates over a male in this particular story. This is because she earns the bread in the family. Therefore, she always tends to dominate over her husband and thus abuses power.

The story “দেড় আঙ্গুলে” deals with several crucial issues like defaming others, getting order in dream, lack of contentment etc. An instance of defaming others is evident in this excerpt: “এক কাঠুরিয়া। ছেলে হয় না পিলে হয় না, সকলে “আঁটকুড়ে আঁটকুড়ে” বলিয়া গালি দেয়, কাঠুরিয়া মনের দুঃখে থাকে.” From this excerpt we get to know that a woodcutter did not have any child. People would scold him by saying that he was unproductive. We tend to see this type of people in our society as well. Without knowing the truth some people always speak ill of others or defame an innocent person. Here, in this case, we also see that people would hurt the woodcutter by saying that he was an unproductive person.

We also come across the idea of getting an order in someone’s dream in the story “দেড় আঙ্গুলে”. It is evident from this particular excerpt: মা ষষ্ঠী এক রাতে স্বপন দিলেন- উঠ লো উঠ, “তেল সিঁদুরে না’বি ধুবি, শশা পা’বি শশা খাবি। কোলে পাবি সোনার পুত বুকজুড়ানো মাণিকটুকু।” Here, we get to know that once the Hindu goddess ষষ্ঠী (Sasthi) appeared before the woodcutter’s wife in dream and told her that if she would obey and exercise certain

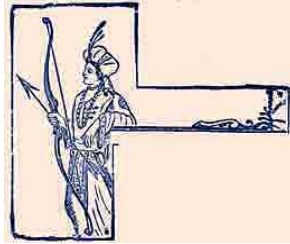
obligations and regulations then she would be able to give birth to a beautiful son. We get to know from here that people in ancient Bengal had belief in such ideas and they would obey and exercise the things accurately that they were told in dream.

Lack of self-contentment is another crucial issue that needs to be taken into consideration in the story “দেড় আগুলে”. It is evident from this particular excerpt: ‘দিলি দিলি এমন দিলি! মা ষষ্ঠী তোর মনে এই ছিল!’ Here, we tend to see the woodcutters wife cursing the goddess Sasthi for giving her a vertically challenged son. We already got to know from the text that she was not having a child for a long time. However, with the blessing of goddess Sasthi she gave birth to male child finally. However, this son was found vertically challenged. For this reason, she started cursing that goddess. This is basically human instinct. We also tend to blame and curse others or God if something do not go smoothly in our life.

4.3 Analyzing Pictures

The pictures in *Thakurmar Jhuli* have been analyzed based on Kress and Leeuwen’s Socio Semiotic approach. One thing needs to be mentioned here that when Dakshinaranjan Mitra published this book in early 1990s, printing and publication industry was not so developed at that time. Moreover, he himself sketched all the pictures of the book. Some of the pictures seem to be so hazy that they no longer remain self explanatory. Therefore, it needs to be taken into account.

Picture: 1



It is all about a traditional Indian sub-continental prince or king. In the picture, we can see that the prince/king is in his royal dress with a bow in his hand and a sword hanging from the waist. Along with the written description of a king, the visual description also needs to be taken into consideration. For instance; after reading from the text about an Indian King/prince, we might not always get the real idea about him. However, as soon as we can see a picture then we will be able to differentiate him from a king from the European or some other region.

Picture 2:



This picture is pretty hazy. We can assume the image of a monkey-like creature, a mayurpankhi boat and probably a palace from a far way. Seeing the facial expression of the monkey like creature, we can assume that it was not in a happy mood. This picture might have several connotations. For instance; people from the higher class (Kings, princes etc.) tend to make a journey by Mayurpankhi boat. May be the princes of the

country were making such a journey. Perhaps, they left this monkey-like creature due to hatred or some other reasons. That is why it was not in a happy mood.

Picture 3:



Here, we see that a woman is fallen on the ground and some other women are staring at her. There is a caption stating “ছোটরাণী আছাড় খাইয়া মাটিতে পড়িলেন” (the youngest queen has stumbled into the ground). We get to know that the woman was a queen. The English word for ‘আছাড়’ is stumble. Instead of giving its literal meaning, the word here gives another meaning. The incident happened in the royal palace not in a street outside. The floor of the palace is always smooth and there is no scope to get stumbled there. Here, the word ‘আছাড়’ might have the connotation of getting faint.

Picture 4:



This picture is a juxtaposition of the lifestyle of ভুতুম আর বুদ্ধ and পাঁচ রাজপুত্র (Five princes). From the picture, we can see that ভুতুম and বুদ্ধ (the monkey-like and the owl-

like creatures) always jump from tree to tree whereas his half brothers ‘পাঁচ রাজপুত্র’ (the five princes) ride on horses and travel from one place to another place.

Picture 5:



From this picture we get to see that a boat had been sailed on the water and some women were staring at it from the bank. From the caption we get to know that a boat carrying the bird *Shuk* had passed a long way. We can also see from here that the women stood still there as long as the boat was visible. They did so since it is a long term tradition of the ancient Bengal. We tend to see that people even nowadays when someone departs, his nearest ones stare at the way till that person is seen.

Picture 6:



Here, we get to see that a beautiful boat is sailing on the water. From the caption we get to know that it is a peacock headed boat. We can also see from the picture that the stem post of the boat is peacock headed. Along with the verbal text the picture also helps us to get a clear cut idea about this particular type of boat.



Picture 7:

This picture again is very hazy. We do not get to see anything clearly from it. However, from the caption we get to know that some people had floated a *donga* (a very small boat like thing) on the water.

Picture 8:



This is another hazy picture. We can hardly get to see that two persons on board there in a boat like thing. From the caption we get to know that it was Buddhu and Bhutum's 'peacock headed boat'. Buddhu and Bhutum belonged to poor family so they did not have the money to board on a real 'peacock headed boat'. However, these two considered this thing as their 'peacock headed boat' and started their adventure riding on that.

Picture 9:



From this picture, we get to see that the princess is talking to the bird *shook*. From the caption we get to know that the bird suddenly asked the princes about the ring made of a valuable gem that was in her bun. The princess touched her chignon and became startled as she did not find it over there. We can observe it clearly from the picture.

Picture: 10



From this picture, we get to see a strange tree in which fruits have come out of its leaves. Form the caption we also get to know that the fruits are of the leaves of a tree. The picture along with the caption গাছের পাতার ফল is very important because we know that fruits never come out of the leaves. Since it is a strange kind of tree, therefore, fruits come out of the leaves of this tree. So, the picture along with the caption is crucial here to get a complete understanding of the idea.

Picture 11:



From this picture, we get to see that a creature like human being is going somewhere. From the caption, we get to know that this strange creature like human being is Buddha and he has covered itself with the quilt of an old woman. This picture is important since it gives us a visual description of Buddha- that he is like a monkey; he has an ugly face, he has a tail, his body is covered with furs etc.

Picture 12:



We get to see from here that an elderly person is surrounded by two young men. From the caption we get to know that he was a king and the two young men sitting beside him were two princes. The caption along with the picture is crucial here so that the readers can have a vivid visual image of the royal decorum. Perhaps the king was saying something to the princes and they were pretty attentive listeners. We also get to see a nicely decorated hall room where the king perhaps was discussing something with the princes.

Picture 13:



We tend to see from here that a man is stood beside the bed of a woman. From the caption we get to know that the man was a prince standing beside the bed of a princess. Here, the beauty of the princess is attributed with the moon and some other valuable things. We can also get to see from the picture that the bed is decorated nicely with so many beautiful and valuable things. Therefore, along with the written text the visual is also important to get a clear understanding of the text.

Picture 14:



From this picture we get to see a well dressed beautiful boy sitting with a dark boy. From the caption we get to know that the first one is a prince and the second one is a cowboy. We get to see from the picture that the complexion of the prince is fair whereas the complexion of the cowboy is dark. After watching this picture it might be instilled in the mind of the readers that a prince is always beautiful, smart, well dressed and a common people like a cowboy is dark, unattractive or savage.

Picture 15:



We tend to see a man sitting on a couch or a bed in this picture. We cannot see his hands and face clearly from the picture. We get to know from the caption that he is সূঁচ রাজা (the king with needles). Since his body was pierced with numerous needles, he was named as সূঁচ রাজা and for this reason his hands and face were not clearly visible. Here, the picture along with the caption is crucial to have a clear idea about the king সূঁচ রাজা.

Picture 16:



Here, we tend to see a man doing something. There is a caption stating “তবে খাই তরমুজ” (Then I’ll eat water melon). The picture along with the caption helps the readers to get the idea that he would get money after completing the work and then he would buy a water melon with that money.

Picture 17:



We get to see two people in royal dress sitting closely with each other. There is caption stating রাজা আর মন্ত্রী বন্ধু (the king and his minister friend). This picture tends to convey the message that friendship is only possible among people of the same class.

Picture 18:



We get to see from this picture that a woman is perhaps saying something to someone angrily. There is a caption stating রণমূর্তি সৎ-মা গালি-মন্দ দিয়া খেদাইয়া দিল (the fuming step mother drove them away by scolding them). She was so furious that her own children were trembling in fear. Thus, from this picture, we can observe the extent of her anger.

Picture 19:



From the picture we get to see that a white elephant is coming toward a man. There is a caption stating: শ্বেত রাজ-হাতী: হাতী শঁড় বাড়াইয়া শীতকে ধরিয়া সিংহাসনে তুলিয়া নিল (a white elephant placed Sheet in the throne by holding him with its trunk). Here the picture along with the caption is important to comprehend the instance clearly. We get to know from the caption that the elephant was a 'royal white elephant' (শ্বেত রাজ-হাতী) and in the picture we also see that the elephant is white. Therefore, the picture along with the text is crucial here to make the readers convinced that it white elephant.

Picture 20:



From this picture, we get to see a boy carrying woods from the forest. There is a caption stating: কাঠ-কুটা বহিয়া আনে (he carries wood). The picture along with the written text is crucial to instill the idea among the readers that the prince really carried wood.

Picture 21:



Since this picture is very hazy, we cannot see everything clearly but we can assume that a woman is there. There is a caption stating “সোনার টিয়া, বলতো আমার আর কি চাই?” (My dear parrot, can you tell me what do I want?). From here, we get to know that the princess asked her speaking parrot whether it knew what she wanted. The picture along with the text is important to implant the idea among the readers that the princess really was talking to the parrot.

Picture 22:



We get to see a woman going to cut fishes. There is a caption stating “রাজা মোদের ভাই” (the king is our brother). We get to know from the story that as soon as the woman attempted to cut one the fishes, it cried out by saying that the king is their brother. The picture along with the text is given here so that the readers can take it for granted that the fish, in fact, uttered those words.

Picture 23:



We get to see three men bowing down their heads to two other men. There is a caption stating “মায়ের অপরাধ ভুলিয়া যান” (please forget the offenses of our mother). Here we tend to see that the sons were begging pardon to those people for the wrongdoings of their mother.

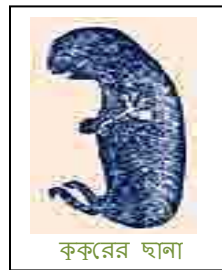
Picture 24:



Here, we get to see an elderly woman standing before a girl. There is a caption stating “দুয়োরানী দুয়োরানী হইলেন” (Duoyorani is turned into herself). We get to know from the story that Duyorani was turned into a parrot since a magic pill was put into her head. Becoming a parrot she flew to another country and was caught since the princess of that

country wanted it. However, when the princess of that country was getting the parrot washed after long years, the magic pill was eventually washed away and Duyorani got back her human appearance. The picture is important here to make it believable that this thing really happened over there.

Picture 25, 26, 27:



These three pictures are put together since these are related to a single event of giving birth to children. We get to know from the text that the youngest queen was supposed give birth to children for three consecutive years. But every year when the queen was taken to the delivery room, the newly born babies were replaced by a puppy, a kitten and a wooden doll respectively. The pictures along with the written text were given so that the readers might believe that the queen really gave birth to these animals and objects.

Picture 28:



From this picture we get to see that three people were staring at someone with a strange look. From the caption we get to know that they were siblings and they were staring at a

person since the person's costume was sparkling. We also get to see from the picture that the three siblings were in ordinary dresses where as the person heading towards them probably was in expensive and colorful dresses. We can also observe their inquisitive facial expression from the picture.

Picture 29:



We get to see a man standing in a strange posture. From the caption we get to know that there is a baffling hill nearby that place. Perhaps the man in the picture was indicating to that place by his hand. If someone asks us to know about any particular place in our area, we tend to show him/her that area by pointing our fingers to that area.

