Indian Fairy Tales in Slovenia- Sodobnost International, 2017, 2019

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ABSTRACT

In Slovene literary culture, a popular belief has become established – 'IndijaKoromandija', which means a land where everything is in abundance, where life is very good, i.e. an imaginary land of abundance. This is one of the reasons why the motif was often illustrated and themed in Slovene (youth) literature.

Influences of Indian literary culture on Slovene have a respectable tradition, ranging from mentions by JanezSvetokriški (TobiaLionelli), folk songs, especially variants written by MatevžRavnikar, Tomaževodhod v Indijo (Tomaž's departure to India, 1838), but literary fragments have been preserved about cultural memory, from Alexander the Great (6th c. BC), through Roman culture, paganism, Christianity to the present day. The essence of the poem about St. Thomas is the following: Na svetnilepšdežele, ko deželaIndija (There is no more beautiful country in the world than the country of India).

The Indologist Theodor Benfey (1809-81) defended in 1859 the so-called Indian fairy tale theory, also called migration theory which believes that fairy tales traveled along the Indo-European route (Syria, Orient, Sicily, Spain, caravans, crusaders, etc.)

Slovene readers encountered Indian themes already in the magazine Vrtec (1871), then with the Zbirkaindijskihgledališkihiger (Collection of Indian Theater Plays, 1885) , and read fairy tales as early as the 19th century, through the first Indologist, Dr. Karl Glaser, with fairy tales of 1891, Kalidasa: Indijskidramatik (Kalidasa: Indian playwright, 1902). First translation of the Nobel Prize winner for literature (1913), Rabindranath Tagore, followed in 1915, Indijskapravljica (Indian fairy tale, 1927). The Slovenian poet Anton Aškerc (1892) wrote many poems influenced by Indian motifs, Staroindijskebasni, bajke in pravljice – Jataka (Old Indian Fables, Myths and Fairy Tales – Jataka, 1932). The most resounding translation of the folk collection of Indian fables and fairy tales was Panchatantra (1959).

Keywords: *Indian, Fairy Tales, ATU types, Slovenia, Sodobnost International, Collection*

INTRODUCTION

The first collection of Indian fairy tales translation into Slovene is a translation from French [1] of *Zvezdnaogrlica in drugeindijskepravljice* (*Star Necklace and Other Indian Fairy Tales*, 1967),[2] to which the then Indian Ambassador to France, Kavalam Madhava Panikkar, wrote an in-depth accompanying word (*Indijskezgodbe* [*Indian Stories*], 1958). Thirty-one fairy tales are collected in the collections.[3]

MATERIALS AND METHODS

The present collection of twenty-three Indian fairy tales from 2017 fills the structural shortcoming – the shortcoming of Indian (youth) literature in the Slovenian literary system. The selected fairy tales are a translation of an English translation and represent the gigantic and glorious Indian literary culture through selected fairy tales from various regions - Bengali, Gujarati, Himal Pradesh, Hindu, Yamul, Kashmiri, Kannada, Karnati, Marathi,

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[1]*Le collier d'etoiles et autres contes de l'Inde*, 1967.

[2]*Zvezdnaogrlica in drugeindijskepravljice* / [selected by] Baldoon Dhingra [translated from French by Ivan Skušek], 1967. Ljubljana: Mladinskaknjiga.

[3]*Asoka and Courtesan, Bharata, Pure Truth, Dhruva or North Star, How Savitri Defeated Death, King and Two Hermits, Swan Biting Pearls, Potter and Tiger, Madanesa, Mouse Who Became Queen, Blue*

Woodcutter, Blue Woodcutter, The Biggest Fool Among Fools, Narada on Trial, Našiketas, The Eagle and the Dove, The Parrot and the Tree, The Image of a Bleating Lamb, Prahalad, The Cunning Goat, The Throne of King Vikrama, The Hermit and the Elephant, The Fish that Flew Into the Sky, The Happy Tree, A Tiger is a Tiger, The Third Eye of the God Shiva, The Three Sensitive Brothers, The Three Suitors, The Bunny on the Moon, The Star Necklace, The Twisted Shopkeeper.

Oriya, Punjabi, Sindhu, Tamil Pradesh and Utranchal.

The collection of Indian fairy tales confirms Max Luthi's hypothesis[4]:

"A fairy tale is an all-inclusive literary form in the true sense of the word. Not only is it capable of assimilating and sublimating any element, it really reflects all the essential elements of the human being. Even a single fairy tale usually contains a big and a small world, private and public events, relationships between beings from the afterlife and people." (Lüthi 2012: 66)

Bauer, Jana, KlopčičLavrenčič, Katja, Dimitrovski, Bojana (illustration): Indian Fairy Tales. Ljubljana: KUD Sodobnost International, 2017.[5]	Bauer, Jana, KlopčičLavrenčič, Katja, Dimitrovski, Bojana (illustration): Indian Fairy Tales, Audiobook[6], E-book[7]. Ljubljana: KUD Sodobnost International, 2019.[8]

The characteristics of the selected fairy tales, at the same time, confirm one of the fairy tale theories, called the Indian theory (monocultural theory). More than half of the selected fairy tales belong to the so-called international type index of fairy tales[9] marked ATU.[10] Selected Indian fairy tales confirm another, polygenetic theory,[11] stating that fairy tale types/motifs are part of a multicultural world. In the field of fairy tale theory, Zipes develops a new theory of memetics and cultural evolution and argues that only some fairy tales or fairy-tale memes are capable of surviving cultural evolution, namely only those relevant memes that are repetitive (repeatable) and memorable. Zipes defines the fairytale meme as a unit of cultural transmission which can be a simple idea, story, phrase or essential information related to the fairy tale.

