

Tribhuvan University

Archetypal Motifs in Magar Sorathi Folklore

A Thesis Submitted to the Central Department of English
in Partial Fulfillment of the Requirements for the Degree of M. Phil. in English

By

Gobinda Prasad Pun

Roll No: 10/ 2017-2018

Regd.: 60985-88

Central Department of English

Kirtipur, Kathmandu

2024

Approval Letter

The thesis entitled “Archetypal Motifs in Magar Sorathi Folklore” Submitted to the Central Department of English, Tribhuvan University by Gobinda Prasad Pun has been Approved by the undersigned members of the Research Committee.

Members of the Research Committee:

.....

Prof. Dr. Dhruba Karki

Internal Examiner

.....

Dr. Shiv Ram Rijal

External Examiner

.....

Prof. Dr. Jib Lal Sapkota

Head

Central Department of English

Date:

Acknowledgements

I am ineffably indebted to Prof. Dr. Dhruba Karki, Central Department of English, T.U. for his scholarly guidance and continuous motivation in the course of writing this thesis. While I was baffled at which particular genre should I pick up to do my M.Phil dissertation, he advised me to explore my cultural roots. I remember his suggesting me I had better investigate Sorathi folklore which is unique to my own original culture. This dissertation would not achieve its present form without the eminence of his supervision. I express my deep sense of gratitude for his invaluable advice in the development of this dissertation.

I take pride in extending my sincere thankfulness to Prof. Dr. Jib Lal Sapkota, the Head of the Department of English, T.U., for the approval of this dissertation. His motivation and supports are incomparable to the aspiring scholars like me in English literature. By the same token, I am genuinely grateful to Dr. Shiv Ram Rijal, my external examiner, for his constructive advice and constant support which is instrumental in honing my research work.

I would like to express my sincere gratitude to all my respected M.Phil. Instructors, Prof. Dr. Abhi Subedi, Prof. Dr. Krishna Chandra Sharma, Prof. Dr. Ammaraj Joshi, Prof. Dr. Beerendra Pandey, Prof. Dr. Anirudra Thapa, Prof. Dr. Jib Lal Sapkota, Dr. Hari Adhikari, and Dr. Shiva Rijal who conducted formal classes while we were doing our M.Phil. Semesters in the Central Department of English, Kirtipur, Kathmandu. I thoroughly enjoyed their insightful and stimulating classes.

My parents, who are residing in the United Kingdom, deserve my special gratitude, for they have always inspired and wished me to complete my

project on time. Having just a little formal education, they value the significance of education and they are excessively proud of my academic achievement.

My sincere thanks also go to my dear wife Sunita Thapa Pun, my sons David and Daniel who are supportive and always helpful in gathering essential materials and providing ideal and conducive atmosphere for studying at home. I express my thankfulness to my only brother, Padam Pun for always expressing keen interest upon my academic endeavor.

Gobinda Prasad Pun

Abstract

This thesis explores Sorathi, one of the popular folklores in Magar ethnic community, from mythological/ archetypal perspective. It provides a comprehensive exploration on how this folklore incorporates narrative songs (ballad), folk dance and folk music to give the expression of folk beliefs and behaviors of folk lives. Sorathi has existed among Magar people in the form of a hearsay/ oral tradition from the pre-historic period. Even though Sorathi is quite popular in other non-Magar communities as well, this tradition is very specific to Magar culture. Besides, this folklore is popularly known by different names apart from common name “Sorathi” in different regions of the country. In this study, Sorathi has been comprehensively examined using the theoretical insights of Carl Gustav Jung and the archetypal motifs in folklore and literature, a theory propagated by an influential American folklorist Stith Thompson. This thesis has explored the archetypal characters, images and situations in Magar Sorathi folklore which conform to the mythical tradition based on the innate knowledge of archetypes. In an attempt to discover and analyze the elements of myths in the narrative structure of Sorathi, it has also drawn few parallels with other oriental as well as western myths. This research work has demonstrated that Magar Sorathi folklore is a creative lore that shares the archetypal motifs which have been instrumental in the transmission of Magar cultural values and their world views originally derived from the collective unconscious.

Keywords: Magar, Sorathi, archetypal motifs, folklore, myth, collective unconscious

Illustrations

Fig.1. A typical Sorathi dance being performed in the courtyard of the <i>Mukhiya</i> of a village	2
Fig.2. Sorathi folklore narrating the story in the form of a dance and appropriate gestures	9
Fig.3. The image of Goddess Saraswoti erected, fruits and delicacies offered and worshipped	28
Fig.4. Madals and other musical instruments are being worshipped before they are played during performances	30
Fig.5. Male performers playing the role of Marunis in Sorathi	31
Fig.6. Young male actors getting draped in female attire to perform Marunis	32
Fig.7. A picture that depicts the river and men boating while fishing	42
Fig.8. A still photo that depicts men fishing with their nets in the downstream	43
Fig.9. Dice gambling in the village during Tihar festival	44
Fig.10. Typical gold and silver jewelry that are used to adorn Maruni during Sorathi dance	45
Fig.11. A picture that portrays the village performers dancing and singing in the circle	64

Table of Contents

Approval Letter	ii
Acknowledgements	iii
Abstract	v
Illustrations	vi
Table of Contents	vii
Chapter I: Introduction to Sorathi Folklore	1
Chapter II: Definition and Types of Archetypal Motifs	15
Chapter III: Archetypal Motifs in Magar Sorathi Folklore	27
Motif of Invocation for Holy Inspiration	27
The Miraculous Birth Archetype and the Motif of Folk Medicine	33
Midwifery Motif	35
Archetype of Prophecy	36
Stepmother Motif	38
Child Abandonment Archetype	39
Maternal Instinct Archetype	40
Water Motif	41
Motif of Gambling	43
Luck and Fate Motif	46
Hunting Motif	48
Incest, a Taboo Motif	51
Procession Motif	52
Giver and Duped King Motif	57
Trickster Archetype	59
Archetype of Dual Mother and Dual Birth	61

Spell- Lifting Motif	63
Chapter IV: Conclusion	65
Works Cited	72

Chapter I

Introduction to Sorathi Folklore

Nepal is a multilingual, multiethnic, multi-religious and multicultural nation. There are 142 castes/ ethnicities according to the National Population and Housing Census 2021 in Nepal. The total population of all castes in Nepal stands 29,164,578, out of which Magars' population count 2,013,498 which is 6.9% of the total population (NPHC, 2021 Report, 31). Magars occupy the third largest position in terms of caste and ethnicity of the country.

Nepal is known as the land of cultural heritage that has evolved over the centuries and it is a land of unity in diversity. Each of the castes/ ethnicities has its own customs, traditions and practices. Magars are culturally rich with their indigenous identity. They have their own mother tongue, customs, tradition, rituals, homages and rites. Basically, Magars are the worshipper of nature (animist) and they believe in shamanism. They have their religious belief based on nature, weather, climates, natural calamities and their own selves. In fact, this indigenous community is characterized by a plenty of traditional folk dances, folksongs, and performance art like Sorathi, Bhumiya, Jyamare, Ghatu, Kaura, Rodi, Jhyaure Paisyar, and Hurra. These songs and dance performances have prevailed from the ages bestowing a unique indigenous identity to the community. However, the cultural values and a typical unique culture of this community have undergone fundamental changes as they have mostly influenced by modernization, globalization and cultural diffusion (acculturation). Hence, Magar community has been facing a massive threat and cultural encroachment by various factors and they have a major challenge to preserve their unique cultural tradition.

Sorathi is one of the popular folklores in Nepali literature. This folklore is basically performed in an informal setting by incorporating narrative songs (ballad), folk dance and folk music which give the expression to folk beliefs and behaviors of folk lives. The Sorathi folklore is a blend of religion, culture, history, tradition which reflects joys and sorrows of folk lives. This folklore has existed amongst folk people in the form of a hearsay tradition from prehistoric period. The Sorathi is the most famous dance of Magar communities. Even though there is no written archive to ascertain when this narrative dance originated, it is apparently a prehistoric dance of the Magars.

Magars perform Sorathi dances especially for a fortnight period beginning from the auspicious Laxmi Puja of Tihar festival till Thuli Ekadashi which generally fall in November. The songs narrate the story of Sorathi queen with the accompaniment of different traditional musical tunes, timing, decoration, donning of traditional Magar costumes and dances based on the traditional and historical narratives.



Fig.1. A typical Sorathi dance being performed in the courtyard of the *Mukhiya* of a village (Source: Youtube, Sorathi Raniko Durbar)

Sorathi is also popular in other communities like Gurungs, Tharus, Darais and Kumals of the region. Furthermore, some Aryans also enjoy taking part in its

performance. Even though Sorathi is specific to Magar culture, this folklore has travelled far beyond the ethnic bounds of its original border to become recognized and performed by non-Magars as well. Obviously, it has been visible that the Sorathi myth and its performance vary from one community to another. Moreover, Sorathi has different strands and dimensions that may vary from one region to another within the Magar community. Besides, this tradition is known by various names like Nachanya, Karang dance, Maruni, Nachari and even Pangdure etc. in different geographical locations of the country. It is apparent that there are dissenting opinions about its origin and diversity within the narrative plots of Sorathi. However, I have attempted to explore the mainstream narrative quite common and known to almost all the Magar communities. I wish to examine just the narrative of this tradition as the primary text on its own right applying Jungian approaches to folklore study. Alongside, I will draw insights from the editors of *Archetypes and Motifs in Folklore and Literature a Handbook*. I delimit my research by taking little attentions on the other dimensions of dancing performances, costumes, musical instrumentals, rhythms, performers and the venues to perform. At this point, I retrace narratives of Sorathi in the following section.

A long time ago, there was a king named Jayasinge in a country. He was a good king. However, he could not have children from his first queen. That is why he married to the second woman by whom he did not have a single child either. With the desire to have an heir, he got married to fourteen women who became his queens in succession as a rule. The king turned forty years of his age and he was still childless. He performed various religious rituals (puja) and organized sacrificial rituals for the Devas (yagya) in the palace. All of these efforts produced no result and he still remained childless. Eventually, the king almost lost his hope to become a father to a

child. The distressed king finally decided to abdicate his throne and cease to rule the nation. However, the trustworthy minister Sujan counseled him to marry the Baidame princess called Heamaiti. The king married Heamaiti and she became the fifteenth queen of the palace.

A daughter was born to queen Heamaiti and the king. Then, Jaishi, a soothsayer was called in the palace to foretell the future of the palace and the nation. The soothsayer was already bribed and conspired by the other queens and he prophesied that the birth of the child was an evil omen for the parents and the palace. He suggested that the new born should be thrown onto the river to avert the impending disaster. The king sent for the goldsmith to build a gold trunk with gold lid covering. The trunk was built as demanded and a procession of the village folks carried the trunk in which they kept the baby and let it afloat in the river. The incident appalled the queen Heamaiti and the king was also in distress. The folklore narrates that coincidentally, Malare and Kumale, two village folks were fishing in the downstream of the river with their fishing nets. They got the golden trunk stuck in their net in which they found a little cute baby girl. Malare took the gold trunk to his home and ignorant Kumale got the child as his share. Since Kumale and his wife did not have a child, they were happy to bring up the baby with intense love and care. They named the girl Sunrupa, meaning golden-faced. The girl has turned out to be the queen Sorathi, the protagonist of the folklore.

Some sixteen years later, the king and the village folks went hunting in a distant forest. After killing a deer, they performed the offering ritual to the deities and the mother earth. , the king was served a good feast prepared of the prey. The king became intensely thirsty and he sent his men in search of water as there was no water stream nearby. The men reached at the courtyard of the cottage that belonged to

Kumale. The beautiful young daughter appeared at the door and she handed over a pitcher full of pure drinking water to them. One of the men rushed to the king and exclaimed that they saw a beautiful young lady in the poor hut of Kumale who is more fitted to become the queen of their palace. The king became excited at once and visited the cottage to see the lady. No sooner he spotted the charming girl, he got completely carried away (infatuated) by her beauty. The king asked the Kumale for his daughter, and the Kumale though not very willing, gave his daughter to the king.

On the day of their marriage, the king was about to put vermilion (*sindhur*) as a mark of matrimony, on the forehead of the virgin. However, she right away declined it telling them that she could not receive *sindhur* from her own father. To the astonishment of all present on the marriage ceremony, the king's wedding came to halt. To discover the reality, the king took Kumale aside. Then, the Kumale explained everything about the child and the trunk and told him how he and his friend Malare had found her. The king realized that the girl was his own daughter and she was brought to the palace as a princess of the country. Obviously, queen Heamaiti was thrilled with her maternal affection to receive her daughter in the palace. Jaishi, the trickster's deception and the treachery to the palace was prosecuted as per the law of the country. He was ex-communicated, and sent on exile across the seven seas.

Since I propose to establish Sorathi songs and dance performances as the original folklore famous in the Magar and some other non- Magar communities, I wish to present some functional definitions of folklore as given by the folkloristic researchers.