Picture 30:



We tend to see a person (perhaps, a prince) crossing an undulating area. There is a caption stating মায়া পাহাড় (the baffling hill). We can also get to see from the picture that the prince was moving ahead fast to cross that dangerous area. The picture along with the text was crucial to make the readers understand regarding মায়া পাহাড়.



Picture 31:

We tend to see from here that a prince surrounded by many other princes. A caption is also there stating: সাত যুগের ধন্য বীর (the exemplary hero of seven eras). We get to know from where that all the other princes were highly praising him for his heroic deed and he was receiving their compliments. That he was placed in a rock and all the other princes squatted around him suggests his superiority over others. Therefore, the picture along with the text plays a crucial role here to glorify his position among the readers as well.

Picture 32:



Here, we get to see people looking to and fro. There is a caption stating: “কে এ কথা বলে” (Who speaks over there?). In our everyday life if someone makes a sound from a corner of the house, we tend to look for the source of that sound. The same thing happened in this picture. Therefore, the picture along with the caption plays a crucial role in this perspective.

Picture: 33



Since the picture is hazy, therefore, it is difficult to understand that a female demon is there with her tongue coming out of the mouth. There is a caption stating: জিভ লক লক (the tongue is lolling). Therefore, a picture along with the written text is crucial to comprehend what actually a lolled tongue is.

Picture 34:



We tend to see রাক্ষস (a demon) from this picture. There is a caption stating রাক্ষসের হাতে কুসুম কাটির পুতুল (in the hand of the demon, Kusum is like a toy). Since the picture is hazy, we cannot get to see everything clearly. We can only get to see the head of the demon. We get to see that it has big eyes, big and long teeth, long tongue etc. The picture along with the text is important here to grasp the idea of a typical Indian sub-continental রাক্ষস (demon).

Picture 35:



From this picture we get to see people rushing to somewhere. There is a caption stating দলে দলে লোক পলাইল (people left the country in groups). We get to know from the text that people were leaving that country since the country was attacked by demons. Therefore, the picture along with the text is crucial here to depict the terrified circumstance of the people of that particular country.

Picture 36:



Since this picture is very hazy, therefore, we do not tend to see everything clearly in it. There is a caption stating জোড়া রাজপুত্র শনশন করিয়া-চলিয়া গেল (a pair of princes left the place hurriedly). With great difficulty we tend to see a fainted man falling on the ground and two princes rushing towards another place. Therefore, the picture here conveys the idea that the princes were really leaving that place hastily.

Picture 37:



We tend to see some strange creatures in this picture. There is a caption stating বাঁপ রেঁ-না জানি সঁ কিঁ রেঁ! (only God knows who's inside!). From the story লালকমল

নীলকমল we get to know that these creatures are খোকস (a terrible anthropophagous demon). Here, the picture along with the text is crucial to comprehend the idea of Indian sub-continental demon.

Picture 38:



Though this picture is hazy, still we can see a man carrying a strange creature in this picture. There is a caption stating গিরগটীর ছা (a hatchling). From the story we get to know that the strange creature actually was a খোকস (a demon). However, as soon as it was caught by the prince it became a lizard. Therefore, the picture here is crucial to describe the real condition of the খোকস.

Picture 39:



Here, we tend to see two gigantic birds flying in the sky. There is a caption stating হু হু করিয়া শূণ্যে উড়িল (they flew in the sky by making sounds with their wings). The picture here was crucial to show how big the birds really were.

Picture 40:



We tend to see a very old female demon holding someone in his lap. There is a caption stating আঁমার নীলু আঁমার নাঁতু (my dear Nilu, my dear grandson). The picture along with the text is crucial here since we get the idea of an Indian sub-continental demon from it.

Picture 41:



Since this picture is very hazy we cannot see everything clearly from it. We only tend to see someone staring at something. There is a caption stating জীবনকাটি-মরণকাটি (something relating to life and death of someone). Perhaps the person in the picture is staring at that জীবনকাটি-মরণকাটি.

Picture 42:



We tend to see a woman sitting with a head in her lap. There is a caption stating “ও—মা!” (Oh, Ma!). The facial expression of the woman suggests that she was startled and terrified to see the head. Therefore, the picture here is crucial to express how terrified the woman was.

Picture 43:



We tend to see a man drawing his sword aimlessly toward a target. There is a caption stating “যক্ষ হও রক্ষ হও তলোয়ার তোমাকে ছুঁবে!” (It doesn’t matter whether you are a god or devil, the sword will touch you). The picture along with the text is crucial here to let somebody see that the prince really was fighting against an unidentified enemy.

Picture 44:



We tend to see a prince and princess playing dice in this picture. There is a caption stating ইঁদুর আসে-আসে,-পলায় (a rat comes there and runs away immediately). Since the picture is not clear, therefore, we can not really understand why the rat comes there and why it runs away immediately.

Picture 45:



We tend to see a black python swallowing a horse from this picture. There is a caption stating কালো অজগর (a black python). The picture here is crucial to convince the readers that the black python really swallowed the horse of the prince.

Picture 46:



We tend to see an old woman spinning thread by driving the wheel with her hand on a boat like vehicle. There is a caption stating হটর্ হটর্ পবনের না'. We get to know from traditional tales that the old woman in the moon spins thread with her *Charka* (spinning wheel).

Picture 47:



We tend to see a half naked man with long hair and beard. He has also dressed himself in different kinds of ribbons and band head bend. There is a caption stating পেঁচোর - নূপ (Pecho, with all his beauty). We get to know from the text that Pecho thought that he was looking very beautiful due to his strange appearance. He does not look beautiful at all to people like us. The picture is crucial here to show how perception of beauty differs from man to man.

Picture 48:



This picture is hazy and we cannot see things clearly in it. There is a caption stating “বাঁচাও... বাঁচাও! –বন্ধু, জন্মের মতো গেলাম !” (Save me my friends! I’m going to be killed). Since the picture is unclear, therefore, it is quite difficult to analyze it. Perhaps the picture was meant to show the terrific facial expression of the person who was going to be killed.

Picture 49:



We tend to see here a beautiful girl in a forest in a moonlit night. There is a caption stating “দেখ তো বনের মধ্যে কে কাঁদে?” এক পরমা সুন্দরী মেয়ে (“See, who is weeping in the forest?” “A very beautiful girl, your majesty”). The picture along with the text is crucial here to convince the readers that a beautiful girl was really weeping there in that forest.

Picture 50:



We get to see from the picture that the queen is lying on her bed and the tensed king is before her. There is a caption stating হাড়মুড়মুড় ব্যারাম (a kind bone disease). After seeing the physical posture of the queen and tensed facial expression of the queen, the readers might be influenced with the idea that the queen was suffering from a great disease.

Picture 51:



We tend to see an old female demon in the picture. There is a caption stating পাঁ-টা কঁটকঁট কঁছে (the leg has become numbness). We can see here that the demon has long nails, long teeth, big eyes etc. We can have an idea about Indian sub-continental demon from this picture.

Picture 52:



We tend to see from here that some demons are trying to catch two people. There is a caption stating “মুঁড়ুটা চিঁবিয়া খাই লোঁ” (let us chew their heads). From this picture we get to see that these sub-continental demons looked ugly and ferocious with long hands, long nails, long teeth etc.

Picture 53:



Here we tend to see a female demon groaning out of death affliction. All the courtiers including the king have become frightened to see her condition. The demon here looks terribly frightful with her long nose, big eyes, long teeth, long hands etc. The picture is here crucial to depict the ghastly appearance of a sub-continental demon.

Picture 54:



We tend to see a standing fox talking to some other animals. There is a caption stating শিয়াল পন্ডিতির পাঠশালা (the school of the wise fox). We get to understand that the sly fox opened a school and all the other animals sent their children over there. The picture of the fox standing with a stick reminds us of the image of a traditional village school teacher.

Picture 55:



জেলে – ডিঙ্গির টোপর

Here we tend to see a fox with a stick in its hand and a canoe like coronet in the head.

There is caption stating: জেলে – ডিঙ্গির টোপর (a canoe like coronet). With this appearance,

the fox seems to be very wise. This picture is crucial here to justify his title শিয়াল পন্ডিতি

(the wise fox).

Picture 56:



Here, we tend to see the fox being captured by the crocodile. There is a caption stating

লার্ঠিটা ছাড়িয়া ঠ্যাংটাই ধরিতেন! (instead of grasping the stick, you would rather grasp my

leg). We get to see from here that the crocodile actually grasped the leg of the fox. But the sly fox tried to befool the crocodile by saying that it had grasped a stick instead. Therefore, the picture is crucial here to comprehend the real thing.

Picture 57:



We do not tend to see things clearly here because the picture is very hazy. There is a small caption stating হু হু (Hu Hu). Since the picture is not self explanatory therefore it is pretty difficult to understand why this picture was intended.

Picture 58:



This picture is also very hazy and difficult to see the things clearly in it. We get to see a man and perhaps an animal sitting next to him. There is a caption stating একে হ'ল আর (instead of one thing, another thing happened). Since the picture itself is not self explanatory it is impossible to interpret it clearly.

Picture 59:



We get to see from here that a man is giving a pot to a fox. There is a caption stating তবে একটি হাঁড়ি দাও (give me a pot then). We get to know from the story that the man broke a thing of the fox. The sly fox compelled the man to give the pot in return as compensation.

Picture 60:



This picture is again very hazy and we cannot see everything clearly from it. However, we tend to see a tree in the picture. There is a caption stating বাহঃ !!! (Bah!!!). Since some other things in the picture are not clear, therefore, it is quite difficult to analyze it further.

Picture 61:



We tend to see a horse, a cow and a woman in a rural setting from this picture. Perhaps this picture was intended to introduce the readers to the traditional rural scenario of ancient Bengal.

Picture 62:



We tend to see a girl who had a small horse caring her things and a calf with her from this picture. There is a caption stating দুখু (Dukhu). We get to know from the story that Dukhu was rewarded with these since she was very caring to nature and all other creations of God. The picture here is crucial to propagate the idea that people get reward for their good deeds.

Picture 63:



We tend to see a girl carrying a big box in this picture. There is a caption stating সুখুর রূপ (the beauty of Sukhu). We get to see from this picture that the girl is dark and ugly in appearance. The picture here suggests that the beauty of Sukhu is ugly, terrifying and horrendous.

Picture 64:



We get to see a woman standing with a broom in her hand and a man looking fearfully to her. There is a caption stating হলেন বনগামী (the man took the way to the forest). We get to see from the picture that the woman was indicating to somewhere with her finger. Perhaps the woman drove the man out of the house and the man took the way to the forest.

Picture 65:



This is another hazy picture and we do not tend to see things clearly from it. There is a caption stating কুকুর কুন্ডলী (being coiled like a dog). Since the picture is not clear, therefore, it is not possible to analyze it further.

Picture 66:



We tend to see a woman in this picture. There is a caption stating খুনখুনে' বুড়ী (a very old woman). We tend to see from this picture that the skin of the woman has become loose. Therefore, the picture along with the text is crucial here to comprehend the idea regarding an old woman.

Picture 67:



We tend to see a little naked boy with a long tuft. There is a caption stating টিকিটি বাঁধিয়া দিয়া (by fastening the tuft). We get to see that the boy is trying to tie his tuft with something else. Since the picture is very hazy, we do not get to see other things clearly from it.

Picture 68:



We tend to see the naked boy cutting a tree in this picture. There is a caption stating ঠকাঠক (the sound of chopping wood). We can see that the little boy is cutting the tree with an axe like an adult person. The picture here suggests the idea that though the boy is small in size, he was able to work like a grown up man.

Picture 69:



We tend to see seven men with differing heights from this picture. There is a caption stating সাড়ে সাত চোর (seven and a half thieves). May be this interesting picture was given to create a laughter effect among the readers.

Picture 70:



We tend to see a small boy or man riding on a catlike creature. There is a caption stating হলোবেড়াল ঘোড়া (the cat-horse). Here, we tend to see that the cat serves the purpose of a horse to the man. Therefore, it is named in this way.

4.4 Interview summary of Academic experts

Table: 4.3 Interview chart on Academic Experts

SL. No.	Q.1 Do you find the opening and the ending of the stories in <i>Thakurmar Jhuli</i> interesting or boring? Explain.	Q.2 Can you recall some common characteristic features of the stories in <i>Thakurmar Jhuli</i> ?	Q.3 In some occasions we see that parents (rich or poor) are very much indulgent towards their male children and they always remain busy to fulfill their desires. How do you observe this?	Q.4 Feminine 'beauty' is described in most of the stories in relation to some other things (e.g. hair color, eye color, height, weight and complexion etc.). What is your opinion in this regard?	Q.5 How do you observe the representation of women in <i>Thakurmar Jhuli</i> ? In most instances they are portrayed as weak, dependent on men for their survival, shallow minded, jealous, greedy etc.). How do you view it?	Q.6 In many instances we see that the protagonists in the tales of <i>Thakurmar Jhuli</i> make perilous adventures either out of their whim or in search of their dream girl? How do you observe it?	Q.7 Do you think that the stories here are intended to create a false sense of reality? Why /why not? Explain.
A.E. 1	No matter whether I find it interesting or not. It is a structure and I have to take it into account.	Beginning and ending almost same, mostly about elite class people, imagination etc.	It is natural. I do not find any problem with it.	I would say that the stories were written based on the societal structure and norms of ancient Bengal. This scenario is a portrayal of that particular time. I think it was right at that time.	In ancient Bengal, women had to depend on men because society did not allow them to do certain things. Therefore, this is the true reflection of that time.	People always tend to look for the opposite gender. It is a natural human instinct. I do not find any problem with it.	Not at all. There is a moral in almost every story.
A.E. 2	Though apparently it seems interesting but it might become boring one day.	Representing traditional rural Bengal, all about Kings and queens, domestic violence, the presence of a demon etc.	It might create some kind of unnecessary psychological demand among the children.	Undoubtedly racial	There was a tendency to show women as weak and subservient to their male counterparts. The practice is still there. Therefore, this is of course objectionable.	It might create an illusion among the children who read fairy tales.	Not really. Apart from the fancy world, there is real life setting as well.
A.E. 3	We should focus on whether children find it interesting or not.	Representing ancient and medieval Bengal, fantasy, domestic violence, good vs evil.	It is a parental tendency. Parents always want to fulfill the desires of their children. There is no problem in it.	Sheer racial	Very bad and objectionable.	Everything is permissible in fancy. Fancy and real life is totally different.	No, the stories are not altogether based on fantasy.
A.E. 4	There is a particular structure of every genre in literature. You must abide by this structure. It's not a matter of personal interest.	Beginning and ending, imagination, representing the elites, the presence of a demon etc.	Parents always want to see happiness in the face of their children. There is no problem in this perspective.	This was the social picture of the time when these tales were composed. We do not have any authority to comment on whether it was bad or not.	It is again all about the social norm and practice of ancient Bengal. We have nothing to say in this perspective.	Dream is important to achieve something in life. Achievement is crucial here no matter what a person achieves.	There is combination of imagination and reality.
A.E. 5	I find it interesting. If I am told to write tales for the children, my beginning and ending would be same.	Representing traditional Bengal, fantasy, domestic violence, protagonists to rescue a girl who is in danger, good vs evil.	Parents always want to fulfill the desire of the children since they do not want to loose their face to their children.	This is not the case that it was the social scenario of that time only. People's perception of beauty is more or less the same in now-a-days as well.	This is a limitation in the portrayal of women. I would like to see it from a different angle which is 'black & white' pattern. Those who are bad are too bad and those who are good are too good.	Children always want to be hero. The hero in the fairy tales achieves everything in life. It might influence children to become adventures.	I don't think so. I used to read more fairy tales in my early life but did not loose my perception of real life.
A.E. 6	Interesting. Because it arouses the interest to know more.	I can't recall that much. It may be like opening and ending, imagination, a demon etc.	It is a universal expression of affection.	It was always there everywhere and still now it is there.	It is the reflection of society at that time.	Children are the target readers of fairy tales. Since children like heroes and adventures, therefore, the protagonist is also presented thus.	Not really. There is no such idea intended in the fairy tales rather the stories were composed to give fun to the children.

A.E. 7	I find it interesting.	Beginning and ending, mostly about elite class people, imagination etc.	It is natural. I do not find any problem with it.	The concept of beauty is quite vulnerable. We tend to see that this idea still prevails there among people.	A reflection of male dominated society which still prevails there in the society to a great extent.	I don't think it an issue to discuss with because it happens in stories not in real life.	I don't think so because there is a moral of each and every fairy tale.
A.E. 8	Interesting. When I come across a line starting with 'once upon a time' it immediately arouses my curiosity to go for further details.	Same beginning and ending, magic, demon, princes , prince etc.	Parents have to fulfill the desires of their children. There is nothing to observe here.	This concept of beauty is alright for that period of time.	This representation is usual in light of ancient Bengal.	There is nothing to worry about a fairy hero.	Not really. There are tales about the tribulations and pangs of common folk as well (though few).
A.E. 9	We need to find out whether children find it interesting or not.	Can't remember exactly. Some of these can be similarity in terms of starting and ending, a demon, a prince and a princess.	It is natural. I do not see anything unusual here.	We can't really comment on whether it was right or not. We need to take it for granted whatever there is in the text.	Perhaps, it was alright at that time.	Since there is no connection between real life and fanciful life so there is no problem in it.	Not at all.
A.E. 10	Of course, interesting. The opening leads us to read more and the happy ending satisfies our minds.	Representing traditional Bengal, fantasy, domestic violence protagonists rescuing a girl ,	I do not see any problem with this issue.	We need to remember that this book was written more than hundred years ago. Perhaps it was a normal thing during that time.	May be it was a usual practice at that time.	I do not see any problem with it.	I don't agree with this idea because the moral issue of life was always there.
A.E. 11	Since fairy tale is a literary genre, it has some structural things. You have to maintain this structure.	Representing Bengali culture and heritage, kings and queens, tribulations of the protagonist etc.	It is an usual matter	Severely racial. We need to talk on this issue.	Very bad and objectionable.	I think a fairy hero will never be able to influence our real life.	Not really. We also tend to observe the difficulties of life un some of the tales.
A.E. 12	It is the opening that prompts me to read those stories and the happy ending gives me satisfaction.	The everyday life of the elites, magic, a demon, a prince rescuing a princes etc.	There is nothing unusual if parents try to fulfill the desires of their children.	The issue of beauty is vulnerable here. It needs to be addressed.	The representation of women is derogatory here.	Looking for the opposite sex is a universal human instinct.	Not at all.
A.E. 13	The opening or the ending was structured in this way to attract the attention of the children and they accepted it happily.	Beginning and ending, imagination, representing the elites, the presence of a demon etc.	Parents of traditional Bengal are by nature too much indulgent to their children.	Racial, indeed.	Objectionable.	I do not find any problem with it.	No. there is essence of real life in fairy tales as well.
A.E. 14	I found it interesting in my early days and still I enjoy it.	Representing traditional Bengal, fantasy, domestic violence, protagonists to rescue a girl who is in danger, good vs evil.	Parental affection plays a vital role here.	The concept of beauty is undoubtedly racial here.	Women are severely maltreated here.	To fix a goal in life is crucial. The fairy hero's goal is to achieve his dream girl by making adventures and he achieves her in the long run.	It is not the same always. We also tend to see people struggling in these tales.
A.E. 15	Children can develop their curiosity if a story starts with phrase like 'once upon a time'	King-queen and their lives, a princes in danger, a rescuer, a demon etc.	It is good but it might also create some extra demands among the children.	Of course, racial	It is an attempt to show women as subservient to males.	Men always tend to look for women.	Strongly disagree.
A.E. 16	I think we should consider the opening and ending as structural components.	Since I did not read fairy tales that much in my early days, I can't recall much.	It was an expression of love for their children.	It is still there nowadays. The fairness products are making huge money in Indian sub-continent using this idea.	May be it was not a burning issue at that time, therefore, it was presented in this way.	If the prince comes out of the corner even for a girl, I don't see any problem with that. That he has come out of his room is more important here.	I do not think so because when people read fairy tales they tend to know that these are not real
A.E. 17	The opening and ending of fairy tales were	Beginning and ending is traditional, mostly about	An expression of endless love of the parents.	Seriously problematic. This kind of racial description	People might be influenced by this kind of idea.	The concept of dream girl might influence the children.	I think fairy tales are composed of both

	structured in this way to make them interesting among children.	the elites, good force vs evil force, imagination etc.		might become embedded in children's minds.			reality and fancy.
A.E. 18	It's interesting since the opening leads us to a seemingly unknown journey and the happy ending takes us to a destination	Beginning and ending same for all stories, kings-queens and their children, a girl in danger, a demon, a rescuer etc.	We tend to observe how affectionate parents are to their children!	Undoubtedly racial. We need to talk on this issue.	Too bad. It definitely undermines women in the society.	Men by nature look for women.	We do not tend to bother what is there in fairy tales since it is not real.
A.E. 19	I find it interesting since the opening tends to provoke curiosity and the ending gives satisfaction.	I can't remember that much. It may be like traditional opening, king and queens, a girl in distress, a rescuer etc.	Simply an expression of love.	This concept of beauty is of course problematic. We need to rethink it.	Representation of women here is objectionable.	We tend to observe the concept of dream girl not only in the fairy tales but also in the commercial Bangla and Hindi films.	Although the fairy tales are highly imaginative, but we cannot say that they propagate a false sense of reality.
A.E. 20	Children find the beginning and ending interesting because they always want to know about the unknown and they like happy ending.	King-queen and their lives, a princes in danger, a rescuer, a demon etc.	I do not see any problem with this issue.	Of course, racial	We can observe the prevalence of patriarchy in children's literature as well. The male dominated society did not show any respect to women.	I do not see any problem here.	No. Because we tend to see people struggling in these tales as well.
A.E. 21	I find it always interesting.	Representing Bengali culture and heritage, kings and queens, sufferings of the protagonist etc.	Parental love is reflected here.	Severely racial. We need to talk on this issue.	Women have been always remaining subservient to their male counterparts in a male dominant society.	Setting a target is crucial to become successful in life.	Not really.
A.E. 22	Since these were written for children, therefore, we need to take their preference into account.	Traditional beginning, imagination, representing the elites, the presence of a demon and a happy ending.	Parents are ready to do anything to make their children happy.	It is too bad. We tend to see that this still there in our society.	Highly offensive. We need to make people conscious regarding this issue.	If children become want to adventurous after reading the tales, then I have no problem with it.	There are real life things in fairy tales as well.
A.E. 23	As a literary genre, fairy tales might have some established structures and rules and we have to follow them.	Representing traditional Bengal, fantasy, domestic violence protagonists rescuing a girl etc.	A sign of love and affection.	This kind of racial description might influence people.	Women are undermined here.	Men always tend to look for women.	We never tend to forget reality when we read those tales.
A.E. 24	The opening serves as a catalyst to make children inquisitive and the happy ending pleases their inquisitive minds. In this way they find it interesting.	Beginning and ending is traditional, mostly about the elites, a distressed woman, a rescuer, good force vs evil force, imagination etc.	Love for children.	This idea is still there in the society, media, everywhere.	The representation of women is derogatory here.	The concept of dream girl might influence the children in a negative way.	It is not the same always. We also tend to see people struggling in these tales.
A.E. 25	The opening and ending of fairy tales were formed in this way to make them interesting to the target readers.	Representing traditional rural Bengal, all about Kings and queens, domestic violence, the presence of a demon etc	Parents tend to be always affectionate to the children.	The issue of beauty is vulnerable here.	Objectionable. People might become influenced by this kind of idea.	Looking for the opposite sex is a universal human instinct	Not at all.

4.5 Analysis of the interviews with academic experts:

There were 25 Academic Experts (henceforth, A.E.) from three public and four private universities. Academic Experts were from the department of Bangla and English of those institutions.

Academic experts came up with dividing opinions and their perspective to answering the interview questions were also different. For instance some of the experts answered some the questions from the point of view of children, some took a safe position to defend a question and some other tended to take a dual stance to answer a question. Some of the respondents showed their reluctance to go for a further explanation regarding their opinion on a particular question.

For instance; in case of question no. 1, some of the academic experts (A.E. 3, 9, 13, 15, 17, 22, 24, 25) faced it from the perspective of children (see table 4.4). A.E 3, 9 and 22 ask to find whether children find the beginning and ending of the stories interesting or not. A.E. 13 and 17 think that the fairy tales were structured in that way to attract the target readers where as A.E. 15, 20, 24 and 25 think that the beginning ('once upon a time') makes the children inquisitive to know about the unknown and the happy ending ('they lived happily ever after') satisfies their inquisitive mind. However, A.E 1, 4, 11, 16 and 13 tend to think the beginning and ending as structural components since fairy tale is a literary genre. They also tend to say that it is not a matter of personal interest rather it is all about rules and you have to follow it. However, A.E 2 poses the view that what seems interesting now may become boring tomorrow but she did not go for further explanation.

In answering question no. 2, all the interviewees came up with almost the same answer.