M. H. Abrams defines folklore in following terms:

Folklore has been the collective name applied to sayings, verbal compositions, and social rituals that have been handed down solely, or at least primarily, by

word of mouth or example rather than in written form.... Folklore includes legends, superstitions, songs, tales, proverbs, riddles, spells,...customary activities at births, marriages, and deaths: and traditional dances and forms of drama performed on holidays or at communal gatherings. (104 - 105)

Considering Sorathi in this light, I propose that this Magar cultural ritual carries all the attributes of folklore as it is verbal composition in the form of songs and dance which narrates a legend or an ancient tale.

Similarly, Martha C. Sims and Martin Stephens in their text, *Living Folklore* offers a working definition of folklore:

Folklore is informally learnt, unofficial knowledge about the world, ourselves, our communities, our beliefs, our cultures and our traditions, that is expressed creatively through words, music, customs, actions behaviors and materials. It is also the interactive, dynamic process of creating, communicating, and performing as we share that knowledge with other people. (12)

Sorathi comprises the beliefs, cultures and the traditions which get expressions creatively through music songs and actions. Thus, this definition of folklore is well adopted while dealing with Sorathi narrative.

Jane Garry and Hasan El_ Shamy quote Alan Dundes' scholarly definition of folklore as the following:

Folklore includes myths, legends, folktales, jokes, proverbs, riddles, chants, charms, blessings, curses, oaths, insults, retorts, taunts, teases, toasts, tongue twisters and leave- taking formulas. It also includes folk costumes, folk dance, folk drama, folk art, folk belief, folk medicine, folk instrumental music, folk metaphors and names. (8)

Needless to say that Sorathi includes myth, folk costumes, folk dance in the form of a folk drama, and folk instrumental music and so on. Sorathi gives expression of folk beliefs by using folk metaphors and names.

Stith Thompson says that though the word folklore is more than a century old, no exact consensus has ever been reached as to its meaning. The common idea exist in all folklore is that of tradition, something transmitted from one person to another and preserved either by memory, or practice rather than written record.

If we consider Sorathi from Stith Thompson's point of view, then we find that Sorathi folklore exists from the time immemorial and it is transmitted from one generation to another and preserved by its performance in the Magar communities.

According to Jan Harold Brunvand, "Folklore is the traditional, unofficial, non-institutional part of culture. It encompasses the knowledge, understandings, values, attitudes, assumptions, feelings and beliefs transmitted in the traditional forms by word of mouth or customary" (4).

Since Sorathi encompasses the knowledge, values and feelings of the Magar people in general, I assume that it has been a unique Magar tribal folklore in itself, in which we can take pride in.

In 1938, Benjamin Botkin, folklore editor for the WPA Federal Writer's Project, offered the following avant-garde definition: Folklore is a body of traditional belief, custom and expression, passed down largely by word of mouth and circulating primarily outside of commercial and academic means of communication and instruction. Every group bound together by common interest and motives, whether educated or uneducated, rural or urban, possesses a body of traditions which may be called its folklore. Into these traditions enter numerous elements, individual, popular, and even "literary", but all are absorbed and assimilated through repetition and

variation into a pattern which has value and continuity for the group as a whole (10-11). Barre, in *The Dynamics of Folklore*, perceives that to consider folklore only as 'verbal art' is to limit the term to oral art forms whereas folk arts like dance forms, painting or sculpture fall outside of the range of such a term. He further explicates that folk beliefs, customs, chants and charms are verbal and not art. Likewise, we have elements of folklore, which are neither art nor verbal namely, folk games, folk technology and folk medicine. This is one of the approaches that implies paradigm shift from 'verbal' to larger canvas of art forms which are visible and performed. In the 'pre-literate society', the art of orature played a primary role in preserving the traditions but as society evolved to larger population and industrialized civilization, the displacement of people to find a new habitat in an urban setting led to economic, social and cultural crisis. Barre Toelken classifies the elements of folklore into four categories, the first is 'folk literature' which consists of important and popular components such as folk tales which includes myths, legends, fairytales, anecdotes, short stories and also proverbs, riddles, ballads, songs, rhymes, etymologies, folk titles metaphors, chain letters, poetry, etc. The second category is 'folk Practices' which means folk beliefs, customs, superstitions, rites and rituals, folk festivals and also folk games, folk sport, animal sports. The next category is 'folk arts or artistic folklore' which incorporates performing arts like folk dances, folk theatre, folk gestures and non-performing arts like painting, sculpture, embroidery, weaving, carpet making, costumes designing and archery. The last one is the 'folk science and technology'; under the term 'folk science' for which he labels the methods of folk treatment, folk medicines, preparation of dairy products, fertilizers, methods of agriculture and seed technology. Under folk technology, folk architecture, tool making, ornament and making pottery, thus, he derives on the basis of these

characteristics that 'folklore' can be defined "as the sum total of human creativity"(183-235).



Fig.2. Sorathi folklore narrating the story in the form of a dance and appropriate gestures (Source: Youtube, Nachari part-2)

Toelken's classification of folklore is diametric to Dan Ben Amos's idea of folklore as "expression of thought" and "unique phenomenon" that cannot be categorized. Toelken's hypothesis does not affirm to be a groundbreaking because all such units of characteristics existed in association with folklore even earlier. However, it proved to be helpful in clearly distinguishing the patterns that governs folklore. Thus, most of the definitions concentrate on the concept 'lore' rather than 'folk'. The term 'folk' can be referred to a group of people and the term 'lore' can be referred to the various activities of that particular group of people or a community, such as verbal lore, material lore and customary lore. So, it can be said that the various lore of a community is something that creates folklore. And after reading the various definitions of folklore, it could be argued that folklore is something which creates people, it binds people together, and it is there in every being and every community. We may be ignorant of various lore that are within and amongst us, but

we should comprehend that folklore is ‘an expressive body of culture shared by a particular group of people’ in our day to day life. So, the common attributes of the various definitions of the concept of folklore by the folklorists are described in Jan Harold Brunvand’s *American Folklore: An Encyclopedia*. Firstly, the elements are handed down orally or by means of informal demonstration. Secondly, these features are traditional in form and content. Lastly, these elements always persist in different versions or variants (594).

Musing upon these functional and scholarly definitions by different scholars and researchers, I consider Sorathi as a unique and original folklore of the non-literate Magar tribal community. Sorathi is a fusion of legend, superstitions, songs, spellbinding tradition, customary activities at births and marriages. It includes traditional dances and it retains the drama form performed on special festive occasions. This ritualistic practice exists in the community from the ancient time originated by the group; not by any single individual. Thus the author of this folktale is anonymous. This culture was transmitted orally from one generation of the community to the other. Thus, one cannot find the written documentation of this narrative. This preserved tribal lore, arts and crafts express the temper and genius of the distinct Magar community. Sorathi folklore has encompassed the Magar values, belief systems, and their worldviews handed down from the ancient time. It exemplifies that Magars have bound together with common interest and purposes. I contend that Sorathi folklore was created by no one individual and it arose in prehistoric times within the framework of some rituals of the Magar ethnic societies.

It becomes apparent that a very few systematic researches have been conducted on Sorathi folklore. Now I move onto present some reviews and research

carried out on Sorathi which I found to be worth mentioning in the summarized form in the following section of my project.

The eminent culture expert Satya Mohan Joshi in his article 'Lok Naach Gitma Ek Fanko', published in the journal, *Hamro Lok Sanskriti* explains that there are three kinds of folk dances which are the improvised forms of 'chutka' in the mid- part of the Gandaki province. He has portrayed 'chutka' dance as Krishna charitra though it seems similar to Maruni or Sorathi in terms of characters, costumes and the folk music. He has further said that this dance is included under the Sorathi in 'Thado Bhaka' in the central and the western part of Nepal (136-140).

He points out that Sorathi is very similar to 'chutka', a dance of another kind which exemplifies that Sorathi is a prominent folk dance in the region. Sorathi shares the features of 'Chutka' and 'Thado Bhaka' which are popular in Dhaulagiri zone.

In the same way, Kajiman Kandangwa in his text *Nepali Janasahitya* discusses Maruni as it being the Nepali national song and dance with various scales (ragas) whereas Sorathi has got its distinct scale of its own. He observes that Maruni/Sorathi is a tale of pity and compassion which makes us laugh, cry and dance together. Kandangwa offers the recognition of the national songs to Maruni and Sorathi with their specific features. The given status speaks for the fame of Sorathi in the national arena (22-33).

By the same token, Harihar Joshi in *Sorathi* recognizes the narratives of Sorathi across various time period, various characters, their actions or deeds, their costumes, the varied ways of performances primarily among the Magar and Gurung ethnic groups and he hints at the fact that other ethnic communities are also involved in Sorathi performances nowadays (9-45). The observation of Joshi justifies that Sorathi songs and dances have different forms in relation with the time period and

Sorathi is performed differently and it may narrate a slightly improvised stories to fit the concerned communities where they are enacted.

Similarly, Keshar Jung Baral in his book, *Palpa, Tanahu and Syangjaka Magarharuko Sanskriti* analyzes the derivative meaning of Sorathi, its distinct names and reasons why it was called so, the performance procedures and who the different performers involved are. He has identified Sorathi as the oldest social dance based on the religion amongst the Magars. Furthermore, he has explained the fact that Sorathi is popularly known as Nachari especially by the Magars residing in Palpa, Tanahu and Syangja district of the country (86-98). Hence Baral identifies Sorathi culture as the oldest tradition in the region. And he made his readers conscious about the different nomenclature of the same traditional tribal folklore.

In a like manner, Prem Chhota in *Dhaulagirika Kavi ra Kavita* claims that Dhaulagiri zone has been the capital of folksongs and folk culture. The Magars, Gurungs, Puns and Chhantyalys have contributed a great deal in reaping fame nationally through old and new forms of folk dances such as Sorathi, Maruni and Thaali dance. Thus he has acknowledged Sorathi as the famous folk dance (3-7).

Additionally, Mohanraj Sharma and Khagendra Luintel in *Lokvarta Vigyan ra Lok Sahitya* have classified folk plays into popular drama and classical drama on the basis of the similarity and difference, their origins, definitions, forms and structures, and the main characteristic features. And they have identified Sorathi as a popular drama and explored why this performance art is called Sorathi. They have discussed quite extensively on the ethnic groups, places and the time of its enactment, and the participants in the performances (445-457). Hence they have established Sorathi in the distinct genre of popular drama in Nepalese folk literature.

In addition to what has been said, a prominent Magar scholar Min Shreesh in his book *Magar Jatiko Chinari* has classified narrative popular dramas into five kinds of dances among which Maruni dance has been discussed in the first place with due attention. He observes that Maruni dance is called by different names depending on the diverse geographical locations, differences in language and dialects. Yet their very nature and performance procedure has been identical, regardless of the variables, which has preserved the Magar cultural heritage of Nepal in general (121-123).

Similarly, Subi Shah, in “Maruni Pangdure Folk Dance,” explains that Sorathi is a folk dance built on historical events. People say that the term ‘Sorathi’ originated from ‘Sorath’ representing a region in India known as ‘Saurasta’ today. Some say that the story of Brizbhar is the story of Sorathi. It could also be said that there are sixteen tunes and sixteen tricks: because of that it is called Sorathi- the word ‘sorha’ meaning ‘sixteen’. Similarly, there are sixteen performers dancing for that they coined the name Sorathi (47-66). Thus Shah expresses doubts if Sorathi dance tradition is an original dance of the country. However he has failed to ascertain the place of its origin.

Numerous research works on Sorathi revolve around comparative studies of Sorathi as observed in various communities, ethnographic studies, feminist approach in analyzing it, the hermeneutics of Sorathi, and from the performance art perspective. And the researchers mainly focused on the importance of preserving the tradition. However, this research work investigates Sorathi as the folklore founded on the shared symbols and motifs which are universal. They basically concentrated on the origin of the Sorathi, its diverse names it is called by, its diverse forms of narration and varying styles of performances and how they reflected the sentiments and the worldview of the concerned community. I discovered that no one researcher has

examined this unique folklore applying the archetypal theory and motifs as the underlying structure which bring meaning to the narrative of this tribal lore. Thus I set out to explore the recurring primordial images which lead to the emergence of meaning in the folkloric text Sorathi in my present endeavor. In this dissertation, I seek to investigate old Magar culture and practices and their belief system by musing upon the unconsciously performed symbols used in the narrative of Sorathi of Magar indigenous community. What I mean to explore is to identify universal archetypal images and situations or motifs acquired by non-literate Magars innately for which C.G. Jung coined the phrase “collective unconscious” and explain how they work together to create meaning in Sorathi folklore.