Similarly, in terms of question no.3, two persons (A.E. 2 and 15) out of twenty five interviewees came up with differing answers. Where as twenty three people viewed ‘too much indulgence’ as simply an expression of parental affection, the other two did not want think it altogether harmless. A.E. 2 expressed her opinion by saying that it might create some kind of unnecessary psychological demands among the children. They might demand for things that are not at all necessary for them. If the parents do not want to give them those things the children might pose a negative view about their parents in their minds. A. E. 15 also seems to think like A.E. 2 and said that sometime the parents need to check their love in this regard.

In answering question no. 4, most of the interviewees (A.E. 2, 3, 5, 7, 11, 12, 13, 14, 15, 17, 18, 19, 20, 21, 22, 23, 25) opined that the concept of female beauty in the stories of *Thakurmar Jhuli* is too problematic, vulnerable and racial (see table 4.4). However, some academic experts (A.E. 1, 8, 10) opined that we need to take the particular time period into account when these stories were composed. Hence, they said that this concept was all right in reference to that particular social structure. They did not want to comment on whether this concept of beauty can still be accepted or not. However, A.E. 16 and 24 tended to think that this concept of beauty is still prevalent in the society, in media, in television and everywhere. For instance they mentioned the example of the bulk of the business of fairness products in the Indian sub-continent which is based on this concept

of beauty. A.E. 4 opined that we do not have any authority to comment on whether it was good or not. A.E. 9 opined that we can't really comment on whether it is right or not rather we need to take things for granted whatever is there in the text.

In reply to question no. 5, many of the interviewees opined that the representation of women in those stories is objectionable and defamatory (A.E. 3, 11, 12, 13, 14, 17, 18, 19, 22, 23, 24, 25; see table 4.4). A.E. 17, 23 and 24 stated that people might become influenced by these vulnerable ideas therefore we need to make people aware regarding these ideas. Some of the experts (A.E. 1, 4, 6, 8, 9, 10) pointed that this representation of women was a true scenario of that particular period and we have nothing do in this perspective. However, some of the interviewees (A.E. 2, 7, 15, 20, 21) tend to view this representation from a feminist point of view. A.E. 2 and 21 pointed out that it had been a long term tendency of the male dominated society to show the females weak and subservient to their male counterparts and the practice is still prevalent to a great extent. A.E.5 takes it as a limitation in the portrayal of women in the fairy tales and sees it from a different angle. He termed is as 'black and white' pattern. He told that the women in these tales are either too good or too bad. On the other hand, A.E. 16 pointed out that perhaps it was not an issue to taken into consideration during that time and that's why it was not taken care of.

Academic experts came up with different opinions in case of question no.6. Some of the experts (A.E. 1, 12, 15, 18, 23, 25) opined that it is a universal human instinct for men to look for women and there is nothing problematic in it. A.E. 17 and 24 pointed out that

this concept of 'dream girl' might influence the readers negatively. They argued that people may start to look for their dream girls from their early age. A.E. 19 opined that we do not see this concept of dream girl in the fairy tales only; we also find it in Bangla and Hindi commercial films and daily soaps. A.E. 16 and 22 opined that if children become adventurous and come out of their house to search their dream girl (like the prince mentioned here), they do not see any problem in it. A.E. 5 and 6 pointed out that when children read fairy tales, they tend to regard the fairy hero as their role model. In fairy tales a hero achieves everything. Similarly, children also want to become hero and they do not want to lose in life. Thus, a fairy hero can influence children to become adventurous. On the contrary, some experts (A.E. 3, 7, 8, 11; see table: 4.3) opined that the fairy hero is a fancy idea and we need not to bother about it.

In answering question no. 7, some experts (A.E. 1, 7, 10; see table 4.3) opposed the view of the researcher by saying that there is a moral of each and every tale. Some other experts (A.E. 2, 4, 13, 17, 22) opined that fairy tales are combination of both real life and imagination. A.E. 5 commented that he used to read a lot of those tales in his early life but he never seemed to lose his perception of real life for a single moment. A.E. stated that there was no such idea intended in fairy tales rather these stories were composed only to give fun to the children. A.E. 19 opined that despite the fairy tales are highly imaginative; we cannot say that these were intended to create a false notion of reality rather we can at best say that they might present a distorted version of reality to some extent. On the contrary, A.E. 16, 18 and 23 pointed out that while reading those tales, we (the readers) always tend to remember that these are not real.

4.6 Findings in terms central research questions

There were three central research question of this study. These questions are

1. What are the common/uncommon features of the stories in *Thakurmar Jhuli*?
2. What are the issues covered in these stories?
3. To what extent life is fanciful or real in *Thakurmar Jhuli*?

The researcher has analyzed all the 14 stories in *Thakurmar Jhuli* and found these three central research questions very much related to these stories. The first question was regarding the common/uncommon features of the stories and whether these are traditional or not. All the stories begin with this type of phrase ‘একদা এক সময়’ (once upon a time) and most of these stories end with this type of phrase “অতঃপর তাহারা সুখে শান্তিতে বসবাস করিতে লাগিল” (they lived happily ever after). Apparently we do not see any sort of problem with this type of plot construction. But if we closely think about it, we will definitely be able to find some problems with the text. We tend to think that we have already passed the good times of our life. People of one generation always tell the next generation that their time was the golden time. When we read *Thakurmar Jhuli*, we see that some people were very affluent in those days. It is evident from this excerpt, “রাজার মস্ত-বড় রাজ্য ; প্রকাণ্ড রাজবাড়ী । হাতীশালে হাতী ঘোড়াশালে ঘোড়া , ভাগুরে মাণিক , কুঠরীভরা মোহর, রাজার সব ছিল । এ ছাড়া, মন্ত্রী, অমাত্য, সিপাই, লস্করে, —রাজপুরী গমগম করিত।” People, especially children are fascinated by this kind of description. Older people become nostalgic thinking that happy days are gone forever.

Table 4.4: The common/uncommon features of the stories in Thakurmar Jhuli

Feature St. No.	Opening (once....)	Not having any child	Too much indulgence	Polygamy	Finding Faults	Jealousy	Golden wand, silver wand	Discrimination	Protagonist as rescuer	Supernatural/ evil force	Promise broken	Redemption/ Punishment	Help from God/ saint	Greed	Happy ending
Story 1	√	√		√	√	√		√		√			√		√
Story 2	√		√				√		√						√
Story 3	√			√		√					√	√	√		√
Story 4	√	√				√						√			
Story 5	√					√						√	√		√
Story 6	√											√			
Story 7	√			√				√		√		√			
Story 8	√					√				√		√		√	
Story 9	√								√			√		√	√
Story 10	√		√	√			√			√					
Story 11	√											√		√	
Story 12	√			√		√		√		√		√		√	
Story 13	√	√			√								√		√
Story 14	√	√								√			√		

This type of representation will make our next generation pessimistic if we remain unconscious. Indulgence towards children is another important thing that needs to be taken into consideration in this perspective. In some of these stories, we tend to see that parents always remain busy to fulfill the desire of the children. Even in real life, by the influence of reading these stories, some children may demand unnecessary costly things to their parents. An affluent person might fulfill the demands to a great extent but it would be difficult for the poor parents. On the other hand, it can become problematic if children get almost everything they want. There is a chance of becoming spoilt in the long run. A.E 2 and 15 tend to find 'too much indulgence' as detrimental to the psychological growth of the children (see table 4.3). Both of them tend to think that this extra indulgence might create some unnecessary psychological demands among the children. Polygamy is another common feature of these stories that needs to be taken into account here. We tend to see that people have more than one wife in almost all the stories (see Table-4.3). It is not the case that it is forbidden their in the religions or forbidden by law either. We need to make people aware regarding this issue from our socio-economic perspective. Polygamy is still in practice there in many rural areas of the country. We need to convey this message to them that it is really difficult to maintain more than one family in present time. Jealousy is another common feature of the stories in these stories (see Appendix A; story 1, 4, 5, 6, 7, 9, 10). A.E. 2, 5, 15, 18 shared their opinion in this regard. They told that jealousy is a common thing in the Bangla and Hindi television serials and most of the women of our country tend to swallow these serials along with their children almost everyday. Children might become influence by these things from the very beginning of their life if this issue is not taken care of. However, most of the

academic experts do not tend to agree with this idea. One of the academic experts told me that this jealousy stuff and domestic violence is only seen in these tales and TV serials. There is no such thing happen in real life.

The second central research question was aimed to find out the issues that are discussed in these tales. The representation of the protagonist(s) in these stories needs to be taken into account. We generally see that the protagonist(s) needs not to do anything here. We observe this thing in the story “সোনারকাটি, রূপারকাটি” when we come across this particular excerpt “এক রাজপুত্র, এক মন্ত্রীপুত্র, এক সওদাগরের পুত্র আর এক কোটালের পুত্র- চার জনে খুব ভাব। কেহই কিছু করেন না, কেবল ঘোড়ায় চড়িয়া বেড়ান।”. People especially parents should be very careful regarding this thing. We often see in real life that sometimes in some instances some young people do not do anything. They pass their time by gossiping with friends and moving from one place to another with others etc. What children learn and see in their early days creates a permanent effect in their minds. Therefore, this issue needs to take into account.

Power relation is another important area to take into consideration. We observe that the male counterparts always exercise power over the female counterparts no matter whether they are kings or common people. Even there is hierarchy of power among the women as well. For instance; if a person has several wives then the first wife exercises power over the second and the others. Other wives also maintain this chain. It is observed that those who are in this chain pass order from one to another. At the end we see that the oldest one

has almost nothing to do and the youngest one has to do almost everything (See Appendix B, story 1).

The Bangla fairy tales in *Thakurmar Jhuli* are with full of racist elements. We see that people always run for fair women. The notion of beauty is described in relation to many valuable and rare things and ideas (both materialistic and abstract). We observe that there is hardly any mention of any dark girl or dark princess. It is as if all the beautiful things (i.e. flowers) and precious stones are associated with beautiful girls only- “ফুলবনের কাছে গিয়া রাজপুত্র দেখেন, ফুলের বনে সোনার খাঁট, সোনার খাঁটে হীরার ডাঁট, হীরার ডাঁটে ফুলের মালা দোলান রহিয়াছে, সেই মালার নীচে, হীরার নালে সোনার পদ্ম, সোনার পদ্মে এক পরমা সুন্দরী রাজকন্যা বিভোরে ঘুমাইতেছেন।” (see Appendix B, story2). We do not find any such imagery in describing any dark girl. In fact, there is hardly any mention of an unfair girl. If we encounter any dark girl by chance we see that her sorrow knows no bounds. She does not get affection from the family, does not always get whatever she wants, and even does not get herself married to a good husband. She always considers to be a burden for her own family and when comes to the new family again does not get anything from here as well. Therefore, we must create awareness among people about this type of sheer racism. We often observe that even in this modern time dark or unfair girls are being discriminated everywhere. The families of these girls always remain anxious regarding their (the girls’) secured future.

The representation of women is also noticeable in this perspective. With some exception about all the women have idle brains. They have almost nothing to do no matter whether

they are from the upper class or from the lower class. Their daily activities include mere gossiping, speaking ill of others and at times conspiring against others. They are also portrayed as greedy and jealous. The more they get, the more they want. They cannot tolerate others good or happiness especially of their same gender. For example, if a person has several wives we see that some of them are always jealous of others and pass time to plan conspiracy against them.

In order to answer the second research question, questions 3-5 of the interview questionnaire were used.

After analyzing question 3 it is found that almost all the respondents view it simply as an expression of parental expression. However, after analyzing question 4 and 5 it is observed that these two issues can have a great impact on the readers especially children (see Table 4.3). 75% of the interviewees think that the concept of female beauty and representation of women in these stories is quite vulnerable and racial. 15% of the interviewees think it to be a socially accepted idea of that time whereas 10% took a neutral position in this regard. (see Table 4.3). A.E. 2 opined that there was a tendency to show females subservient to their male counterparts in these stories and the practice is still there in the society (see Table 4.3).

The third central research question of this research is to observe to what extent life is fanciful or real in these stories. The researcher's observation here is that life is too fanciful in these stories. For instance, the idea of a dream girl is a fancy idea. We tend to see that the fairy hero make perilous journey from one country to another in search of

their dream girl (see Appendix B, story 1, 2, 5, 7, 9, 10). When children read or listen to the fairy tales, they tend to identify themselves with those heroes. In that sense it might create a negative impact among the children. They might start to look for their dream girl from the very beginning of their life. The notion of life that is presented in those stories also needs to be taken into consideration. For instance, life seems to be very easy here. People get almost everything they want. There is nothing unattainable there. People tend to make journeys to pass time. Women from the elite class seem to pass time in idle gossiping and speaking ill of others. People seem to be reluctant to do hard work to change or develop their condition.