Chapter II

Definition and Types of Archetypal Motifs

Mythological, archetypal and psychological criticisms are all closely linked. Critics who examine texts from a mythological/ archetypal standpoint look for symbols or motifs. The concept of the archetype was proposed by a Swiss psychoanalyst Carl Gustav Jung and applied to literary theory in two related fields, archetypal theory and mythological theory. The notion of archetype is linked with Jung's concept of the collective unconscious, in which dwell "archaic or primordial types, that is universal images that have existed since the remotest times" (5). He defines an archetype as a figure that repeats itself in the course of history wherever creative fantasy is fully manifested. Jung argues that we can refer to an unconscious only to the extent that we are able to demonstrate its contents. The contents of the collective unconscious are known as archetypes. The collective unconscious contents are concerned with prototypes that have been as old as human civilization. Primitive tribal lore like Sorathi folklore in Magar community is concerned with archetypes which have been a unique means of expression for the transmission of collective contents originally derived from the unconscious.

A motif is defined as a small narrative unit recurrent in folk literature. Stith Thompson writes, "certain items in narrative keep on being used by story tellers; they are the stuff of which tales are made... there must be something of particular interest to make an item important to be remembered, something which is not quite commonplace" (753). The term "motif" refers to the narrative plot or it can also refer to a smaller narrative unit such as an episode, a sequence of several events, or a single event or action. Therefore a motif is a unit of content found in prose narratives or in verses. In narrative, a motif is a distinctive repeating feature or idea; often it helps

develop other narrative aspects such as theme or mood. A narrative motif can be created through the use of imagery, structural components, language and other elements throughout literature.

Jung proposes that a number of primeval images common to all individuals of a given nation to any human being exist in the collective unconscious of the social group (race). “The concept of the archetype, which is an indispensable correlate of the idea of the collective unconscious, indicates the existence of the definite forms in the psyche which seem to be present always and everywhere. Mythological research calls them ‘motifs’” (42).

Drawing upon the ideas proposed by C.G.Jung’s monumental work *The Archetypes and the Collective Unconscious*, I have attempted to explore the close relationship between the description of social phenomena and structural analysis of Sorathi folklore. In addition, I offer to look into the framework of unconscious mind, the shadow, anima and animus in Sorathi. Archetype has been treated as a cultural and psychological perspective to underlying structure in analyzing the folklore. Archetype per se provides form whereas folklore myths are the concrete manifestation. My research objectifies that folklore is the product of imagination and experience of an entire age and culture. Therefore it portrays a pattern of thinking which represents the collective unconsciousness of the particular culture. Many archetypal patterns however are universal although they may have their particular culture manifestation.

Besides, *Archetypes and Motifs in Folklore and Literature a Handbook*, by the editors Jane Garry and Hasan El-Shamy which is based on the seminal book *Motif-Index of Folk Literature* written by an influential American folklorist Stith Thompson who has drawn a great deal from Jung’s concept of archetype in interpreting myths, has also been the major tool of my research. The handbook contains essays on some

of the most significant motifs and archetypes found in folklore and literature throughout the world.

Thompson famously defines a theme in a later essay stating that "a mother as such is not a motif." Because she is at least perceived as unusual, a nasty mother ends up being one. Life's routine operations are not motifs. Saying that "John dressed and walked to town" does not provide a single motif worth recalling; however, stating that the hero put on his magic carpet, mounted it, and traveled to the land west of the moon and east of the sun encompasses at least four motifs: the carpet, the marvelous land, the magic air journey, and the cap (753).

A mother is such a fundamental aspect of human existence that it could be regarded as an archetype, even though a mother "as such" might not be a motif. What distinguishes an archetype from a motif? A theme is a unit of interest found in a story or other genre, such as a riddle, proverb, joke, or ballad; an archetype, on the other hand, is a very psychologically significant pattern found in a variety of literary genres.

Harry Levin quotes Mircea Eliade, taking into account literary motifs and archetypes, notes that the nineteenth-century novel is the great repository of degraded myths. He further emphasizes this point by stating that "the motif of the youngest son who sets out to seek his worldly fortune would be the focal point of Balzac's work, while the novels of Dickens could be regarded as fairy tales about the babes in the wood encountering wicked witches in protean disguises" (242). According to Grob, it is well known that Dickens intentionally included fairy tale tropes into his works and that he was acutely aware of them as he was writing tales (246). Numerous authors have delved into the vast reservoir of conventional mythology and storytelling. Notable literary classics that incorporate aspects from folklore include Homer's *Odyssey*, as well as the works of Chaucer, Shakespeare, Cervantes, Milton, and

Hardy. Inclusion of ancient elements in these works can help to explain at least part of their remarkable relevance for us. "The things that thrill and amaze us in Hamlet... are not any historical particulars about medieval Elsinore," as Gilbert Murray puts it.

Nonetheless, items pertaining to the antiquated tales and magical practices enthralled and agitated our ancestors 6,000 years ago (236). The classic tale of "Return from the dead to reveal murder motif" occurs when Hamlet's father's ghost appears on the battlements of Elsinore Castle, urging Hamlet to exact revenge for his death (231).

Because he thought that "myths are first and foremost psychic phenomena that reveal the nature of the soul," Jung was interested in ways that the archetype appeared in myth and fairy tales, even though his primary concentration was psychology, and specifically dreams (6). There is no denying that some of the archetypes that Jung describes are recurring characters in mythology, folklore, and literature, even though many academics disagree with his assumptions and conclusions about them, particularly the idea that they have a biological basis in the human mind. Some of the main archetypes that Jung is interested in include the shadow which he says is the primary archetype that comprises the elements of individuals that they consider to be negative. In myths and folktales, the shadow is often manifested as villainous character. Likewise, he has dealt with persona which is an identity one wishes to project to others. Yet other important archetypes he has recognized are the anima and the animus, which signify the unconscious feminine side in males and the masculine tendency in women respectively. In my present dissertation I have proposed to explore all these archetypes in Sorathi.

Jung also recognized the trickster and the hero as archetypes. Rather than seeing archetypes as "stamped upon the physical organism" or inherited in the structure of the brain, Maud Bodkin, one of the first academics to apply Jung's

theories to literature, views them as enduring cultural symbols that are passed down through generations via folklore and literature. She says, "I shall call that within us that, to borrow Gilbert Murray's words, 'leaps in response' to the effective presentation... of an ancient theme" (4). Despite separating the concept of the archetype from depth psychology, critic Northrup Frye did apply Jung's theories of the archetype to literature in a significant way.

We may discover that the same object can have radically different meanings in different cultures by examining the distributions of motifs. For instance, many civilizations' mythologies and folklore contain references to snakes. Although the snake is typically associated with evil in Judeo-Christian tradition, it is revered as a sacred animal in India and Nepal and is mentioned extensively in folklore as well as numerous Buddhist, Jaina, and Hindu legends. In Southern India, particularly on the west coast, many homes have a snake shrine or a snake grove in a garden corner where the snakes are offered offerings, particularly milk (139–140). Dragons are associated with isolated, gloomy places in European legend, and they are frequently portrayed as beasts that require human sacrifice. However, in many Asian societies, dragons are seen as lucky charms and helpful animals.

According to Feldman and Richardson, the fervor for folklore that grew in Europe throughout the eighteenth century has been described as "a predictable preoccupation of romantic scholarship". Folklore was once limited to the curiosities of European "peasant" societies, but it gained a cross-cultural component when ethnology discovered what were thought to be comparable elements among non-Europeans. Anthropologists continue to debate philosophical themes and questions that were first brought up through the study of folklore. As an illustration, what are cultural universals? While the nineteenth-century folklore predicted the presence of

universals, researchers have been more circumspect about them since then. They have explained them by pointing to the mental unity of man. They have pointed out that the folklorists of the nineteenth century made mistakes in their techniques of expressing these similarities, not in their concentration on similarities. A significant portion of their work entailed arbitrarily selecting from sparse ethnological data and assuming affinity where, in many cases, it did not exist. But compared to the early folklorists, anthropologists and folklorists today are more equipped to draw cross-cultural comparisons thanks to more than a century of fieldwork that has since been conducted (443).

Michael Owen Jones asserts that human behavior tendencies seem to be inherited, as no society has been found to exist without traditions or aesthetic forms and experiences in daily life. If this is the case, folk art might be essential to the species' ability to adapt and to each individual member's survival. Jones therefore demonstrates the link between human behavioral tendencies and traditions, which are inherited and so occur at an unconscious level. Studies on the diffusion of myths, according to Dundes, show that while no tale is really universal, none has ever been discovered to be exclusive to a single culture (270). In another place, he draws the conclusion that "in order to identify which specific mythological elements reflect and which refract the culture, mythology must be studied in cultural context" (1048).

It is necessary to address several constraints with relation to the Motif- Index. For instance, it is commonly known that Thomson's theme coverage is insufficient for regions like Oceania, North America, and Central Africa. African stories are different from European stories in one significant way: animal protagonists predominate. This is just one instance of the disparities found in cross-cultural examination. Thompson gives animal stories only 299 numbers. Furthermore, practically all of the animals in

African folktales have the ability to communicate, which is a common trait among them. For African legends, Thompson's list of animal motifs that can talk is therefore essentially useless. Furthermore, Thompson does not do enough to address trickster tales, another common African narrative genre. Thompson focuses on human tricksters rather than animal tricksters in the scant material he provides on trickster figures.

Aiming to include not only folktales but also "ballads, myths, fables, medieval romances, exempla, fabliaux, jest-books, and local legends," Thompson's *Motif-Index* was an ambitious project. Thompson was dealing with a smaller unit of study, the most fundamental thematic aspects of folklore, despite the broader area of coverage. A story may have dozens of motifs, yet the majority of oral tales only use one or a small number of tale types.

Following are the broad subject headings, with Thompson's illustrations, taken from the introduction to the *Motif-Index*, which Jane Garry and Hasan El-Shamy have amplified as well as elaborated:

A. Mythological Motifs [and related beliefs]

Motifs related to creation and the essence of the world, including gods, demigods, and creators; the nature and creation of the universe, especially the earth; the origins of life; and the creation and establishment of the world of animals and plants.

B. Mythical Animals

Not all stories with animal characters belong here, as often the action, rather than the specific character, is important in these kinds of stories. On the other hand, animals that are notable in some way appear here: mythological creatures like dragons, magical animals like truth-telling birds, animals that resemble humans,

animal kingdoms, animal-human marriages, and so forth. Then there are the numerous kind and appreciative animals, as well as other creative animal concepts.

C. Taboo

Here, themes rely on the archaic notion of forbidden. This is a list of all things forbidden, along with the concept's antithesis, the singular compulsion. As such, the majority of the instances are founded on behavior notions that have their roots in antiquated fears of supernatural entities.

D. Magic [and similar supernatural occurrences]

With divisions for all types of magical transformations (from a person to a different person, animal, or object) and disenchantment; magical objects (food, clothing, weapons, conveyances, and instruments); magic powers (strength, knowledge, love induced by magic, immortality, forgetfulness, bewitching) and other supernatural manifestations, this category is the largest and truly represents the stuff of folk and fairy tales.

E. The Dead

These themes pertain to perceptions of the soul's nature as well as beliefs about the afterlife, including resuscitation, ghosts, and reincarnation. The sheer volume of writing about ghosts and other reincarnations demonstrates how pervasive the idea of visits from the dead—both good and bad—has been in societies all throughout the world.

F. Marvels

Here, themes include travel to other worlds; fantastical creatures like fairies, ghosts, and devils; magical locations like seaside castles; and amazing people and occasions. The upper world, lower world, and earthly paradise are the three principal

unearthly kingdoms that heroes in myths, legends, and folktales around the world have visited.

G. Ogres [and Satan]

This category includes terrifying creatures like witches and ogres. It will become clear that there are inherently strong ties between fairies and witches or ghosts, or between ogres and evil spirits. Cross-references serve to emphasize these connections.

H. Tests

Although the motifs in this context were first divided into three categories—recognition, riddles, and tasks and quests—all of them are together referred to as "tests." But in reality, identity is tested by recognition narratives; cunning, by riddles and the like; and prowess, by duties and missions. This area also includes several character and other quality checks.

I. The Wise and the Foolish

This section examines knowledge, cunning, and stupidity. It's clear that they are fundamentally similar in that motivation is always mental. A significant portion of the wisdom narratives are made up of fable content. Jokes books are typically the source of stories of people being both brilliant and stupid.

J. Deceptions

The primary emphasis in the motifs of section B is on the character's mental state. In contrast, the emphasis in this category is mostly on action. A significant amount of fiction is centered around lies. One of the largest sections of this classification is made up of the actions of robbers and miscreants, trickery in seductions and escapes, disguises, and illusions.

K. Reversal of Fortune

This section discusses turn of events, including themes that are frequently connected to stories of rags to riches, including "Victorious youngest daughter." It also discusses the foundation of story types that are variations on the Cinderella tale. Themes such as "Pride brought low," "Modesty rewarded," and "Triumph of the weak" are examples of other misfortunes.

L. Ordaining the Future

This section delves into themes such as firm disregard for the future, as well as unchangeable verdicts, agreements, pledges, and sworn statements.

M. Chance and Fate

It is evident how important luck is to story (and life). This section delves into the personifications of fate and the capriciousness of luck. It tells stories of random encounters, mishaps, and both fortunate and unlucky outcomes.

N. Society

These are some social system-related motifs. Only stories that center on a particular aspect of the social structure—such as king customs, the relationships between social classes and professions, or anything notable in the management of legal or military matters—belong here. Not all stories about kings and princesses. There are numerous cross-references in this section.

O. Rewards and Punishment

Tales that depict the results of various deeds and conduct, such as "Murder punished," "Killing an animal in retaliation," and "Piety rewarded." Additionally, "The nature of rewards" and "Kinds of punishment" are elaborated in this section.

Q. Captives and Fugitive

Tales that depict the results of various deeds and conduct, such as "Murder punished," "Killing an animal in retaliation," and "Piety rewarded." Additionally, "The nature of rewards" and "Kinds of punishment" are elaborated in this section.

R. Unnatural Cruelty

Themes pertaining to many forms of mutilation and murder can be found here, some of which are extremely graphic ("Murder by tearing out heart"). A prevalent subject in many of the stories is that of cruel relatives, such as "Cruel stepmother," "Cruel father," "Cruel mother," "Cruel children and grandchildren." The theme of "Abandoned or murdered children" is equally powerful.

S. Sex

These are themes that explore sexuality; naturally, there are tons of other index sections with similar themes. This is typically the time for courtship, engagement, marriage, parenthood, and a variety of sexual encounters.

U. The Nature of Life

This is an assortment of homiletic-leaning motifs drawn mostly from fairytale literature. The only reason stories are told is to show the essence of life. The topic of these stories is "Thus goes the world."

W. Religion [and religious services]

This section includes illustrations of incidental themes based on religious distinctions or specific objects of worship.

X. Traits of Character

Tales meant to demonstrate virtues like "Man speaks no evil" and "Patience," as well as negative qualities like "Greed," "Stinginess," and "Jealousy."

Y. Humor

This group comprises situations whose sole purpose is comical. There are numerous cross-references to joyful stories listed elsewhere.

Z. Miscellaneous Groups of Motifs [and symbolism]

This list includes topics that do not have an official entry in the Motif-Index. The separation of symbolism is particularly important for the way we are treating archetypes and motifs at this time. This is another region of the Motif- Index that is not developed enough.

I have drawn a great deal of ideas from the editors in illustrating Sorathi and in picking up subtitles in analyzing it. In the meantime, Jungian approaches to folklore study as such are applied to evoke some wonder and delight on reading my interpretation of Sorathi. The research highlights the fact that Sorathi is founded on primordial archetype form; that it has followed psycho-social pattern unconsciously which represents the collective mode of life. In the product of Sorathi as a creative fantasy the primordial images or motifs are made visible, and it is here the concept of archetype finds its specific application. In this endeavor I have drawn analogies and cross-references from a little number of symbols from Greco-Roman myth, English plays, Greek plays, English folklores, and the storehouses of oriental wisdom to give the recognition and identification of trans-cultural similarities and potential universalities. Here I attempt to reveal that Magar folklore is yet another rendition of archetypal story with constellation of different motifs which conjure up the meaning of the Magar belief system and their worldview.

Chapter III

Archetypal Motifs in Magar Sorathi Folklore

Every culture has some kind of story-telling tradition through which people send messages and warning of unconscious mind through universal symbols. This research endeavors to demonstrate how Sorathi narrative represents some aspects of archetypes in order to connect the belief systems and the worldview of Magar community. I will draw some cross-references from the ancient Greek and the Hindu myths to highlight my points and I will bring in some stanza of Sorathi verse narrative to put my analysis in the context. The translation of the Nepali verse narrative into English is my own.

The Sorathi folklore of Magar community is classified and illustrated on the following primordial images or motifs which I wish to explore in my present research;

Motif of Invocation for Holy Inspiration

It has been a long established tradition which has become a prototype of saying prayer to the holy divinities for guidance while beginning a certain endeavor in almost all religious tradition round the world. Greco Roman religious tradition teaches us to appeal to divinity in our personal correspondence to the Gods of the locality from which they were writing. We have an instance that famous poet Homer invoked Muse to inspire him in his attempt to write *The Odyssey*. Before writing came into practice, common folks used to say prayers to the divinities in affiliation with their broader religious tradition that they believed so strongly that they would have close association which contributed in their process of self- identification. They would say prayer for divine intervention in their conscious effort for certain desired accomplishment. Hindus all over the world worship Goddess Saraswati, the goddess of learning, wisdom and fine and performing arts to inspire them in their endeavor.

The Magar Sorathi begins by paying respectful obeisance to the mother goddess Saraswoti.



Fig.3. The image of Goddess Saraswoti erected, fruits and delicacies offered and worshipped (Source: Youtube, Hai Hai Devi Saraswoti)

Sorathi begins with the following lines of devotion to the deities:

In the first place, invoke we the goddess Saraswoti,

Next, we invoke the name of the moon and the sun,

Then, we call to mind the gurus, the mentor,

The serpent god Vasuki of the Underground,

Secondly, the performers evoke the sun and moon gods in Sorathi. Like in Greek mythology, the sun god was originally Helios as revered to Heliocentric for our sun-centered solar system and the moon goddess Selene, the Lunar deity, in Hindu mythology, the importance of the sun god lies in the fact that appropriate exposure to it gives us good health, to study, defend ourselves from diseases and live a happy life. While Chandra is the Hindu god of the moon associated with the night, plants and vegetation. The Magar ethnic community prays to both the sun and the moon at the beginning of auspicious activities like Sorathi performance. Therefore it becomes apparent that the sun and the moon have been the recurring archetype images in different cultural rituals.

Then they pay reverence to the gurus who taught them the rituals of their ethnicity. They call for the inspiration to be capable of continuing their unique tradition. With the same vigor, they next pray to Vasuki, the serpent king in Hindu and Buddhist religion. Vasuki is described as having a gem called Nagamani on his head. He coils around lord Shiva's neck. The three coils of the snake represent the cycle of life in terms of time namely the past, present and the future. In Magar community the serpent king Vasuki is revered and worshipped which is also a general ritual of all Hindus round the world. Primitive Magar people believed that serpents and snakes often stand for fertility or creative life force and the guardian of the underworld. This serpent imagery is the prototype of male generative power in Freud's dream analysis too. Therefore I assume this motif as the archetype manifested in Sorathi folklore.

The upper world the sky and the underworld (Patal) are prayed to next. The sky is revered as the daytime god and nighttime god that are regarded as deities of an upperworld or celestial world as opposed to the earth and the nether world and both of them have the important religious significance. The underworld also known as the netherworld is a supernatural world of the dead in various religion or tradition. By paying respect to the upper world and the netherworld, Magars pay homage to their dead ancestors from whom they believe to receive blessing in their endeavors. In rapid succession, the performers bind four directions which they believe to influence them in their performance as presented in the following stanza:

We spellbind the sky and the underground,

Bind all directions four.

Bind we the east and the west,

Then bind the north and bind the south.

Bind all directions four.

The Sorathi performers then spellbind all four directions namely east, west, north and south being aware of their locations. They invoke to all the guardian gods of all directions. Thereby they believe they will be guided to the right path for success. Then all the folk musical instruments to be played in the performance and the main performers will also be spellbound in the process. As the verse runs:

Shall we bind the madal and the Maruni,
 Shall we bind the peers or the friends,
 We bind the jheliya and the mujura, and the performers.
 We bind the Maruni and the Pursunge,
 Bind we the friends and the company,
 We take a vow, two and three,
 We take the vow solemn.



Fig.4. Madals and other musical instruments are being worshipped before they are played during performances (Source: Youtube, Krishna charitra Sorathi part-2)

A Typical Nepali folk musical instrument, madal is mainly used in rhythm keeping in the most kinds of folk music. Two Madal players play madals at a time hanging the instruments by their waists. Ones who play the madals are called the

Madales. The madales are also worshipped in the meantime. The artists and folks also bind Mujura and Jhyali , the other popular folk musical instruments to add up melody and rhythm in the Sorathi song and dance. Binding all folks, performers and the artists involved in the enactment is a mandatory ritual.

Maruni and Pursunge are the main artists to play protagonists in the Sorathi performance. In Sorathi, traditionally, only the male performers participate in dancing. The young male performers don Magar traditional costumes such as choli (a colourful blouse), phariya (a long Magar skirt), patuki (a bright yellow cloth around her waist), ghalek (a long piece of fabric draped across one shoulder and tied opposite the waist) and gold and silver jewelries and complete Magar outfit like young girls to play Maruni, the disguised persona of queen Sorathi.



Fig.5. Male performers playing the role of Marunis in Sorathi (Source: Youtube, New typical Sorathi)



Fig.6. Young male actors getting draped in female attire to perform Marunis (Source: Magar musical story, a documentary by Himal Pun)

However, in some places it is recorded that two Marunis perform queen Heamaiti and her daughter Sorathi. On the other hand, Pursunge is the male performer who accompanies Maruni during the performance of Sorathi. Pursunge is the lead dancer who stands for King Jaisinghe in the Sorathi narrative. Pursunge wears traditional male Magar dresses that include ghagar or bhoto (shirt or vest like cloth), kachhad (wrap on loin cloth) waist coat and distinctive low turban called pagari and silver coin and beads necklaces. These two characters are also bound as they say the prayers along with deities. The tradition of men representing female roles is the archetype in other countries in the ancient time which is still prevalent in Magar folklore enactment. The personification of all female psychological tendencies to a man in the disguised form of Maruni or Marunis in Sorathi reminds us of Jungian psychology of anima, animus and shadow self of a person. Thus I hereby claim that Sorathi incorporates the masculine and feminine dynamics of the collective unconscious. However, I would like to suggest the fact that in some parts of the province, women have already begun to perform as Marunis themselves.

Paying obeisance to the deities, artists, peers, traditional musical instruments are the recurring motifs in traditional Magar rituals in the beginning of all kinds of performances along with Sorathi.

The Miraculous Birth Archetype and the Motif of Folk Medicine

The Sorathi folklore narrates that the king married fourteen queens and still he did not have a child. When the king got married to Heamaiti and she became the fifteenth queen, he performed Yagya (religious sacrificial worship and rites) and involved in religious services and offerings. He was quite optimistic and anxious at the same time that he would be able to get an heir to rule the country. He consulted Vaidhya for the herbal medicine to beget a child:

The guru Daya Pundit from the east,

Go and fetch the medicine,

The herbs from the highland,

Go and fetch the medicine.

The medicine administered by,

The guru Daya pundit,

Will bring happiness in the palace.

Alongside, he summoned Guru Daya Pundit to fetch the medicinal herbs from the highland. The herbs with medicinal property would help the barren people to transform into potent beings. This kind of unofficial health practices and beliefs are found in all societies. We find that in popular Greek medicine of any period, and in Roman popular medicine by and large there is a concoction of propriety remedies and magical rituals and incantations.

The application of animal, vegetable and mineral to fulfill the necessity of superstition leads us to consider the means of medicine of magic folk remedies that

work wonder on the needy ones. It has been apparent that there is an attempt to embody supernatural forces to achieve an end, more by compulsion than persuasion. We can find examples of folk herbalists administering herbs and plant medicines to cure the ailments. Herbs and the plant medicines are often a crucial element in the traditional folk healings. It is important to take a notice that folk medicine still persists because people believe in the efficacy of them in the present world.

Praying to gods could be considered one form of impregnation from a wish. The fifteenth queen Heamaiti became pregnant. The impotency transformed into fertility through prayers, rituals and the folk medicine served to her. The narrative underlines the efficacy of such primitive practices and beliefs in the ancient society. Such a practice and beliefs tend to exist in human societies round the world. A common example of miraculous conception in the ancient tales is through consuming herbs including the consumption of various fruits, flowers, roots and leaves. The well known miraculous conception is that of the Virgin Mary who gave birth to Christ, son of god. The myth of Christianity relies in the belief of a virgin becoming pregnant nevertheless the belief has bewildered many.

The narratives based on the miraculous conception motif begin with a prophecy that a newborn would become extraordinary being. Many of these conceptions belong to stories about deities, heroes and that marks the birth of culture hero. In Sorathi folklore too, Sorathi has transformed herself into Deuti and she is worshipped as the demigoddess by the Magar folks even at present day. While highlighting the traditional belief systems of the Magar community on miraculous child birth, the narrative has offered another common universal archetypal narrative of this type of pregnancy and childbirth.

Midwifery Motif

Ritual birth practitioners exist in all cultures. Midwifery is the traditional awareness and practices associated with the experiences of pregnancy and childbirth. This practice incorporates the belief systems about healing as well as medical attention. Traditional midwives assist the birth process in exchange of food and clothes. In all cases, midwifery involves prenatal and antenatal care as well as aid with the birth process. Prenatal practices include massage, the use of the steam baths, nutritional advice regarding proper foods and medicinal herbs. In Sorathi narrative, when it was about tenth month of miraculous conception, the queen Heamaiti was undergoing a labour pain. The messenger Katuwale was sent to fetch the country midwife and she attended the royal child bearing.