In order to find out the answer of central research question no. 3, question no. 6 and 7 of the interview questionnaire were used.

After analyzing question 6 and 7 it is found that almost all the interviewees think these issues unproblematic. 80% of the interviewees do not tend to find anything unusual with the representation of life. Some of the experts told that when people start reading fairy tales they already know that they are reading something unreal. 5 commented that he used to read a lot of those tales in his early life but he never seemed to lose his perception of real life for a single moment (see Table 4.3).

4.7 Findings in terms of discourse, power and ideology

One of crucial aspects of CDA is that ‘it emphasizes particularly on the relationship among discourse, power and ideology (Fairclough, 2001). It examines the way in which “social power, abuse, dominance and inequality are enacted, reproduced and resisted by text and talk in the social and political context” (van Dijk, 2001: 325).

This research studied the linguistic text and pictures of *Thakurmar Jhuli* and interviewed academic experts. Various ideologies are propagated through the discourse of these stories. The discourse itself is very powerful to instill certain ideologies among the readers. Ideology may be viewed as a set of ideas, beliefs and values by an individual, a group or a society. These stories tend to have created a permanent positive ideology which seems difficult to change or remove from their mind setting. After going through all the stories (see Appendix B), the researcher has found that the life style of the elite class people (King, queens, ministers etc.) is discussed in most of the stories. Therefore, we tend to understand that these stories tend to propagate the ideologies of the elites. There is hardly any place for the working class people. We tend to see the everyday life of the kings, queens, princes, princesses life are described here. We tend to see that the queens and wives in these stories tend to spend their time in mere gossiping, in speaking ill of others or in plotting against each other (see Appendix B, story 1, 3, 4, 5, 6, 7, 8 and 12) since they have nothing to do pass their leisure. In our day to day life we get to see that when some women meet themselves in a particular place they tend to start criticizing people. We also tend to see women from the upper class doing these kinds of things in the Bangla and Hindi daily serials in television.

We tend to see that people from the working class is always there to serve the elites. The working class people believe that they are destined to serve the elites. This is evident when we encounter to this particular excerpt from “সূচ রাজা” (see Appendix B story 3) —“রাণী যদি দাসী কেনন, তো, আমি দাসী হইব।”. We also get to see this story propagating the idea that people from two different classes can never be friends. It is evident from this particular excerpt: কোথাকার রাখাল, সে আবার বন্ধু! রাজপুত্রের রাখালের কথা মনেই রহিলনা। (see Appendix B story 3). Again, we tend to see that later on this cowboy saved the life of the king in his danger.

The concept of beauty is another thing that can be talked about. We tend to see that parents always look for a good looking girl as a prospective bride and thus this idea is transmitted to generations. It is evident from this line রাণীরা উলুধ্বনি দিয়া পাঁচ রাজপুত্রকে কলাবতী রাজকন্যার দেশে পাঠাইলেন (see Appendix B, story 1). We also tend to see that female beauty is associated with many other materialistic and abstract ideas (see Appendix B, story 2, 3, 5, 6). We hardly find the description of a dark girl in those stories. No one even thinks to get married with a dark girl. In our real life we get to see there is hardly anyone willing to marry a dark girl. The parents of the dark girls always remain anxious about the future of their daughters. Most of the parents in some cases are ready to compensate (giving dowry) for their daughters. The representation of women is also vulnerable here. In many ways it shows the real scenario of the male dominant society at that time and their views regarding women. In our patriarchal society women are always oppressed and discriminated in every aspect. They are described as weak,

subservient to their male counterparts for their survival and shallow minded. We tend to see that this kind of idea still prevails in our society to a great extent.

CHAPTER 5

CONCLUSION

5.0 Introduction

Storytelling is one of the oldest methods of communicating ideas and images (Mello, 2001). Storytelling is a fundamental method for sharing knowledge among people as it allows participants to be transported to another time and place (Remenyi in Miller and Pennycuff 2008: 37). We tend to see that memories of certain stories and fairy tales sustain throughout people's lives and these tales are passed on shared with others, especially children. Thus, the beliefs, norms, social practices and ideologies of a particular society are communicated through generations. *Thakurmar Jhuli*, the earliest fairy tales collection of Bangla literature, tends to propagate the idea that life is easy, adventurous and fanciful. In this regard, CDA can help people by informing how they are being misled and deceived by the manipulative discourse of these stories. The main purpose of this study is to raise awareness among people so that they no longer take things for granted whatever is there in a text. In order to do this, this study addressed three central research questions to find out: 1) the common/uncommon features of the stories, 2) the issues that are dealt in this book and 3) to what extent life is fanciful in these stories.

5.1 Summary of the Findings

The findings suggest that the linguistic text along with the pictures have influenced people to a great extent to take the things for granted. The linguistic pattern or structures of the stories are strong enough to convince people. For instance, when people especially children come across phrases like ‘একদা এক সময় এক দেশে এক রাজা ছিল’, they tend to believe that once there was really a king in a country who was very powerful and rich. These types of opening can be termed as attention seeking device through which people can be easily convinced. We also tend to see the use of various strong verbs, adjectives and some other unconventional words and phrases that really provide aids to make the things believable and true to the readers. The pictures also play a crucial role to manipulate the readers, especially children. Children are always fascinated by pictorial description. The picture of a king in royal attire or a prince fighting with a demon greatly stirs the children. The picture of a giant or a monster helps to make believe that something called রাক্ষস or খোকস. Academic experts also think that pictures are very crucial in the fairy tales to make things believable to them. Therefore, it has been observed that the picture along with the linguistic text plays a crucial role influence the readers.

Patriarchy is a dominant issue that needs to be taken into account in this perspective. People always opt for a male child. The male dominant society constructed females’ minds in such a way that they never even seemed to wish a female child. The representation of women is also defamatory in a male dominant society. Women are portrayed as weak, helpless and subservient to the male counterparts for their survival.

Women are also found to be misrepresented in a number of ways. They are described as greedy, jealous, quarrelsome, wicked and cruel. They are also portrayed as rivals in the domestic domain. They tend to be seen to exercise power over their subordinates in the domestic power structure. They are also described as lazy in many instances since they pass their time idly either in mere gossiping or criticizing others. The concept of female beauty is also problematic since it is associated with both abstract (i.e. the moon, a fairy) and materialistic (i.e. valuable and rare gems) ideas and things. All the good words and adjectives are used here to describe a beautiful girl. A dark girl is hardly mentioned here.

The representation of the protagonist is also worth mentioning in this perspective. In most instances they do not have to any work since they are from the elite class (i.e. prince or minister's son). Their only destiny in life is to move from one country to another in search of their 'dream girl'. They seem to be live in a fancy world from which they never tend to return back to reality.

5.2 Contribution to Research

This research studied the discourse of *Thakurmar Jhuli* from a CDA perspective to find out the hidden agendas embedded in that particular society. CDA discloses the hidden issues that cause the unusual power relations in society (Haque: 2008). It informs the uninformed regarding how language is used by different individuals, groups and institutions in order to influence and deceive people. However, very few researches have

done so far on CDA in Bangladesh since CDA is a field of study is comparatively new here. This research will increase the existing CDA literature in Bangladesh.

5.3 Practical Implications(s)

This investigation studies the discourse of the stories in *Thakurmar Jhuli* and shows how people are being influenced and misled by the strong power of discourse. It shows the power of language and its impact on readers. As a result of this research, students, researchers and parents will become aware of the illusive and devious nature of language used in *Thakurmar Jhuli*. Furthermore, they will learn not to take everything for granted whatever is there in a text. If it is published as a journal article then people in the academia will be able to get to know about it.

5.4 Recommendation

Based on the findings it seems that people are not that much concerned regarding the language used in *Thakurmar Jhuli*. Media can play an important role here to raise awareness among people in this perspective. If media takes a hand in this matter after reading it, then more people will come to know about these vulnerable issues and they will let others know. We already know that media played a crucial role to let people know regarding the vulnerable things in Doremon and government has banned Disney Channel in Bangladesh.

5.5 Further Studies

The e-version of *Thakurmar Jhuli* is used for this research for its authenticity (since it is the softcopy of the original book). The quality of the pictures is not good and colorful. Therefore, someone wants to do a further research on *Thakurmar Jhuli*, he/she can do it on a modern book version available in the market. Or, someone can do it on the animated version of the book. This research incorporated an interview of 25 academic experts. Someone can incorporate interviews of common people, school teachers and parents.

5.6 Conclusion

CDA is a new branch of linguistics which studies any type of discourse (linguistics and semiotic) in order to unveil the hidden issues and agenda that are rooted in a particular society (Haque: 2008). It talks about language and informs people about how language is used by various forces in order to influence, deceive and maneuver them. Based on the findings of this study, it can be said that people should not take everything for granted; they need to raise questions regarding things that seem suspicious. Our perception of the world is shaped by the stories to which we have been exposed and which we have internalized (Bruner 1990). Since *Thakurmar Jhuli*, is a classic in terms fairy tales collection in Bangla Literature, people tend to think it an innocent reading are not inclined to pose any opposing view. But the textual analysis of the study suggest that the text deals with several problematic aspects like patriarchy, vulnerable representation of women, a questionable concept of beauty and a fanciful idea of life. The interviews of the experts suggest that they are not also bothered regarding many of the issues except the representation of women. Therefore, we need to inform the uninformed regarding the thing they did not know earlier or what escaped their attention before. Media (both print

and electronic) can play a great role in this regard. When people will become aware about the hidden issues of the society, they will be able to make informed decisions.

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Appendix- A

Table 4.1 Textual analysis and interpretation of the stories in *Thakurmar Jhuli*

Sl	Title of the story	Setting	Main characters	Problematic issue (s)
1	কলাবতী রাজকণ্যা	Royal palace, hut	King, queens, prince, princess	Patriarchal thinking Power structure Power hierarchy and abuse of power Blaming others Jealousy racism Luxury
2	ঘুমন্ত পুরী	Royal palace	King, queen, prince, princess	Fancy idea Too much indulgence Fancy world Fanciful description of beauty
3	কাকনমালা, কাঞ্চনমালা	Royal palace, hut	Prince, cowboy	Class conflict Abuse of power

				Promoting slavery Greed for power
4	সাত ভাই চম্পা	Royal palace, hut	King, queen, prince, princess	Promoting polygamy Jealousy Patriarchal thinking Pervert mentality Cruelty
5	শীতবসন্ত	Royal palace, hut	King, queen, prince, princess	Promoting polygamy Jealousy Cruelty Too much indulgence Lying Pervert mentality Abuse of power Idea of a dream girl Fancy description
6	কিরণমালা	Royal palace, hut	King, queens, peasant	Jealousy Cruelty Pervert mentality Lying Influenced by others Lack of self judgment Fancy description
7	নীলকমল আর লালকমল	Royal palace,	King, queen, prince, princes	Fancy idea
8	ডালিমকুমার	Royal palace, cottage, Forest	King, queen, prince, princes	Fancy idea
9	পাতালকণ্যা মনিমালা	Palace,	King, queen, prince, princes	Greed Fantasy
10	সোনারকাটি, রূপারকাটি	Palace	King, queen, prince, princes	Laziness

				Fancy idea
11	শিয়াল পন্ডিত	Forest	Fox, crocodile	Manipulation Cruelty Evil intention trickery
12	সুখু আর দুখু	Hut	Weaver, his wives and daughters, prince	Unequal affection Deprivation Obsession for beauty Lack of satisfaction
13	ব্রাহ্মণ ব্রাহ্মণী	Hut, royal palace	Brahmin, Brahmini, King, princess	Laziness Abuse of power
14	দেড় আগুলে	Hut, royal palace	Woodcutter, his wife his son, king, princess	Offending others by uttering bad words Superstitious ideas Lack of satisfaction