Upon her arrival, demanded the king,
 Beside the queen, she should sit,
 And see the queen child bearing.
 Go and fetch the oil mustard,
 Herbs and medicine, will the Moon and the Sun give,
 Will her pain be relieved after having herbal pills,
 The pills given by vaidhya Zamate.
 Just after swallowing the pills,
 The queen delivered a baby at ease.
 Having the lamp ignited,
 Demanded the king,
 Either it was a boy or a baby girl.
 Replied the midwife, no boy, a girl was a baby.

After administering the pills given by Vaidhya Zamate, the queen delivered the child without much pain. She held the baby and caressed it. Then she fastened the navel cord on a silange wood with a sacred thread and cut the cord with gold knife. And the midwife declared that the palace has got a cute princess as an heiress. She demanded the king to ignite the sacred lamp and the sacred water from the seven seas was sprinkled on the infant and bathed the baby. Then, she applied pure Annapure mustard oil and massaged the baby. Here oil indicates the efficacy of the cure. The narrative portrays the country midwife dexterous and dutiful woman. Likewise she purified the mother after the delivery by bathing her in the sea water and the burning of incense.

Assistance with birth commonly requires emotional as well as physical support holding, caressing the newborn, cutting the cord and the management of the afterbirth which has sacred significance in many cultures. Midwifery and folk medicine scholarship encompass the superstition and folk beliefs. The folk practice of midwifery in a specific ethnic group has been actually a universal practice and the frequent trope of traditional folk literature. This exemplifies that Sorathi narrative shares the universal motif of midwifery itself.

Archetype of Prophecy

Soothsayers, prophets or the fortune tellers are generally involved in foretelling the future. They are engaged in determining answers to questions through supernatural means. An oracle, especially in the ancient Greek sense is believed to be an answer given by a god to a question asked by a human. Soothsayers, diviners, and oracles play a significant role in early mythology. For example the blind Tiresias prophesies perhaps the most famously in Sophocles' tragedy Oedipus Rex. He has been established as the well known motif "Blind Man as Soothsayer" and has been the most famous oracle for readers of all eras. The first oracle of the tragedy tells Laius

that his newly born son Oedipus will one day kill him. (parricide prophecy) Later in the narrative, Oedipus himself gets a prophecy from the Delphic oracle that he will murder his father and then will marry his own mother (Mother-incest prophecy).

In Hindu mythology, after the wedding, Kamsa drove the newly-weds to their palace in the royal chariot. But before Kamsa could reach his palace, a divine voice was heard saying, “Kamsa, with the marriage of your sister to a Yadava prince, your days on earth are numbered. The eighth son of Devaki and Vasudeva shall end your tyrannical rule in Mathura and kill you.

In Sorathi folklore, Vijaya Jaishi, the soothsayer is consulted by the king to foretell the future of the heir and the palace. The king urges the prophet to tell him exactly as he could see by the holy book, almanac and the soil dust. The soothsayer frowns and prophesies that the baby girl will bring disaster to the palace that she will devour her own parents and the siblings. The following stanza depicts the prophecy:

And prophesied he;

First will the baby swallow grain and water,

Then devour she her own parents.

Next would not she have the grains and water,

Yet devour she her elder and brother younger.

Never would she have the grain and water,

Would she devour her elder and sister younger.

Her birth is a monstrous birth and is an evil omen to the palace. However the story narrates that the barren stepmothers were jealous of the birth of the baby by Heamaiti. And they had already bribed the soothsayer to tell the king that the girl is the evil omen and she should be thrown in the river. The soothsayer counseled the king to set the baby afloat in the river to avert the impending disaster. Jaishi has become the

motif of a “Prophet destined never to be believed.” The prophet has been the double dealer in the narrative. He is portrayed in light of a deceiver, fraud and a traitor to the nation. The narrative of Sorathi is in sharp contrast to Sophocles’ *Antigone*, in which the prophet Tiresias was falsely alleged by the king Creon to have been bribed. I will explain the prophet turns trickster motif in another section of this study.

Soothsayers, diviners, and oracles exist with us even today. Almanacs and newspaper horoscopes can be consulted even nowadays. Thus this ancient tradition of prophesy has been an example of archetypal connotation manifested also in Magar folklore as well.

Stepmother Motif

Stepmother motif is one of the most prominent one in the fairytales. Mostly fairytales villains are cast as stepmothers. They are portrayed in light of being jealous of offspring of a new spouse of their husbands. ‘Stepmothers hate their husband’s children.’ The proverb states as such in most of the cultures. In Sorathi, the stepmothers are so jealous of the birth of the child of Heamaiti that they could not stand it and conspired to get rid of the baby on the pretext that she is a bad omen for the palace. The jealous queens try to kill the virtuous princess in the story. Cinderella fairytale is very popular fairytale which expresses a sentiment of wicked stepmother found in thousand of tales around the world. Similarly, Hansel and Gretel fairytale depicts the story that their stepmother convinced their father to abandon the children in the woods so that the parents themselves could survive during the famine in the country. The vicious stepmother archetype reveals the cruelty of the stepmother, a major subtext in fairytales.

Child Abandonment Archetype

Child abandonment is a varied notion within myth, folktale and literature of the world. There exist many stories narrating the abandonment of children in their infancy and attempted murder by their parents or close relatives. The most famous fairy tale centering on the abandoned children is Grimms Brothers' story Hansel and Gretel. There could be various reasons why the children are abandoned away from their homes. For example, hunger and poverty, and superstitions can lead to abuse the child. In Sorathi, the abandonment of the baby girl is associated with fear in the father's part and jealousy in the part of the stepmothers. The abandonment of the baby is depicted in the following verse:

Prying open the golden trunk,
 The newborn be taken out from home,
 Was laid asleep inside the trunk,
 Covered it with the lid golden,
 Then he bolted the trunk with the padlock, anon.
 Come on folks!
 Shall we let the trunk flow in the river,
 Some of the folks led the procession,
 Some followed them closeby,
 Carrying the gold trunk on their shoulders one at a time,
 Forward they walked in a file,
 Up to the river bank nearby.
 In the midst of the current,
 Of the Seti Gandaki river,
 Drifted the trunk nearby the bank of Jamuna,

As the trunk floated and washed off,

Returned their homes, the country folks.

The child is thrown into the sea keeping her in a golden trunk to avert the impending disaster as prophesied by Jaishi, the soothsayer. Instead of bringing a joy in the palace, the daughter has been the problem and the impediment for her parents. Thus the narrative follows the archetypal image of the abandonment of children as they become impediments for their guardians. Stories with the plot of child abandonment mostly depict that those who survive their hardship of abandonment appear to thrive and get happiness in the end. Such stories portray the heroes often deserted by their parents as infants are found and brought up by surrogates. The baby thrown in the river turned to become the princess Sorathi of the kingdom in the Magar verse folklore narrative. The moment of separation from the mother signifies the new birth; new beginning. The Sorathi folklore narrates the moment of anxiety reproducing the painful feelings of the first separation from the mother.

Maternal Instinct Archetype

Having dealt with mother goddess archetype invoked for inspiration, and the wicked stepmother motifs, it occurs to me that I should not ever forget to examine the maternal affection of queen Heamaiti towards her daughter Sorathi. Heamaiti represents the loving mother image who is heart- broken and overwhelmed by grief in losing her daughter to the river. She stands for the projection of maternal instinct, solicitude and sympathy. Jung noted that, “Even her own personality is of secondary importance; she often remains entirely unconscious of it, for her life is lived in and through others...First she gives birth to the children, and from then on she clings to them, for without them she has no existence whatever” (88). The mothers are completely immersed in care for their children forgetting their own existence. Queen

Heamaiti's grief is the most moving section of the narrative. Her tender love to her daughter and unforgettable memories are expressed in the following lines in verse folklore.

How can I forget my sweet baby?
 Soaked I am all over in tear,
 Soaked my blouse with the leaking breast milk,
 How can I forget my adorable baby?

Queen Heamaiti is the carrier of the archetype of the personal mother in complete psychic participation with her outcast daughter. Heamati is completely drowned in grief and could not control herself that the attendants have to console her. The compassion they show is depicted in the following words:

Chorus: Fate is so written, defeated Karma.

The Karma whirls a life of everyman.

The motif of fate, popularly known as karma in the oriental philosophy has been depicted as a powerful force to drive our lives. This signifies the worldview and the belief system of the primitive Magar Community. The Sorathi ritual takes us back to the deepest level of original mother-child identity or ego self- identity.

Water Motif

We can find a great deal of motifs devoted to water in the world's myth, folktales and literature. Water is the commonest symbol for the unconscious which lies underneath consciousness. I maintain that Sorathi folklore narrates a story devoted to water motif which has great significance in carrying the overall impact. In the world's stories water symbol has been used carrying ambivalent meanings. The water either animates and creates and projected as the protector or it is employed as the symbol of destruction. Thus we have a motif entitled 'Water of Life and Death'.

One water kills while the other restores to life. In numerous stories, the body of water in different manifestations like lake, spring, waterfall, well and the river or the sea is depicted to have power to restore life. While returning home from the wood, Hansel and Gretel took a ride across the huge body of water which symbolized their beginning of new life. A common motif in the journey of the netherworld is the going across of a body of water apparent in Hindu mythology. In Sorathi, the village folks hurled the baby in the golden trunk into the river. They did so at the command of the king to wipe out the influence of alleged monstrous birth. They tried to kill the baby by drowning her in the river water. However the water did not kill her; it protected her and she was rescued by the fishermen.



Fig.7. A picture that depicts the river and men boating while fishing (Source: Youtube, “Aadhipur” a song by Nabin Rana)



Fig.8. A still photo that depicts men fishing with their nets in the downstream
 (Source: Google, [https:// www. Istockphoto.com.> fishing net](https://www.Istockphoto.com.>fishing%20net))

Thus water stands as an archetypal image that has been the source of life and sustenance. In Sorathi folklore, the Ganga water is depicted to have religious significance of purification and healing power. The midwife washed the infant with water from seven seas in order to cleanse the baby. The folklore describes the cultural practice of using water to receive a kind of blessing or cure from water; a cultural practice worldwide.

Motif of Gambling

Playing cards and throwing dice might have originated in divinatory practices. In some myths, gamblers enlist magical support in hopes of winning bets. People have been lured to take their chances on gambling from the time immemorial.



Fig.9. Dice gambling in the village during Tihar festival

(Source: Youtube, Sirai Laune Sirful- Yesai Rajale Bechi Khayo Maruni Nach)

The *Mahabharata* epic narrates a story that Hindus have involved in throwing dice game since that era. The Hindu myth narrates that Lord Shiva's game of dice with Parvati has been immortalized in stone at the 8th century Kailash temple in Ellora. While Parvati may have sanctioned the game; it is Lakshmi, lord Shiva's consort, who is evoked constantly during a Dipawali (Tihar) gambling session. The religious texts stipulate that friendly gambling with nominal stakes must commence only after worshipping goddess Lakshmi.

Jane Garry and Hasan El-Shamy argue that the greatest gamble, of course is when one's life is at stake, the motif "Lives Wagered" and stories with the motif are found in Burma, India, Iceland, China, Hawaii, North America, and Africa (329).

Sorathi song contains a lament by queen Haemaiti about her husband's gambling habit. After getting rid of their only child, the king wavered and that the king in his desperation took on the gambling and lost his queen's valuable at stake. As the verse goes:

The jewelry that graces the head,
Matches the queen perfect,
The king Jayasinge lost the anklet in a bet,

What should I do when there is no hope?

I shall go to my natal home.

I have no hope in this king,

I shall leave for my natal home.

The king Jayasinge sold my bracelets,

I wore in my hands, lost he in a bet,



Fig.10. Typical gold and silver jewelry that are used to adorn Maruni during Sorathi dance (Source: Youtube, “Aadhipur” by Nabin Rana)

I have no hope in the king,

I shall go to my natal home.

The king Jayasinge sold the drapes,

I wore in my body, lost he in a bet,

I shall go to my natal home.

What else should I do,

When there is no hope?

The queen Heamaiti lamented on the loss her husband incurred by losing her expensive jewelry, and drapes in gambling. She lost all her hope and trust of her

husband and decided to leave for her Maiti (natal home). This motif bears a great significance in Magar culture and it still has relevance because people are involved in gambling during Tihar festival and the Sorathi folkdrama is performed during the same festival. The Sorathi gambling episode reminds us of the Mahabharata narrative which tells a story about Pandavas losing in the deceitful act of dice gambling and being insulted by Kauravas had to start for their exile in forest for thirteen years.

Luck and Fate Motif

Luck plays a large part in folk narrative. We find the interpretation of the enigmatic workings of fate has laid the foundation for many of the world's religions as well as one of the most recurrently treated topics in folktales worldwide. Jane Garry and Hasan El-Shamy assume that, "Belief in fate is founded in the universal apprehension that the world is governed by unknown laws" (323). In many tales, the abandoned children do not save themselves but they survive anyway. For example, they are rescued on accidental encounters by human, animal or supernatural helpers. Genies, spirits, angels or deities intervention for the survival of the culture hero is quite a common motif in the most narrative. Heroes are often deserted by their parents as infants and are found and brought up by surrogates.

The attempted elimination of Sorathi as an infant by drowning failed, as the gold trunk remained afloat, while it was flowing away in Jamuna river. Sorathi narrates that Kumale and Malare, the fishermen went to the river with their fishing nets. As they were spreading the nets to trap the fishes, their net trapped glittering object. They thought that it was an enormous gold fish they could catch anyway. When they brought the loaded net to the bank of the river and lifted it, to their astonishment, they found a gold trunk in it. The cunning Malare proposed that he would take the trunk as his share and Kumale would get whatever the trunk contains

inside. Kumale agreed and when they opened the trunk they found a cute baby girl alive in the trunk. It was a chance rescue and the survival of the baby. In the mean time what Malare got symbolizes “The Hidden Treasure” motif recurrent in the folktales.

Kumale takes the baby his home and tucked her in his wife’s lap. At first she raises her doubt that he might have borrowed the baby or he could have robbed her. When Kumale tells her about how they found the baby in the river, she became overjoyed. Kumale couple did not have a child and they were happy to adopt the baby as their own. But she expressed her anxiety on how they would manage to raise her in the lines given below:

Neither my chest yield milk,
 Nor have we milk of buffalo,
 How can I raise the baby?
 Thy chest will yield the milk anon,
 As thou suckle the baby.
 Yak and Kaam Dhenu cow,
 From Himchuli would shower,
 The milk to the baby.
 Hence the girl will survive and grow,
 Having the milk of the cow.

At the beginning, the surrogate mother was worried that she could not feed the baby with her breast. However, miracles take over that she could suckle her breast as milk begins to pour from her nipples. They fed the baby on yak and Kamdhenu cow milk and the baby began to grow in their impoverished hut. The culture hero Sorathi is raised in seclusion by her foster parents. Little is narrated about her girlhood like in

the most of the folk tales. Her growth to youth is a strange omission. The Sorathi narrative then jumps to the time after she reached her age of sixteen. Thus I contend that the motif of fate, chance and the destiny is significant in Sorathi which is of course the recurring theme in folklores worldwide.

Hunting Motif

The act of hunting has been an important part common in art and literature. We find narratives with special emphasis on folk occupations like hunting and fishing in myths and legends. Many stories and songs are concerned with both work and culture.

Hunters appear in mythologies of many different cultures. Hunting animals for food was an essential part of life in most cultures during their early civilization. This led to their early exposure to wild animals and hunting as a way of obtaining food or other resources. However many mythologies reflect and focus on the act of hunting itself. They highlight on the significance of becoming expert in archery, or hunting with a bow and arrow to succeed as a hunter.

Hunting deer, the black buck, was the favorite pastimes of kings in Vedic times. The sages often used deerskin as clothing and as mats to sit and sleep on. In the Hindu myth, king Dashrath accidentally kills Shравan Kumar during a deer hunt. When his old blind parents learn what Dashrath has done, they curse him that he will die from the pain that follows when a parent loses his child. Rudolf Ayana wrote a story *Devil Deer* which is a story on deer hunting ritual among Pueblo people in Mexico.

Hunting as a sport involves the seeking, pursuing and killing of wild animals and birds. An offering of some portion of the prey to the lord of animals after killing and cleansing of it has been a ritual practice in many societies. The Sorathi narrates

that one day the king Jayasinge set out for hunting with his ministers and army men. The king himself is depicted as an expert shooter in the story. They used bow and arrow to hunt the wildlife and the band of hunters also employed the trained hounds for pursuing the prey in the woods. The woods of all four directions have plenty of wild lives like feral chickens, wild fowls, pea cocks and the herd of deer. The exact location of the wildlife was already known to the band. As they surrounded the wood from all directions, a herd of deer darted to the direction of the king and he at once took the aim and released the arrow from his tightened bow. The hunting imagery is expressed in the following stanza:

Whilst the herd of deer encountered,
 The king fired his arrow,
 And demanded he to the chasers,
 Either the prey be killed.
 Accurate be the target,
 The arrow hit the unfortunate deer.
 Look! The trickling of the blood,
 The pool of blood, for sure,
 The deer be shot by the king's arrow.

Then the hunters dragged the recent killed animal in front of the king. They tore apart the deer to take out the heart and the liver from it. They dismembered the legs of the deer. And then they cooked the deer meat after their own fashion. Before distributing for their share they observed the customary ritual of offerings as given below:

Ere distributing the cooked meat,
 Offered they a bit to the sun,
 Then, they made an offering to the mother earth.

Only then the king took his share.

The meat of the prey is offered to the sun god and the mother earth also should be offered and placated as the submission to the divinity so that the divine will replenish the wildlife ever. What follows after the king had his share of cooked meat of the prey is an important episode in the Sorathi narrative.

After having the cooked meat of deer, the king became very thirsty. The parched king sent his army in search of water. As they could not find spring water in the woods, the king himself rushed towards the poor dwellings of the Kumale village in the plain. It so happened, that he approached the cottage of an impoverished Kumale and demanded for the water. On account of low birth, Kumale was not very willing to offer water for the king. However, the king was so insistent that Kumale sent his daughter to offer the king water from the clay jar (ghaila). The king quenched his thirst and had a sigh of relief at once. He was absolutely carried away by the charming beauty of the virgin maiden at a glance. The beauty and the elegance of the maiden is portrayed in the following stanza:

Beamed is the queen Sorathi like the rays of the sun,
 The head of the queen is like the stone apple,
 The eyes of the queen is like the pigeon eyes,
 The lips of the queen art like the peepal leaves,
 The teeth of the queen are like the seeds of pomegranate,
 The queen's waist is as thin as the waist of a wasp,
 The limbs of the queen are like the snow trout,
 The heels of the queen are like the dove eggs.
 The plait of the queen is like Bhujeli leaves,
 Such a beauty matches the revered king.

The performers sing and dance this song in admiration of the beauty of the virgin maiden Sorathi reared in Kumale's cottage. This song is the most famous one while observing Sorathi ritual drama during Tihar season or festival in the Magar community.

Incest, a Taboo Motif

In almost all cultures in the world incest, the sexual relations between close kin are a taboo. The physical relationship between brothers and sisters; mothers and sons; fathers and daughters are considered as incestuous relations prohibited by the society. However we find some religious myths, and legends in which attempted incest is depicted and those involved are punished anyway. Sorathi narrates the story of the king Jayasinge, who falls in love with his own daughter and asks her foster parent for her hand to marry. He wishes to marry her finding her particularly attractive. The king is unknown about the true relationship between himself and the maiden Sorathi. Therefore, this story is yet another rendition of the archetypal stories in which the father is depicted as being less culpable that is to say he deserves less blame for the same. He proposes marriage to his own daughter in complete ignorance about their relationship. In the story, father- daughter incest finds its ways to lessen the father's guilt, while someone other than himself eliminate his culpability. The trickster prophet has to be blamed more than the king's attempted incest.

It has been an age-old tradition to ask for the girl's father for her hand in marriage. The king begs for the hand of Sorathi to her father. He is so obstinate in his demand that he issues a threat that it would be a forced marriage if they denied to give Sorathi's hand willingly. At last, Kumale approves king's plan to marry his daughter. The forced marriage by giving physical and emotional pressures or threats is an example of the abuse of authority of the monarch in the Sorathi narrative. This

reminds us of the tradition of marriage by capture in Magar community which is gradually diminishing nowadays. The episode of marriage proposal is vivid in the following lines:

Listen! Kumale, the landlord,
 One appeal so earnest,
 Roamed we all directions and corners,
 Hither we arrived in your plain,
 Were we begging alms in all directions,
 Hither we arrived in your home.
 Favor me, and accept that here is your alms.
 Take we not the alms,
 We shall take the blooming youth from thy home.
 Accept the alms that I offer,
 The youth that thy demand, shall not we offer.
 Give thy maiden daughter to me,
 Offer me the blooming youth anon,
 If denied, shall thou be chained in all four.

Thus after Kumale approves king's plan to marry his daughter, the king returned home with his escorts to arrange the auspicious day to marry Sorathi. The king involved in all the formality for arranging his marriage is narrated in a great deal next. While in order to avoid marrying her father, how she revealed the fact that she was his own daughter remains suspense at this point.

Procession Motif

Procession is a common motif to symbolize the ceremony being observed in many cultures of the world. Thomas A. Green observes that procession is the act of

moving in an orderly manner or in a ceremonious or formal manner. The procession dates back to prehistoric times and works as an official part of a ceremony during ritualistic activities or celebrations. Green argues that as a form of ritual, the procession can appear for a public display of an established social institution. Furthermore, as a structural part of festival, the procession often allows the opportunity for positive group interaction in the community.

The procession is specified by a display of individuals and institutions which, in the act of moving along in succession, reassert their place within the given structure of a community. In such manner, dominant community ethics are expressed as a formal event in which the order of the procession is specified. The common example of procession includes the processional in wedding. Before the auspicious day of his wedding arrived, the king has made a generous purchase of essential clothing items, jewelries, betel nuts, sindoor, (beaded potay) necklace from the Vijayapur market place for the necessary preparation of the wedding. The king Jayasinge invites the kings of all his neighboring states to involve in his marriage procession. The king of Mandhari of the east, the king Malunge of the north, the king Jumleli of the west and the king Kadhuwa of the south participated in the marriage procession on this auspicious day. Vijaya Jaishi, the soothsayer in the matching attire and the palanquin carriers in fitting garment were among the participants in the wedding procession. The band of musicians, "Panchai Baja" and the Janti (a group of people who go on marriage procession) joined in the procession. Darshane, the musical band were playing the auspicious wedding tune leading the procession. The king Jayasinge robed in royal regal and adorned in the apt dress for the groom would march in the middle. The wedding party marching towards the Kumale's home, the bride's home was a

spectacle that would inspire both the power and awe in the observers. The awesome spectacle of the marriage procession is depicted in the following stanza:

The band of musicians is called upon,
 Robed the king in royal regal,
 The soothsayer in the matched apparel,
 The fitting dress worn by the wedding party,
 Dressed the palanquin carriers in good garment.
 The musical band, darshane, played the music,
 The auspicious tune of marriage played in panchai baja,
 Ahead, walked the musical band,
 The wedding party, janti, joined in the procession.
 In the middle marched the honored king.
 The party marched towards Kumale's home,
 Folks! Look at the marriage of the King Jayasinge, the great.

In Kumale's front yard of the cottage all the preparation for his daughter's marriage was made on time. They had built a chauki (place to make a sacred fire) and the wedding mandap in the center. All the corners and the rest of the place in the courtyard were neatly cleaned and scrubbed strictly following the rituals of the community. They had erected the four bamboo pillars in the corners and a pile of sandalwood to start a sacred fire was made ready.

As the procession halted at the front courtyard of the Kumale's cottage, the bride's parents and her relatives showered the blend of rice grain and yoghurt from the golden plate as a gesture of welcome to the wedding party in the procession. Jaishi pundit the main priest, made himself comfortably seated on a mattress and started to burn the bright flames of sandalwood to begin puja (religious rituals of offering)

saying ritualistic wedding prayers. And as soon as the propitious time arrived, he implored the king to take his seat before the sacred fire. Then the pundit summoned the bride Sorathi to be seated beside the king. The bride said that since all daughters sit at their father's place so she would do herself too. The maiden Sorathi kept accepting all the offers made to her and she did everything what she was told to do as the puja proceeded. The stanza given below portrays the ritualistic performance going on at bride's home: Adorn thyself with the jewelry, dear Queen,

All daughters wear the jewelry, the father gives.

So I will wear it, too.

The clothes thou choose and wear them, dear Queen,

All the daughters wear the clothes, the father gives.

So will I do myself too.

May thy stand up and go round the yagya with the King?

All the daughters walk in the front and at the back of their father,

So I will do myself, too.

But when the auspicious time to put sindoor (vermillion powder to mark the matrimonial status of the woman in Hindu culture) on the maiden's head, Sorathi declines the offer outright. She argues that no daughters are supposed to wear sindoor from their fathers. All the people attending the marriage are shocked at the denial of the bride.

'His majesty, here arrives the auspicious time,

To put the sindoor on the maiden's head.'

No daughters receive sindoor from their fathers,

Neither will I wear the sindoor,

Queen Heamaiti is my mother,

King Jayasinge is my own father,

Hence, not I wear the sindoor.