Appendix-B

Table 4.2: A Brief Analysis of the Problematic Issues

	Particular excerpt/ specific discourse with problematic aspects	Why problematic?
Story 1	<p>সন্ন্যাসী বড়রাণীর হাতে একটি গাছের শিকড় দিয়া বলিলেন, “এইটি বাটিয়া সাত রাণীতে খাইও, সোনার চাঁদ ছেলে হইবে।”</p> <p>সন্ন্যাসীর শিকড়টি বড়রাণীর কাছে।</p> <p>দুয়োরাণী শিকড় বাটিতে বাটিতে কতটুকু নিজে খাইয়া ফেলিলেন। তাহার পর, রূপার থালে সোনার বাটি দিয়া ঢাকিয়া, বড়রাণীর কাছে দিলেন। বড়রাণী ঢাকনা খুলিতেই আর কতকটা খাইয়া মেজরাণীর হাতে দিলেন। মেজরাণী খানিকটা খাইয়া, সেজরাণীকে দিলেন। সেজরাণী কিছু খাইয়া কনেরাণীকে দিলেন। কনেরাণী বাকীটুকু খাইয়া ফেলিলেন। ন-রাণী আসিয়া দেখেন বাটিতে এটু তলানী পড়িয়া আছে। তিনি তাহাই খাইলেন। ছোট</p>	<p>There is a hint of patriarchy in this particular excerpt. The saint here wishes that the queens will give birth to male children. Why should it necessarily be male child? Why not it be a female child? Or, what was the necessity to mention the gender of the child.</p> <p>We can observe the domestic power structure from this incident. Since the queen had seven wives, therefore, they all were supposed to enjoy same power and privileges. But, here we see that the oldest queen kept the magic root with her.</p> <p>Here we observe a chain of command in power and how people in the chain exercise and control (abuse) power. The seven queens were supposed to eat the blended root equally. But every time with the change of hands from the older to the next, each of them ate a portion of it and nothing was left in the end for the youngest one.</p>

<p>রানীর জন্য আর কিচছুই রহিলনা।</p> <p>তখন পাঁচ রানীর এ-র দোষ ও দেয়; ও-র দোষ ও দেয়।</p> <p>অন্য রানীরা বলিলেন, -“তা’ই তো, তা’ই তো, শিল নোড়ায় আছে, তাই ধুইয়া দেও।“ মনে মনে বলিলেন,- “ শিল ধোয়া জল খাইলে- সোনার চাঁদ তো না বানর চাঁদ ছেলে হইবে।</p> <p>পাঁচ রাজপুত্রেরা বেড়াইতে বাহির হইয়া আজ ইহাকে মারে, কাল উহাকে মারে, আজ ইহার গর্দান নেয়, কাল উহার গর্দান নেয়; রাজ্যের লোক তিক্ত বিরক্ত হইয়া উঠিল।</p> <p>সোনার খাটে গা, রূপার খাটে পা রাখিয়া রাজপুরীর মধ্যে, পাঁচ রানীতে বসিয়া সিঁথিপাটি করিতেছিলেন।</p> <p>“কলাবতী রাজকন্যা মেঘ- বরণ কেশ, তোমার পুত্র পাঠাইও কলাবতীর দেশ। আনতে পারে মোতির ফুল তুল- ডগর, সেই পুত্রের বাঁদী হয়ে আসব তোমার ঘর।“</p> <p>এদিকে তো সাজ সাজ পড়িয়া গিয়াছে। পাঁচ নিশান উড়াইয়া</p>	<p>This particular excerpt is problematic in the sense that it might influence our children to blame others. Here, we see that the five queens are busy to blame each other. None of them admits the truth.</p> <p>This excerpt is an instance of ‘double minded nature’ in the sense that they say one thing but they have another thing in their mind.</p> <p>This instance is an example of abuse of power. The five princes belong to the royal family. So, they have swords hence they have power as well. As they have power, they use it whimsically by killing other people.</p> <p>This is an instance of passing time idly. As they have nothing to do, they pass their time through these types of activities</p> <p>The idea of a prospective bride is reflected here. Here, the princess is trying to allure the queens by uttering that if any of their sons can bring him মোতির ফুল (a valuable gem) she is even ready to become his maid servant.</p> <p>This excerpt is an example of ‘making perilous journey in search of the dream girl’. The princess can even die in this journey. In these stories, we tend to see that people make adventurous journey not for the benefit of mankind rather for their personal pleasure.</p> <p>This is an instance of ‘forgetting the rescuer’. Buddhu and Bhutum saved others’ lives by killing the demons. But as soon as they are rescued they started their return journey leaving Budhu and Bhutum unrecognized.</p>
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	<p>পাঁচখানা ময়ূরপঙ্খী আসিয়া ঘাটে লাগিল। রাজপুত্রেরা তাহাতে উঠিলেন। রাণীরা উলুধ্বনি দিয়া পাঁচ রাজপুত্রকে কলাবতী রাজকন্যার দেশে পাঠাইলেন।</p> <p>রাজপুত্র মাল্লা- মাঝি সকলে বাহির হইয়া আসিল। আসিয়া সকলে তারাতারি ময়ূরপঙ্খীতে পাল তুলিয়া দিল। বুদ্ধ আর ভুতুমকে কেহ জিজ্ঞাসা করিলনা।</p> <p>তখন রাজপুত্রেরা বলিলেন, “ময়ূরপঙ্খীতে বানর আর প্যাঁচা কেন রে? এই দুইটাকে জলে ফেলিয়া দে।”</p> <p>রাত্রি সকলে ঘুমাইয়াছে, ভুতুম আর বুদ্ধও ঘুমাইতেছে; সেই সময়, রাজপুত্রেরা চুপি- চুপি আসিয়া কোটাটি সরাইয়া লইয়া, ঢোল- ডগর শিয়রে, বুড়ীর কাঁথা- গায়ে বুদ্ধকে ধাক্কা দিয়া জলে ফেলিয়া দিলেন। ভুতুম মাস্তুলে ছিল। তার বুদ্ধকে তীর মারিলেন। বুদ্ধ, ভুতুম, জলে পড়িয়া ভাসিয়া গেল।</p>	<p>This ungrateful attitude of the princes is a sheer example of cruelty and to some extent racial as well. Buddhu and Bhutum, the two monkey-like and owl-like creatures were the rescuers of the princess. But the princess cannot take it for granted. Therefore, they order the people to fell Buddhu and Bhutum in the water.</p> <p>This is an instance of cruelty. Instead of showing gratitude to their rescuers, the princes left no stone unturned to kill Buddhu and Bhutum</p>
<p>Story 2</p>	<p>রাজপুত্রের রূপে রাজপুরী আলো।</p> <p>একদিন রাজপুত্রের মনে হইল দেশভ্রমণে যাইবেন। রাজ্যের লোকের মুখ ভার হইল, রাণী আহার- নিদ্রা ছাড়িলেন।</p> <p>রাজপুরীর ফটকের চূড়া আকাশে ঠেকিয়াছে। ফটকের দুয়ার বন জুড়িয়া আছে।</p>	<p>This is a fancy idea. A place can never be illuminated by the beauty of someone. Rather, a place can be illuminated through the works.</p> <p>This is an instance of ‘too much indulgence’. Indulgence towards children is good but in some cases it might be detrimental to their growth.</p> <p>This is an instance of ‘fancy description’. This kind of big and tall building might be seen in fantasy only.</p>

	<p>রাজপুত্র এদিক দেখেন, ওদিক দেখেন পুরীর চারিদিক দেখিতে লাগিলেন। একখানে গিয়া রাজপুত্র খমিকয়া গেলেন! দেখেন, মস্ত আগুনা, আগুনা জুড়িয়া হাতী, ঘোড়া, সেপাই, লঙ্কর, দুয়ারী, পাহারা, সৈন্য, সামন্ত সব সারি সারি দাঁড়াইয়া রহিয়াছে! রাজপুত্র হাঁক দিলেন! কেহ কথা কহিল না, কেহ তাঁহার দিকে ফিরিয়া দেখিল না।</p> <p>অবাক হইয়া রাজপুত্র কাছে গিয়া দেখেন, কাতারে কাতারে সিপাই, লঙ্কর, কাতারে কাতারে হাতী ঘোড়া সব পাথরের মূর্তি হইয়া রহিয়াছে। কাহারও চোখের পলক পড়ে না কাহারও গায়ের চুল নড়ে না। রাজপুত্র আশ্চর্য হইয়া দাঁড়াইয়া রহিলেন।</p> <p>ফুলবনের কাছে গিয়া রাজপুত্র দেখেন, ফুলের বনে সোনার খাঁট, সোনার খাঁটে হীরার ডাঁট, হীরার ডাঁটে ফুলের মালা দোলান রহিয়াছে, সেই মালার নীচে, হীরার নালে সোনার পদ্ম, সোনার পদ্মে এক পরমা সুন্দরী রাজকন্যা বিভোরে ঘুমাইতেছেন।</p> <p>দেখিতে দেখিতে, দেখিতে, দেখিতে, কত বচ্ছর চলিয়া গেল। রাজকন্যার আর ঘুম ভাঙ্গেনা, রাজপুত্রের চক্ষের পলক আর পড়েনা। রাজকন্যা অঘোরে ঘুমাইতেছেন, রাজপুত্র বিভোর হইয়া দেখিতেছেন।</p> <p>দেখিতে দেখিতে, সোনার কাটিটি কখন টুক করিয়া ঘুমন্ত রাজকন্যার মাথা ছুঁইয়া গেল। অমনি পদ্মের বন শিউরে উঠিল, সোনার খাট নড়িয়া উঠিল, সোনার পাপড়ি ঝরিয়া পড়িল, রাজকন্যার হাত হইল, পা হইল; গায়ের আলস ভাঙ্গিয়া, চোখের পাতা কচলাইয়া ঘুমন্ত রাজকন্যা চমকিয়া উঠিয়া বসিলেন।</p> <p>আর অমনি রাজপুরীর চারিদিকে পাখী ডাকিয়া উঠিল, দুয়ারের দুয়ারী আসিয়া হাঁক ছাড়িল, উঠানে হাতী ঘোড়া ডাক ছাড়িল, সিপাইয়ের তরোয়াল ঝন ঝন করিয়া উঠিল; রাজদরবারে রাজা জাগিলেন, মন্ত্রী জাগিলেন, পত্র জাগিলেন —হাজার বচ্ছরের ঘুম হইতে, যে যেখানে ছিলেন, জাগিয়া উঠিলেন —লোক লঙ্কর, সিপাই, পাহারা, সৈন্য সামন্ত তীর— তরোয়াল লইয়া খাড়া হইল।</p>	<p>This is an instance of ‘fancy world’. We do not tend to see this type of description in real life. People never remain stand still or inert for a long time in real world</p> <p>This excerpt is also an instance of ‘fantasy world’. We never tend to see people standing like statues in our day to day like.</p> <p>This is an instance of ‘fancy world’. Such a description of interior decoration can only be seen in imagination.</p> <p>This is an instance of ‘fancy world’. People can never be in such a state for years.</p> <p>This is an instance of fancy idea. This type of incident is only possible in fancy.</p> <p>This is too much fancy. People can never be in sleep for thousands of years.</p> <p>This excerpt is problematic in terms of psychological perception or the way how the king perceives the identity of his rescuer. It is as if only the prince can rescue a kingdom or nation and no one else.</p>
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	<p>রাজা বলিলেন, —“ তুমি কোন দেশের ভাগ্যবান রাজার রাজপুত্র, আমাদিগকে মরণ- ঘুমের হাত হইতে রক্ষা করিয়াছ !”</p> <p>জন- পরিজেনরা বলিল, —“ আহা। আপনি কোন দেবতা- রাজার দেব রাজপুত্র—এক দৈত্য রূপার কাটি ছোঁয়াইয়া আমাদের গঙ্গমা সোনার রাজ্য ঘুম পাড়াইয়া রাখিয়াছিল, —আপনি আসিয়া আমাদিগকে জাগাইয়া রক্ষা করিলেন।</p> <p>তাহার পর, ফুটফুটে চাঁদের আলোয় আশুন- পুরুত সম্মুখে, গুয়াপান, রাজ- রাজস্ব যৌতুক দিয়া, রাজা পঞ্চরত্ন মুকুট পরাইয়া রাজপুত্রের সঙ্গে রাজকণ্যার বিবাহ দিলেন।</p>	<p>This excerpt tends to be problematic in terms of language. The language of this excerpt is somehow colonial. Here, the courtiers address the rescuer as ‘a prince of a king of gods in heaven’.</p> <p>This instance is problematic since there is a direct evidence of giving dowry here.</p>
<p>Story 3</p>	<p>রাজপুত্র রাজা হইলেন। রাজা রাজপুত্রের কাঞ্চনমালা রাণী, ভাণ্ডার ভরা মাণিক, --- কোথাকার রাখাল, সে আবার বন্ধু! রাজপুত্রের রাখালের কথা মনেই রহিলনা।</p> <p>একদিন রাখাল আসিয়া রাজদুয়ারে ধর্ণা দিল —“বন্ধু রাণী কেমন, দেখাইলা না।” দুয়ারী তাঁহাকে “দূর, দূর” করিয়া খেদাইয়া দিল।</p> <p>একদিন রাণী নদীর ঘাটে স্নান করিতে গিয়াছেন, কাহার এক পরমাসুন্দরী মেয়ে আসিয়া বলিল, —“রাণী যদি দাসী কেনন, তো, আমি দাসী হইব।”</p>	<p>This is an instance of ‘class conflict’. When the prince was a boy, he took the cowboy as a friend. But when he has become the king he has realized the difference between him and the cowboy. Now, he does not want to admit him as his friend.</p> <p>This is an instance of ‘exercise of power’. In the royal palace, the gateman even do not miss the opportunity to exercise his power over others.</p> <p>This particular excerpt is an instance of ‘class struggle’. The lower class people generally tend to think themselves as the servant of the upper class people.</p>