Then, Sorathi reveals the fact that she is his own daughter. She says that queen Heamaiti is her mother and the king Jayasinge is her father. Silence envelopes the whole atmosphere; all are dumbfound. A little later, the king takes Kumale aside and asks what the truth was. Kumale tells the king how he found the baby in the golden trunk floating in the river and how he rescued her and raised her in his home. The king recalls the tragic event that he was the one who ordered to throw the girl in the river and he is at once convinced that Sorathi is his own daughter.

Then after the king rises up from his seat at the wedding mandapa and removed his crown from his head and decrees, "I had to undergo hardship in my life for the sake of my child. I even took the path of a terrible crime for the same. Now by my fate, I have regained my princess daughter. I hereby offer my crown to my heiress and I abdicate my throne. You, the legitimate princess of the country ascend to the throne and rule the nation." The army men escort Sorathi to the palace and she becomes the successor of the monarchy. Mother Queen Heamaiti is elated to see her daughter becoming the sixteenth queen not as a bride but as a legitimate heiress and she is now sitting in the royal seat.

Upon the recognition of his daughter, the king is all overwhelmed with remorse and repentance. He feels humiliated among the attendants; he is punished by humiliation. This particular spectacle resonates the archetype of fault of humanity called hubris which is the dominant theme of great Greek tragedies. The king's pride is taken as a sin. However this marriage does not fall into the subcategory of the larger theme of deception. I would not take this event as seduction or the deceptive marriage on its own. The king did everything in ignorance or more importantly he

was duped by the treacherous prophet. It results from the manipulation of the king's own wives and the wicked soothsayer. Therefore the king is less culpable that is he does not deserve much to suffer by his fate. The motif of gullible or duped king and the motif of trickster fitted to the prophet will be dealt with in another part to follow in this study.

Giver and Duped King Motif

We can find the portrayal of generous kings in many myths and legends. King Jayasinge is depicted as a giver in the Sorathi narrative. Folks seem to have great expectation from him. His generosity is exemplified by three instances in the narrative. Firstly, when he sent Katuwale to fetch the country midwife, she demanded for the clothings and he would give them.

Would I love to go, had I a scarf on my head,

The king would give thy one himself.

Would I go, had I a blouse to wear,

The king would give thy one himself.

Would I love to go, had I a shawl,

The king would give thy one himself.

Would I love to go, had I a sari to wear,

The king would give thy one himself.

Secondly, Katuwale promises that Vijaya Jaishi the soothsayer will be provided with the proper dress, shoes and the cane once he arrives at the palace.

Would I love to go, had I a pagari (turban) on my head,

The king would give thou a pagari himself.

Would I go, had I a shirt on my body,

The king would give thou a shirt himself.

Would I go, had I a walking cane,
 The king would give thou a cane himself.
 Would I go, had I shoes on my feet,
 The king would give thy shoes himself.

King Jayasinge is not a cruel tyrannical king. Rather he is a gullible one. He is terribly betrayed by his own queens and the soothsayer. He is easily duped by the tricks played by those treacherous agents. He has suffered immensely because he has become subject to manipulation by others. When the soothsayer counseled him to throw the monstrous baby into the river, he was not so ruthless. This is justified by the fact that he asked Betiya goldsmith to build a golden trunk and put the baby inside it and asked his fellows to let it flow gently in the river. The goldsmith started to build a trunk by moulding the gold as he ordered,

And built he the lid from the gold,
 As the task he accomplished, spoke the goldsmith;
 ‘Grace to have a look at the golden trunk, your majesty,
 Grace to have a look at the golden lid, your majesty!’
 Prying open the golden trunk,
 The newborn be taken out from home,
 Was laid asleep inside the trunk,
 Covered it with the lid golden,

The king is not bold either. He takes to gambling as he is wavered after losing his daughter to the river. He sets out to marry his own daughter in complete ignorance of his relationship with the maiden raised by Kumale. Thus the king is less culpable at whatever course of actions he was involved in. His expression of repentance and remorse at recognizing his fault seem to deserve redemption. Thirdly, abdicating his

throne for his heiress also epitomizes his generosity. Thus, we can argue that the King Jayasinge carries the theme of the sacrificial hero. This figure represents the form of unconscious heroism through his redemptive sacrifice. He stands for the ideal principles of his life sensing power both to transform himself and to change his relations with others. He almost falls to disaster; the platform has to descend, yet he upholds dignity.

Trickster Archetype

The trickster appears as the central figure in cross-cultural myths worldwide. His forms may vary from one myth to another. He may appear in the form of a god, an animal, and human all in one who is always duping and is always duped in return. Tricksters are involved in a series of perilous, outrageous and often obscene adventures and conducts marked by trickery. The ambiguous nature of the trickster posits problems of interpretation to the readers. Jung draws parallel of the trickster with the collective shadow, the dark part of a people's psyche. Jung describes the shadow as the wretchedest and most animal-like part of the human psyche and believes that it amounts to guilt and fear that mature individuals repress (474). The collective shadow manifests a specific culture's taboos, guilt and anxieties. The trickster figure is a primal figure in Sorathi narrative.

The figure of the trickster has haunted the mythology of all ages. Tricksters primarily occur in belief tales such as myths. Basically, they are known for his prediction for crafty jokes and malicious pranks; his power for shape-shifter and his dual nature. Sorathi folklore does not have a specific trickster motif in surface, instead who the trickster is should be recognized by what he does. Vijaya Jaishi, the soothsayer is the notorious trickster in the guise of a fortune teller. He is depicted in the light of a dupe, a deceptive character or a mischievous trickster. In the narrative,

he cannot be revered as a prophet; rather he is a corrupt trickster conspired with the jealous queens of the palace. Prophet, the trickster masks as a cheater himself. By prophesying deceptively that the king's baby daughter is a monstrous one who will bring disaster, he is taking part in the dangerous adventure for the future of his own. In most of the myths, what the prophets foresee turns out to be the real in the future and they are venerated for their spiritual power to predict the future. However in Sorathi, we find yet another version of the primordial deceptive fool that a prophet turns a trickster. The prophet, trickster is depicted in light of cruel, cynical and unfeeling, misguided yet a contributor to the narrative. He has been the subject of criticism in the narrative, and he deserves all kinds of torture as a result of his false prophecy. After the treacherous mischief of the soothsayer is revealed towards the end of the folklore, he has to pay for his mischief. The narrative goes like the following:

Vijaya Jaishi, who hatched the marriage plot,
 Between the father and his own daughter,
 Is found a sinful traitor, a wicked trickster,
 Be decreed to be chained in all four,
 And should he be shaven four stripes of hair,
 Ex-communicated he was from the village,
 Made to drink wine in place of the milk,
 And devoured the pork in place of the wild boar.
 Banished he was from the country,
 Compelled to flee away across seven seas.

The harmful traitor deserved a good deal of public mockery and contempt. He was ex-communicated from the country as per the law of the nation. Some versions of Sorathi narrates that he was executed by the king for his treachery. However, I believe that

death sentence was not the law of the Magar kingdom that existed in the history and it was a common practice of shaving the hair of the culprit (char pata mudne) and sent to exile (neto kataune) a culture prevailed in the community. Thus I would rather stick onto this penalty to the trickster.

Archetype of Dual Mother and Dual Birth

Jung affirms that, “In many religions, the idea of second birth is the central mystical experience, it is the key idea in medieval, occult philosophy; it is an infantile fantasy occurring in numberless children large and small, we believe that their parents are not their real parents but merely foster-parents to whom they were handed over” (45). I would like to relate this proposition with how Sorathi recognized the fact that the man with whom she is married to is her own father. And Kumale couples are only her Foster parents. Sorathi is a descent from human and divine parents. Her is both human and divine birth by nature. I have already dealt with the miraculous birth of Sorathi in the previous section. However, I think it is worth mentioning to bring the context here again. Besides her biological parents, she has divine parents, the god-father and the god-mother.

Since exceptional conceptions often precede the birth of extraordinary beings, these conceptions belong to the stories about deities and heroes. From the repertoire of archetypal patterns like, conception from a wish, through a dream, from sunlight, moonlight and falling rain and many more, the birth of Sorathi foregrounds the archetypal pattern underlying the birth of culture and religious hero. Such narratives begin with a prophecy before or during pregnancy, warning that the child, generally of royal lineage, may put his father in danger. At birth, the hero is hurled into waters and miraculously protected by some lowly characters, and eventually becomes a king. Although the birth of the hero customarily concerns a male child, Sorathi provides an

instance of a female culture hero whose birth is prophesied to bring tragedy. In such stories, it is believed that either the king or the queen is barren, god finally grants them a child, who is to become the king or the queen of the country. The sterile couples pray to god or the gods to become fertile and impregnation occurs also by consuming all things from flowers to fish to plants.

The birth of Soarathi from the fifteenth queen after the worship, rituals and prayers and consuming medicine from Vaidhya exemplifies her mysterious birth. The trunk that possessed her floated, not drowned as she is protected by the water spirit. This signifies that she is reborn from water and spirit. She is rescued and adopted by the barren foster parents is another fantastic part of the story. When the foster mother is worried about how she will raise the child as she did not have breast milk, it is a miracle that her breast is plenty of milk that she can suckle milk to the baby. Besides, the yak and the Kaam Dhenu cow from the nearby woods come to offer her their milk. Her ability to recognize her father is justifiable because she is not an ordinary girl. A pure divine flame has burnt in her who knows about what has happened to her and who her real parents are. Sorathi is the goddess of revelation in the unofficial form. Jung argues that the archetype coordinate with the situation is activated, and as a result those explosive and dangerous forces hidden in the archetype come into action, oftentimes with unforeseeable consequences (47). The explosive force hidden in Sorathi which compelled everyone to bring her to the throne was unpredictable. People believe that she becomes the sixteenth queen of the country; therefore she is called Sorathi. Therefore, Sorathi is the reactivation of the dual mother and dual birth archetype. Sorathi folklore narrates that at the end of her life, Sorathi transformed herself into Deuti (Demi- goddess) revered by all Magar community. The mythical

archetype of the conversion of a mortal into immortal being, a corporeal into a spiritual being and a human into a demigoddess is resurfaced in the folklore.

Spell- Lifting Motif

It is mentioned earlier that Sorathi is observed from the Laxmi Puja of Tihar festival till Thuli Ekadashi. And the ritualistic performance begins with invocation of the god and goddesses along with the casting of spell on the musical instruments, singers and the dancers. All the performers and everything involved in the performance should be released to give a ritualistic ending. This rite is known as “Bandhan fukaune” which is translated as spell lifting practice. Sorathi is brought to an end with ritualistic worship and offerings. At the penultimate night of the end of the festival, Magars perform Sorathi dance at the courtyard of the most distinguished person like headman of the village. The next morning, they conclude the Sorathi performance with religious worshipping and offerings (puja). This ritual is known as “Saraswoti Puja”. During the puja, a rooster cock and a hen chicken are sacrificed saying prayers to release the guru, madale, maruni and pursunge from the earlier binding. Besides, a cock and a hen are sacrificed in veneration of the goddess Saraswoti. Before the actual sacrifice takes place, they build a mandapa (sacred place to worship and offerings to deities) and worship the goddess. And at the end they dance round the mandapa clockwise singing the following song which marks the lifting of the spell:

Here we release the madal,

So is released the maruni,

Let go all the restrains,

We released the maruni,

Pursunge is set free,

Released all the friends.
 Released all promises,
 And the vows we took,
 And freed the Goddess Saraswoti.

Having sung this concluding song in accompaniment with the tune and rhythm of the madal, the main performers including maruni, madale, pursunge and gitange, the chorus singers go round the mandapa. After this concluding day performance, Sorathi is not performed for the rest of the days of the same year.



Fig.11. A picture that portrays the village performers dancing and singing in the circle
 (Source: Youtube, New Typical Sorathi)

Here, dancing in the circle is the symbol of higher unity that is believed to break down the original chaos in the world. Here is the application of the universal symbol of circle which holds a sacred significance of the ancient culture. This circular aspect is representative of the cycle of time, specifically the movement of seasons. It also signifies that this sacred culture is symbolic of unity, eternity and perfection. Magars have been observing this sacred ritual from the time immemorial.

Chapter IV

Conclusion

Drawing upon the opinions propagated by Swiss psychoanalyst C.G. Jung and Stith Thompson's Motif-Index, I have explored the ubiquitous symbols and images in Sorathi folklore in my research. This research has been an investigation on old Magar culture as reflected in recurring symbols and motifs unconsciously. Below the surface of the psyche, we discover historical layers of common beliefs and worldview which are alive and continually active in every member of the Magar community. What gives Sorathi an operational value is that the specific pattern it has followed is timeless; it explains the present and the past as well as the future. Sorathi brings to the forefront ancient Magar tradition in its aesthetic form and experiences of daily life, their tendency appear to be inherited predispositions in human beings in general.

Significant point about Sorathi is that while the folklore sounds unique and uninfluenced product in its own right, we can reach to the conclusion that there must be a trans-conscious temperament in every individual which is capable of producing the same or very similar symbols at all times and in all space. This disposition is usually not a conscious possession of the individual for which Jung has called it the collective unconscious. The identity of unconscious individual content in Sorathi with its ethnic parallel get expressed not only its structure but also in its meaning. I strongly profess that Sorathi folklore relies on primordial archetype form, the definite form in the psyche which appear to be present always and everywhere. Mythical researchers call them 'motifs'.

The carrier of the archetype in the first place in Sorathi is the ancient universal prototype that begins with the saying prayer to the god and goddesses for guidance and inspiration. Sorathi is started with invocation to goddess Saraswoti, the sun and

the moon gods, the serpent king Vasuki who protects the underworld and the guru of their ethnic ritual tradition. The spellbinding and paying obeisance to divinities in Sorathi draws parallel to the Hindu and Greek tradition. Similarly, the miraculous birth of the protagonist or the female culture hero in Sorathi: her birth after her parents religious worshipping and offerings to the divinities and consumption of folk herbal medicine, sterility transformed to fertility motif offers another common universal archetype narrative. This depiction evokes the meaning that primitive Magars believed in fertility rites and folk medicine. Sorathi also incorporates the images of dual mother, one the divine parent and the other queen Heamaiti. Likewise another archetype image of dual birth both human and divine birth associated with the miraculous birth of Sorathi. Thus Sorathi is an example of dual descent. When we consider the performance of Sorathi folklore, the men draped in women costumes to play the part of Maruni is the archetype of Jungian psychology that represents the universal patterns and images of the collective unconscious. Within the framework of unconscious mind, the anima is considered as unconscious feminine side of men, which is prevalent in Sorathi dance and its narrative.

In attempting to fit the motifs in Sorathi to discover meaning, I have found another universal motif of midwifery. Midwifery is a traditional ritual birth practitioner's services and the ancient knowledge associated with pregnancy and childbirth. The midwives are involved in easing the childbearing and supporting the mothers emotionally and physically, a practice that exist in all cultures. In sorathi, the country midwife attends the royal childbirth and the story narrates elaborately how she aided in providing comfort to the queen Heamati and performed the customary rites of the childbirth ceremony. This repeating pattern pokes us to find out the collective unconscious at work. Sorathi narrative employs yet another universal

archetype of prophecy. Vijaya Jaishi, a soothsayer has been consulted by King Jayasinge to foretell the future of his heiress in the palace. Being bribed by the stepmothers of the child Sorathi, he told the king that the newborn baby was an evil omen to the palace, and she would bring disaster as she would devour her own parents. In actuality, the newborn was a virtuous girl. His malicious act is punished at the end of the narrative. The motif of deceptive prophet might be a slight deviation from the rest of the fortune tellers in world's myths.

A paradox of the primordial mother image is apparent in Sorathi narrative. In the beginning, mother goddess is invoked to be inspired by the performers. Then comes the stepmothers of the protagonist Sorathi are jealous and cruel. They conspired with the soothsayer to get rid of the child on the pretext that the child's birth heralds disaster in the palace. The story captures the cruelty of the stepmothers which has been the recurring motif in fairy tales and the myths of the world. Besides that Sorathi encompasses the affectionate mother image in queen Heamaiti, the mother of the protagonist Sorathi. She represents the maternal instinct, solicitude and sympathy. She lives in miserable predicament, when she has to lose her child to the river. Her tender love for her daughter and unforgettable memories are so poignant in the narrative. Sorathi thus combines the classic motifs of diverse mother motifs within its framework.

The world's myth and fairytales are galore with the archetype of child abandonment. There might be various reasons why the children are abandoned by their guardians. The baby Sorathi is thrown into the river in order to avert the evil omen that she would bring catastrophe to the nation. However, she somehow survives, is adopted by her impoverished foster parents in seclusion and she turns out to be a beautiful grown up maiden. This episode arises following the conventional

category of child abandonment motif. Sorathi myth has provided us with a ritual in which young is weaned away, making a break. The original parent archetype has been injured and the damage is mended by the healing process of assimilation into the life of the group. This group fulfills the claims of the injured archetype and becomes a kind of second parent to which the young Sorathi is first symbolically sacrificed only to re-emerge into a new life. In Sorathi narrative, sacrifice resembles the approach to initiation. Additionally the archetype of water as a creator or protector in number of world's myth resurfaced in Sorathi. The river protects the baby Sorathi; the baby is not drowned rather it floats the baby assisting in her survival. Water gives her a new life.

I have indicated a few parallels of the motifs employed in the narration of Sorathi with the universal archetype of gambling, luck at stake, deception, hubris and generosity. King Jayasinge has been depicted as a duped gullible king who is easily manipulated by the treacherous soothsayer. In a way he is betrayed by his fate and he becomes the victim of hubris. He tried his luck in gambling and lost his queen's valuables at stake. This part of the narrative captures the gambling which may have originated in divinatory practices. A large part of luck or fate plays in Sorathi narrative. The flushed away baby in the trunk caught by the fisher man, Kumale, adopted by the sterile Kumale couples exemplify the fate of Kumale and the fate of the royal baby to survive in foster family. Needless to say, adoption of the abandoned children and the survival of the children away from home is a ubiquitous archetype in myths and fairytales of the world.

Furthermore, Sorathi encompasses the sport of hunting which has been a recurrent motif in ancient and medieval art and literature. Sorathi portrays a picture of king Jayasinge as a dexterous king at archery. He goes to the woods in the distance

for deer hunting with his army men and hounds. The depiction of pursuing, killing, worshipping, cleansing and the offering ritual follow the world's hunting tradition. This particular hunting culture manifestation signifies the underlying structure of all hunting tradition in the world.

Incest as a taboo is universal. King Jayasinge is carried away by the charm of Sorathi at first glance. He proposed to marry her and Kumale unwillingly had to offer her hand to the king. The attempted incest motif is anyway manifested in Sorathi. After the revelation that Sorathi is the princess, daughter of the king, King Jayasinge is overwhelmed by remorse and abdicated his throne for his daughter. The recurring motif of incest as a taboo in the world's art and literature appears in Sorathi as a concrete example of collective unconscious.

Marriage procession motif, the building of mandapa to perform wedding rituals, saying ritualistic wedding prayers, taking vow while tying the nuptial knots, dancing in the circle evoke the cultural practice and higher unity that breaks down the original unity of chaotic world archetypal, specifically of Hindu tradition. Sorathi observes this ancient tradition in the form of a verse narrative. Although this may seem unique to the Hindu culture it signifies the universal ritualistic activities and festivities as an act of moving in an orderly fashion or in a dignified or proper manner. Sorathi draws the motif of procession and performing rituals from religious practices and it unconsciously follows the universal psycho-social pattern.

In many myths, the opposites remain united in the same figure. For example good fairy is opposite to a wicked fairy, a benevolent goddess is opposite to a malevolent and dangerous one, all full of contradictions as are their moral characters. Sorathi depicts a dual character in the prophet, Vijaya Jaishi. He has fallen from the revered height of prophet to a betrayer and turned himself into a cunning trickster.

Tricksters are involved in a series of dangerous and outrageous adventures in the cross-cultural myths worldwide. The prophet in Sorathi has turned into a spiritually sunken man, depicted from darker side of the man, which signifies the paradoxical behavior and moral ambivalence of common human being. The primal figure, trickster prophet has to pay so dearly for his betrayal to the palace as he is excommunicated and sent to exile across seven seas.

Spell lifting ritual at the end of the Sorathi performance echoes the ancient ritual of exorcising the possession of an individual by outside spirit. However, Sorathi observes this ritual as the part of releasing all gods and goddesses, musical instruments and performers with their guru who were bound in the beginning of the performance. They bind in the beginning themselves and later they release themselves performing ritualistic worship and offering. What they believe is that the binding would provide them power and inspiration to have their performance accomplished. Therefore, this tradition of the Magar community is quite different from the possession by outside spirit resulting in hysterical fits, altered voice and extraordinary behavior.

In like manner, I affirm that Sorathi is a myth of mystery. It draws a constellation of archetypes from the collective unconscious and primordial human psyche. My research has attempted to give a close range view on the universal archetypal patterns that underlie in making up of the Sorathi narrative. I have made my conscious effort to draw ethnic parallel of ancient Magar tradition Sorathi not only in its form but in its meaning to the community as a whole. In the product of creative fantasy by non- educated, rustic Magar, made Sorathi folklore manifest and it is here the notion of archetype finds its specific application. Regardless of its origin in time and space, Sorathi confirms the archetype of wholeness. I contend that Sorathi

folklore conveys the fullness of a formal ritual. I conclude by making a claim that Sorathi uses the symbols and motifs common to all mankind, but it uses them in an entirely individual way very unique to the Magar community and only whosoever studies the Magar community in deeper level can identify the symbols while attempting to interpret it.

Finally, this thesis has attempted to demonstrate how Sorathi carries the Magar culture that places significant value on its myth and folklore by using the symbols or archetypal motifs common to all mankind. It makes the readers realize how it is interconnected with the Magar people and culture they are born in and similar stories from far away communities and cultures.

Works Cited

- Adorno, Theodor, and Trans EFN. "Abrams, MH, and Geoffrey Galt Harpham. A Glossary of Literary Terms, Thompson Wadsworth, 2005. Adler, Hans, and Wulf Koepke, eds. A Companion to the Works of Johann Gottfried Herder. Camden House, 2009.
- Baral Magar, Keshrajung. *Palpa, Tanahu, ra Syangjaka Magarharuko Sanskriti*. Nepal Rajkiya Pragya Pratisthan, 2050.
- Barre, Toelken. *The Dynamics of Folklore*. Utah State University Press, 1996.
- Ben-Amos, Dan. "The seven strands of tradition: Varieties in its meaning in American folklore studies." *Journal of Folklore Research* (1984): 97-131.
- Brunvand, Jan Harold, ed. *American folklore: An encyclopedia*. Vol. 1551. Routledge, 2006.
- Brunvand, Jan Harold. *The study of American folklore: An introduction*. WW Norton, 1968.
- Cerny, Charlene. "Exploring Folk Art: Twenty Years of Thought on Craft, Work, and Aesthetics." (1991): 431-433.
- Chhota, Prem. *Dhaulagirika kavi ra Kavita*. Amrit Prasad Sherchan Publication, 2050.
- Dundes, Alan. "Folk ideas as units of worldview." *The journal of American folklore* 84.331 (1971): 93-103.
- Eliade, Mircea. "Cosmos and history: The myth of the eternal return." *Harper torchbooks* (1959).
- Feldman, Burton, and Robert D. Richardson. "The Rise of Modern Mythology", Indiana University Press, 1972.
- Garry, Jane. *Archetypes and Motifs in Folklore and Literature: A Handbook: A Handbook*. Routledge, 2017.

- Hegar, Rebecca L. "Sibling relationships and separations: Implications for child placement." *Social service review* 62.3 (1988): 446-467.
- Irwin, Matthew. "Barre Toelken, Folklorist of Culture and Performance." *Folklore in Utah: A History and Guide to Resources*: 86-96.
- Jones, Michael Owen. "Food choice, symbolism, and identity: Bread-and-butter issues for folkloristics and nutrition studies (American Folklore Society Presidential Address, October 2005)." *Journal of American folklore* 120.476 (2007): 129-177.
- Joshi, Harihar Raj. *Sorathi*. Nepal Press, 2023.
- Joshi, Satya Mohan. *Hamro Lok Sanskriti*. Ratna Pustak Bhandar, 2014.
- Jung, C. G. "The collected works of CG Jung, Vol. 9, Part 1: Archetypes and the collective unconscious (; G. Adler & RFC Hull, Eds. & Trans.)." 1981.
- Jung, Carl Gustav. *Collected works of CG Jung, Volume 8: Structure & dynamics of the psyche*. Vol. 47. Princeton University Press, 2014.
- Jung, Carl Gustav. *Psychology and religion*. Yale University Press, 1960.
- Kandangwa, Kajiman. *Nepali Janasahitya*. Royal Nepal Academy, 2020.
- Murray, Gilbert. *The classical tradition in poetry*. Harvard University Press, 1927.
- Shah, Subi. *Maruni Pangdure Lok Naach*, Nepali Lok Sanskriti Sangosthi, 2035.
- Sharma, Mohan Raj and Khagendra Luitel. *Lokvarta, Bigyan ra Loksahitya*. Vidhyarthi Pustak Bhandar, 2063.
- Shreesh, Min. *Magar Jatiko Chinari*. Adibasi Janajati Utthan Rastriya Pratisthan and Nepal Magar Sanga, 2067.

Sims, Martha, and Martine Stephens. *Living folklore: An introduction to the study of people and their traditions*. University Press of Colorado, 2011.

Thompson, Stith. *Motif-Index of Folk-Literature, Volume 4: A Classification of Narrative Elements in Folk Tales, Ballads, Myths, Fables, Mediaeval Romances, Exempla, Fabliaux, Jest-Books, and Local Legends*. Vol.4, Indiana University Press, 1955.