	<p>তখন রাণী, হাতের কাঁকন দিয়া দাসী কিনিলেন।</p> <p>রাণী গলা- জলে নামিয়া ডুব দিলেন। দাসী চোখের পলকে রাণীর কাপড় পরিয়া, রাণীর গহনা গায়ে দিয়া ঘাটের উপর উঠিয়া ডাকিল—</p> <p>রাণী ডুব দিয়া উঠিয়া দেখেন, দাসী রাণী হইয়াছে, তিনি বাদী হইয়াছেন।</p> <p>রাজপুরীতে গিয়া কাকনমালা পুরী মাথায় করিল। মন্ত্রীকে বলে, “আমি নাইয়া আসিতেছি, হাতী ঘোড়া সাজাও নাই কেন?” পাত্রকে বলিল, “আমি নাইয়া আসিব, দোল- চৌদোলা পাঠাও নাই কেন?” মন্ত্রীর, পাত্রের গর্দান গেল।</p>	<p>This excerpt is problematic in the sense that there is a direct evidence of slavery here. The queen has purchased a slave by her with her bangles.</p> <p>This is an instance of ‘greed for power’. The maid wore the dress and ornaments of the queen and became the queen only due to her greed for power.</p> <p>It is an instance of ‘exploitation’. The queen was exploited and became the servant due to her naivety.</p> <p>This is an instance of abuse of power. Since the maid became the queen and got the power she did not miss the opportunity to exercise it.</p>
<p>Story 4</p>	<p>এক রাজার সাত রাণী। দেমাকে, বড়রাণীদের মাটিতে পা পড়েনা। ছোটরাণী খুব শান্ত।</p> <p>বড়রাণীরা হিংসায় জ্বলিয়া মরিতে লাগিল।</p> <p>রাজা আপনার কোমরে, ছোটরাণীর কোমরে, এক সোনার শিকল বাঁধিয়া দিয়া বলিলেন--- “যখন ছেলে হইবে, এই শিকলে নাড়া দিও, আমি আসিয়া ছেলে দেখিব!”</p> <p>বড়রাণীরা আঁতুড়ঘরে গিয়াই শিকলে নাড়া দিলেন। এমনি রাজসভা ভাঙ্গিয়া, ঢাক- ঢোলের বাদ্য দিয়া, মণি - মাণিক হাতে ঠাকুর - পুরুত সাথে, রাজা আসিয়া দেখেন, —কিছুই না!</p>	<p>This particular excerpt is an example of ‘snobbery’ or ‘arrogance’. People of elite class generally tend to be arrogant.</p> <p>This is an instance of jealousy. Some people generally cannot take others’ happiness for granted. The other queens are of this category.</p> <p>This is an instance of patriarchal thinking. The king thinks of male child not a female one.</p> <p>This particular excerpt is an instance of ‘wicked nature of human minds’. The other sister rang the bell as soon as they enter the ‘<i>Atur ghar</i>’ (delivery room) (a room where pregnant women are kept in rural areas before they give birth to children). They did it intentionally to annoy the king.</p>

	<p>রাজা সভায় বসিতে- না - বসিতেই আবার শিকলে নাড়া পড়িল।</p> <p>রাজা আবার ছুটিয়া গেলেন। গিয়া দেখেন, এইবারও কিছই না। মনের কষ্টে রাজা রাগ করিয়া বলিলেন, —“ছেলে না হইতেই আবার শিকল নাড়া দিলে, আমি সব রাণীকে কাটিয়া ফেলিব। ”</p> <p>ছোটরাণী আস্তে আস্তে বলিলেন, —“ দিদি, কি ছেলে হইল একবার দেখাইলি না! ”</p> <p>বড়রাণীরা ছোটরাণীর মুখের কাছে রঙ্গ- ভঙ্গী করিয়া হাত নাড়িয়া, নখ নাড়িয়া, বলিয়া উঠিল, —“ ছেলে না, হাতী হইয়াছে, —ওঁর আবার ছেলে হইবে!—ক’টা ইঁদুর আর ক’টা কাঁকড়া হইয়াছে। ”</p> <p>নিষ্ঠুর বড়রাণীরা আর শিকলে নাড়া দিল না। চুপি- চুপি হাঁড়ি -সরা আনিয়া ছেলেমেয়ে গুলোকে তাহাতে পুরিয়া, পাঁশ - গাদায় পুঁতিয়া ফেলিয়া আসিল। আসিয়া, তাহার পর শিকল ধরিয়া টান দিল।</p> <p>রাজা আবার ঢাক- ঢোলের বাদ্য দিয়া, মণি - মাণিক হাতে ঠাকুর - পুরুত সাথে আসিলেন, —বড়রাণীরা হাত মুছিয়া, মুখ মুছিয়া তাড়াতাড়ি করিয়া কতগুলি ব্যাঙের ছানা, ইঁদুরের ছানা আনিয়া দেখাইল।</p> <p>দেখিয়া, রাজা আগুন হইয়া, ছোটরাণীকে রাজপুরীর বাহির করিয়া দিলেন।</p> <p>বড়রাণীদের মুখে আর হাসি ধরে না; —পায়ের মলের বাজনা থামে না। সুখের কাঁটা দূর হইল; রাজপুরীতে আগুন দিয়া ঝগড়া- কোন্দল সৃষ্টি করিয়া ছয় রাণী মনের সুখে ঘরকন্না করিতে লাগিলেন।</p>	<p>This instance is a continuation of the ‘evil’ nature of the other queens.</p> <p>This is an instance of anger resulting from annoyance. The king became angry since he was being irritated again and again.</p> <p>This is again another instance of patriarchal thinking. Patriarchy was so dominant that women even could not think of a female child.</p> <p>This is an instance of ‘pervert mentality’. The other sister became so jealous that they did not even hesitate to bring such filthy allegations against the other sister.</p> <p>This is an instance of cruelty resulting from sheer jealousy. The other queens were so jealous that they did not even hesitate to put the children under soil.</p> <p>This is an instance of sheer deception. The other queens deceived the king and courtiers by showing some tadpoles and mice instead of the newly born babies.</p> <p>This is an instance of misjudgment. Without even thinking for a while the king drove the youngest out of the palace.</p> <p>This is an instance of ‘pervert pleasure’. By making quarrel in the royal palace, the other sister got immense pleasure.</p>
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<p>Story 5</p>	<p>এক রাজার দুই রানী, সুয়োরাণী আর দুয়োরাণী। সুয়োরাণী যে, নুনটুকু উন হইতেই নখের আগায় আঁচড় কাটিয়া, ঘর-কন্নায় ভাগ বাঁটিয়া সতীনকে একপাশ করিয়া দেয়। দুঃখে দুয়োরাণীর দিন কাটে।</p> <p>সুয়োরাণীর ছেলে- পিলে হয় না। দুয়োরাণীর দুই ছেলে, —শীত আর বসন্ত। আহা, ছেলে নিয়া দুয়োরাণীর যে যন্ত্রণা!—রাজার রাজপুত্র, সৎ-মায়ের গঞ্জনা খাইতে- খাইতে দিন যায়।</p> <p>একদিন নদীর ঘাটে স্নান করিতে গিয়া সুয়োরাণী দুয়োরাণীকে ডাকিয়া বলিল—“আয় তো, তোর মাথায় ঝার খেল দিয়া দি।” ঝার খেল দিতে- দিতে সুয়োরাণী চুপ করিয়া দুয়োরাণীর মাথায় এক ওষুধের বড়ি টিপিয়া দিল। দুঃখিনী দুয়োরাণী টিয়া হইয়া “টি, টি” করিতে- করিতে উড়িয়া গেল।</p> <p>বাড়ি আসিয়া সুয়োরাণী বলিল, —“দুয়োরাণী তো জলে ডুবিয়া মরিয়াছে!”</p> <p>পাট-কাটি তিন ছেলে নিয়া সুয়োরাণী গুমরে গুমরে আগুনে পুড়িয়া ঘর করে। মন- ভরা জ্বালা, পেট- ভরা হিংসা, —আপনার ছেলেদের খালে পাঁচ পরমান্ন অষ্টরন্ধন, ঘিয়ে চপ চপ পঞ্চব্যঞ্জন সাজাইয়া দেন; শীত বসন্তের পাতে আলুন আতেল কড়কড়া ভাত সড়সড়া চাল শাকের উপর ছাইয়ের তাল ফেলিয়া দিয়া চলিয়া যান।</p> <p>সতীন তো ‘উরী পুরী দক্ষিণ- দু’রী,’ — সতীনের ছেলে দুইটা যে, নাদুস নুদুস—আর তাঁহার তিন ছেলে পাট- কাটি! হিংসায় রানীর মুখে অন্ন রুচে না, নিশিতে নিদ্রা হয় না।</p> <p>অমনি রাজা জল্লাদকে ডাকিয়া আঞ্জা দিলেন, — “শীত-বসন্তকে কাটিয়া রানীকে রক্ত আনিয়া দাও।”</p> <p>রানী সেই রক্ত দিয়া স্নান করিলেন; খিল- খিল করিয়া হাসিয়া আপনার তিন ছেলে কোল, পাঁচ পাত সাজাইয়া খাইতে বসিলেন।</p>	<p>The quarrelsome nature of Suoyorani is observed here.</p> <p>The jealous nature of a step mother is reflected here who always scolds her step children</p> <p>Duplicity of human nature is observed here. These types of people say one thing but do another thing.</p> <p>An instance of lying is observed here. We know that Suoyorani turned Duoyorani into a parrot with a magic pill.</p> <p>An instance of negligence and deprivation is seen here. Suoyorani always tend to neglect and discriminate the step children</p> <p>The jealous nature of Suoyorani is again observed here.</p> <p>The king is always there to order the executioner to kill somebody.</p> <p>An instance of sheer cruelty is observed here. The queen got pervert pleasure to think that she was bathing with the blood of her step sons.</p>
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	<p>রাজা হইয়া শীত, ধন- রত্ন, মণি - মাণিক্য, হাতী -ঘোড়া, সিপাই - লস্কর লইয়া রাজত্ব করিতে লাগিলেন। আজ এ- রাজাকে হারাইয়া দিয়া তাহার রাজত্ব নেন, কাল ও - রাজাকে হারাইয়া দিয়া তাহার রাজত্ব আনেন, আজ মৃগয়া করেন, কাল দিখিজয়ে যান, —এই রকমে দিন যায়!</p> <p>সেই যে সোনার টিয়া—সেই যে রাজার মেয়ে! সেই রাজকণ্যার স্বয়ম্বর। কত ধন, কত দৌলত, কত কি লইয়া কত দেশের কত রাজপুত্র আসিয়াছেন। সভা করিয়া সকলে বসিয়া আছেন, এখনো রাজকণ্যার বা'র নাই।</p> <p>রাজপুত্রদের সভায় খবর গেল, রাজকণ্যা রূপবতী স্বয়ম্বর করিবেন না; রাজকণ্যার পণ, যে রাজপুত্র গজোমতি আনিয়া দিতে পারিবেন, রাজকণ্যা তাঁহার হইবেন —না পারিলে রাজকণ্যার নফর থাকিত হইবে।</p> <p>সকল রাজপুত্র গজোমতির সন্ধানে বাহির হইলেন।</p> <p>কথা শীতরাজার কানে গেল। শীত বলিলেন, —“ ধিক! রাজকণ্যার এত তেজ, রাজপুত্রদিগকে নফর করিয়া রাখে — রাজকণ্যার রাজ্য আটক কর।”</p> <p>রাজকণ্যা শীতরাজার হাতে আটক হইয়া রহিলেন।</p>	<p>This an instance of exercising power. Sheet was a calmand quite boy. But after becoming the king, he did not want to miss the opportunity to show his power over others.</p> <p>The concept of the dream girl is reflected here. Princes from different parts of the world gathered there only to get married with her.</p> <p>The whimsical nature of the princess is depicted here. The dream girl cancelled her ‘sayamvara’ and played another trick.</p> <p>The idea of the dream girl is further evident here. All the princes started a perilous journey to find out the elephant pearl.</p> <p>The traditional male instinct is reflected here. Males cannot take it for granted that they would be dominated by females.</p> <p>An instance of male dominance is reflected here. The princess was captured by king Sheet</p>
<p>Story 6</p>	<p>সেই রাজপুত্রীতে রাণী- বোন ইন্দ্রের ইন্দ্রাণী !! —দেখিয়া, দুই বোন হিংসায় ঞ্ছলিয়া ঞ্ছলিয়া মরে।</p> <p>তিন প্রহর রাতে, আঁতুড়ঘরে, রাণীর ছেলে হইল।—ছেলে যেন চাঁদের পুতুল! দুই বোনে তাড়াতাড়ি হাতিয়া- পাতিয়া কাঁচা মাটির ভাঁড় আনিয়া ভাঁড়ে তুলিয়া, মুখে নুন, তুলা দিয়া, সোনার চাঁদ ছেলে নদীর</p>	<p>An instance of jealousy is observed here. The two sisters were such jealous that they could not tolerate their own sister.</p> <p>An instance of cruelty is seen here. They were so cruel that they could not hesitate to kill the innocent children.</p>

	<p>জেলে ভাসাইয়া দিল !</p> <p>“ছাই! ছেলে না ছেলে, —কুকুরের ছানা!” দুইজনে আনিয়া এক কুকুরের ছানা দেখাইল।</p> <p>তার পর- বছর রাণীর আবার ছেলে হইবে।</p> <p>আবার দুই বোনে আঁতুড়ঘরে গেল। রাণীর এক ছেলে হইল। হিংসুকে ’ দুইবোন আবার তেমনি করিয়া মাটির ভাঙে করিয়া, নুন তুলা দিয়া, ছেলে ভাসাইয়া দিল।</p> <p>ছাই! ছেলে না ছেলে, — বিড়ালের ছানা!” দুইজনে আনিয়া এক বিড়ালের ছানা দেখাইল।</p> <p>রাজা ভাবিলেন, —“ তাই তো! রাজপুরীতে কি অলঙ্ঘী আনিলাম— যা ’ক, এ রাণী আর ঘরে নিব না। ”</p> <p>হিংসুকে’ দুই বোনে মনের সুখে হাসিয়া গলিয়া, পানের পিক ফেলিয়া, আপনার আপনার বাড়ি গেল।</p>	<p>The other sister’s lied that the youngest sister gave birth to a puppy.</p> <p>This is an instance of patriarchal thinking. Otherwise, how could they come to know that the queen was going to give birth to a male child.</p> <p>The evil nature of the two sisters is reflected again since they tried to kill the baby.</p> <p>They lied again by saying that the queen gave birth to a kitten that time.</p> <p>An instance of misjudgment is observed here. Without thinking even for a while the king drove the queen out.</p> <p>An instance of pervert pleasure is seen here since the other sisters were successful in their mission of driving youngest sister out of the palace.</p>
<p>Story 7</p>	<p>অমনি, ডিম ভাঙ্গিয়া, লাল নীল ডিম হইতে লাল নীল রাজপুত্র বাহির হইয়া, -মুকুট মাথে খোলা তরোয়াল হাতে জোড়া রাজপুত্র শন্ শন্ করিয়া রাজ্য ছাড়িয়া চলিয়া গেল!</p> <p>কাপড় দিয়া, নাল, কুয়োয় নামিয়া এক খড়গ আর এক সোনার কৌটা</p>	<p>This is a fancy idea because human beings never come out of eggs.</p> <p>This is again a fancy idea because a person’s life can never be there in some other things or</p>

	ভুলিলেন। কোটা খুলিতেই জীৱনকাটি মরণকাটি দুই ভীমরুল ভীমরুলী বাহির হইল।	creatures.
Story 8	এক রাজা, রাজার এক রাণী, এক রাজপুত্র। রাণীর আঁচু একজোড়া পাশার মধ্যে,-রাজপুরীর তালগাছে এক রাঙ্কুসী এই কথা জানিত। কিন্তু কিছুতেই রাঙ্কুসী যো পাইয়া উঠে নাই।	This is again a fancy idea since a person's life can never be in some other objects.
Story 9	মন্ত্রিপুত্র চুপি-চুপি বলিলেন,-“বন্ধু! ডরাইও না, ওই যে আলো, ওটি সাত-রাজার ধন ফণীর মণি,-মণিটি নিতে হইবে।” লকলকে' চকচকে'কোটি রঙ্গের কোটি সাপ ডিঙ্গাইয়া, সাপের উপর দিয়া হাঁটিয়া দুইজনে এক ঘরে গেলেন! সেখানে সাপের দেওয়াল, সাপের থাম, সাপের মেজে, সাপের পড়ি, সাপের মণির দেওয়ালগিরি, -লক্ষ সাপের শয্যায় মণিমাল্য রাজকন্যা নিশ্চিন্তে ঘুমাইতেছেন। ধীরে ধীরে মন্ত্রিপুত্র মণিটি নিয়া মণিমাল্যের কপালে ছোঁয়াইতেই মণিমাল্য জাগিয়া উঠিয়া বসিলেন।	The greediness of human nature is reflected here. Though he was a minister's son he could not overcome greed. This is again a fancy description. This type of description is only possible in fancy. It is another fancy idea. Because a person's life cannot be controlled by some other objects.
Story 10	কেহই কিছু করেন না, কেবল ঘোড়ায় চড়িয়া বেড়ান। তখন রাজপুত্র দেখেন, বিছানার দুইদিকে দুইটি কাটি- শিয়রের কাটিটি রূপার, পায়ের দিকের কাটিটি সোনার। রাজপুত্র শিয়রের কাটি পায়ের দিকে নিলেন, পায়ের দিকের কাটি শিয়রে নিলেন! রাজকন্যা উঠিয়া বসিলেন।	This is an instance of laziness. Since they have nothing to do, they loiter from here and there. It is another fancy idea. Because a person's life cannot be controlled by some other objects.
Story 11	শিয়াল বলিল,-“কুমীর মশাই, দেখেন কি,- সাতদিন যাইতে-না - যাইতেই আপনার এক এক ছেলে বিদ্যাগজগজ্ ধনুর্ধর হইয়া উঠিবো।” মহা খুশী হইয়া কুমীর বাড়ী আসিল। পণ্ডিত মহাশয় পড়ান, রোজ একটি করিয়া কুমীরের ছানা দিয়া	It is an instance of manipulating others by uttering good words. The sly fox was able to influence the crocodile here. This is an instance of cruel nature of the sly fox. The sly fox would eat the children of other animals in the name of teaching them.

	<p>জল খান।</p> <p>গর্তের ভিতরে গিয়া শিয়াল পণ্ডিত সেই শেষ-একটি ছানাকে উঁচু করিয়া সাতবার দেখাইল। বলিল,-“কুমীর মশাই, এত খাটলাম খুঁটিলাম, আর একটুর জন্য কেন খুঁত রাখিবেন? সব ছেলেই বিদ্যাগজ্জগ্জ্ হইয়া গিয়াছে, আর একদিন থাকিলেই একেবারে ধনুর্ধর হইয়া ঘরে যাইতে পারিবে।”</p> <p>কুমির বলিল,- “আচ্ছা, আচ্ছা, বেশ, তাহাই হইবে।” বোকা কুমীর খুশী হইয়া চলিয়া গেল।</p> <p>অমনি এক নলের আগা ভাঙ্গিয়া হাসিয়া পণ্ডিত বলিল,- “হাঃ! কুমীর মশাই এত বোকা তা’তো জানিতাম না!- কোথায় বা আমার ঠ্যাং, কোথায় বা লাঠি! ধরুন ধরুন, লাঠিটা ছাড়িয়া ঠ্যাংটাই ধরিতেন!</p>	<p>The evil intention of the sly fox is evident here. But the foolish crocodile could not understand that.</p> <p>The foolish crocodile was easily manipulated by the sly fox.</p> <p>The trickery of the sly fox is evident here. The fox was able to save him with this trickery.</p>
<p>Story 12</p>	<p>এক ভাঁড়ী, তা’র দুই স্ত্রী। দুই ভাঁড়ীবউর দুই মেয়ে, -সুখু আর দুখু। ভাঁড়ী, বড় স্ত্রী আর বড় মেয়ে সুখুকে বেশি বেশি আদর করে।</p> <p>একদিন ভাঁড়ী মরিয়া গেল। অমনি বড় ভাঁড়ীবউ ভাঁড়ী’র কড়িপাতি যা ছিল সব লুকাইয়া ফেলিল, আপন মেয়ে নিয়া, দুখু আর দুখুর মাকে বিচ্ছিন্ন করিয়া দিল।</p> <p>সাতবার করিয়া তেল মাখে, সাতবার করিয়া মাথা ঘষে, ফিরিয়া ফিরিয়া চায়, -সাতবার করিয়া আরশি ধরিয়া মুখ দেখে, -তবু সুখুর মনের মত হয় না। তিন প্রহর ধরিয়া এই রকম করিয়া শেষে সুখু জলে নামিল।</p>	<p>An unequal affection in the family bondage is observed here. The weaver makes partiality in expressing his love and affection.</p> <p>An instance of depriving others is evident here. The oldest wife deprived Dukhu and her mother from the property.</p> <p>An instance of obsession for beauty is reflected here. We tend to see that Sukhu cannot be satisfied with her beauty after rubbing her body all day long.</p> <p>This in instance of greed as well as lack of satisfaction since some people are never happy with what they have.</p>

	এক ডুবে সৌন্দর্য! এক ডুবে গহনা!!- আঃ!!!- আর সুখকে পায় কে? সুখ এদিকে চায়, সুখ ওদিকে চায়, “যত যত ডুব দিব, না জানি আরো কি পাব!”	
Story 13	<p>এক যে ছিল ব্রাহ্মণী, আর তার যে ছিল পতি, -ব্রাহ্মণীটি বুদ্ধির ঘড়া, ব্রাহ্মণ বোকা অতি! কাজেই সংসারের যত কাজ ব্রাহ্মণীরই হ’ত করতে, ব্রাহ্মণ শুধু খেতেন বসে, ব্রাহ্মণীর হ’ত মরতে।</p> <p>কুলো মুলো ফেলিয়া খ্যাংরা নিয়া ব্রাহ্মণী গর্জিয়া উঠিল, ‘হ্যাঁ’ পিটে করতেই বসেছি! চাল বাড়ন্ত হাঁড়ি খট খট- এক কড়ার মুরোদ নাই পিটা থেকোর পুত পিটা থাকে! -বেরো আমার বাড়ি থেকে!’</p>	<p>We observe an instance of laziness in this except. In real life, we also tend to see lazy people who do not want to any work to earn their bread.</p> <p>We observe an instance of abuse of power here. The Brahmini dominates over her husband and treats him very badly since she is the bread earner of the family.</p>
Story 14	<p>এক কার্তুরিয়া। ছেলে হয় না পিলে হয় না, সকলে “আঁটকুড়ে আঁটকুড়ে” বলিয়া গালি দেয়, কার্তুরিয়া মনের দুঃখে থাকে।</p> <p>মা ষষ্ঠী এক রাতে স্বপন দিলেন- উঠ লো উঠ, “তেল সিঁদুরে না’বি ধুবি, শশা পা’বি শশা খাবি। কোলে পাবি সোনার পুত বুকজুড়ানো মাণিকটুকু।”</p> <p>...কার্তুরে বউ নদীর জলে ঝাঁপ দিয়া মরিতে চলিল- ‘ দিলি দিলি এমন দিলি! মা ষষ্ঠী তোর মনে এই ছিল!</p>	<p>This is an instance of offending others by uttering bad words about that person</p> <p>It propagates a superstitious idea of getting order in dream.</p> <p>It propagates the idea that people can never be satisfied with what he/she has.</p>

Appendix C

Interview Questionnaire

(i) Do you find the opening and the ending of the stories in *Thakurmar Jhuli* interesting or boring? Explain.

(ii) What are some of the common characteristic features in the tales in *Thakurmar Jhuli*?

(iii) In many occasions we see that parents (rich or poor) are very much indulgent towards their male children and they always remain busy to fulfill their (c) desires. How do you observe this?

(iv) Feminine 'beauty' is described in most of the stories in relation to some other things (e.g. hair color, eye color, height, weight and complexion etc.). What is your opinion in this regard?

(v) How do you observe the representation of women in *Thakurmar Jhuli*? In most instances they are portrayed as weak, dependent on men for their survival, shallow minded, jealous, greedy etc.). How do you view it?

(vi) In many instances we see that the protagonists in the tales of *Thakurmar Jhuli* make perilous adventures either out of their whim or in search of their dream girl? How do you observe it.

(vii) Do you think that the stories here are basically intended to create a false sense of reality? Why /why not? Explain.