Memes (fairy tale types/motifs) are relevant regardless of culture, as they address individualized universal issues. The process of acculturation allows the monocultural fairy-tale type to become multiculturally universal because new elements of the original culture at the same time adapt to new cultures. Irrelevant fairy tales do not adapt, nor do they remain in cultural memory. Based on the Uther Fairy Tale Index, we see that Indian fairy tale types/motifs are also basic and simple, but their cultural interaction is complex, traveling thousands of of Indo-European kilometers, making Indian fairy tales Europeanized, Slovenized while preserving an unchanging fairytale core and culturally changing details. An essential feature of the fairy tale meme, including Indian fairy tales, is relevance, then repetitiveness and memorability of the meme (Zipes, 2012).

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[4]Luthi, Max. 2012. *Evropskapravljica. Forma in narava*. Ljubljana: Založba Sophia.

[5]https://www.sodobnost.com/izdelek/indijske-pravljice/ [Accessed: 20. 12. 2020]

[6]https://www.audibook.si/?download=&_branch_match_id=869486770780395029[Accessed: 20. 12. 2020]

[7]https://d.cobiss.net/repository/si/files/300324864/31363/Indijske-pravljice.png [Accessed 20. 12. 2020]

[8]https://www.sodobnost.com/izdelek/indijske-pravljice/ [Accessed: 20. 12. 2020]

[9]Uther, Hans-Jörg, 2011: The Types of International Folktales, a Classification and Bibliography, Based on the System of Antti Aarne and Stith Thompson. Helsinki SuomalainenTiedeakatemia /Academia ScientiarumFennica. Zipes, Jack. 2006: Why Fairy Tales Stick: The Evolution and relevance of a Genre. New York, London: Routledge.

[10]ATU is an international index or an acronym based on the surnames of three folklorists (Antti Aarne, Stith Thompson, Hans-Jorg Uther), who published an internationally classified index of fairy-tale types (Uther 2004, reprint 2011).

[11]Zipes, J. (2006). *Why Fairy Tales Stick: the evolution and relevance of a genre.* New York: London: Routlege.

Zipes, J. (2012). *The Irrestible fairy tales: the cultural and social history of a genre*. Prineton; Oxord: Princeton University Press.

RESULTS

1. The Drum	– ATU[12] 1655 - – The Profitable Exchange.	–
2. The Magic Ring	– ATU 560 – The Magic Ring	– Vsemogočnaura[13]
3. Human Virtue	–	–
4. The Gifts of the Little People	– ATU 503 – The Gifts of the Little People	–
5. Various Ways of Exorcising Devils	– ATU 1168 – Various Ways of Exorcising Devils	–
6. Long-bearded Judge	–	–
7. Other Places, Different Habits	– ATU 155 – The Ungrateful Snake Returned to Captivity	– Ardynapod no loštro, Grdinapodkamnom, – GrdinanaBarmanu, – Kačavrnjena v ujetništvo, – Kako je prišelkmetič do meda; Lisicarešiteljica, – Mož an vuk; – Mož, zajec, lisica in medved; – Nehvaležnost je plačilosveta, Neumnimedved, – O kači, – O možu in kači, – Plačilosveta, – Srečnidrvar, – Stara dobrota in lanskisneg (F. Levstik), – Starahvaležnost je umrla (J. Brinar), – Zajecsodnik (M. Koman),
8. The Shepherd Substituting for the Clergyman Answers the King's Questions	– ATU 922 – The Shepherd Substituting for the Clergyman Answers the King's Questions	– Cesar in mašnik
9. The Smith and the Devil	– ATU 330 – The Smith and the Devil (previously The Smith Outwits the Devil; Bonhomme Misere.)	– Kovač – Pravljicao potepuhu (ATU 592) – Vojak (kristijanizacija) – Zvitikovač
10. How the Boy Sold Common Sense	–	–
11. How the Cat Became a Queen	–	–
12. The Grateful Animals	– ATU 554 – The Grateful Animals	– Koža od uši, – Vsemogočnaura
13. How the Weaver Went to Heaven	–	–
14. Who can Make the Tiger Come Alive Again	–	–

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[12] I am deeply indebted to dr. Monika KropejTelban for advice in establishing the ATU numbers. http://isn2.zrc-sazu.si/sl/sodelavci/monika-kropej-sl#v.

[13]KropejTelban , Monika. 2015. Tipniindeksslovenskihljudskihpravljic. Živalskepravljice in basni. Ljubljana: Založba ZRC 2015.

Kropej, Monika. 1995. Pravljica in stvarnost. Odsevstvarnosti v slovenskihljudskihpravljicah in povedkahobprimerihizŠtrekljevezapuščine. Ljubljana: ZRC SAZU.

15. The Horse and the Female Buffalo	–	–
16. He Who Says, "That's a Lie" Must Pay a Fine	– ATU 1920F – He Who Says, "That's a Lie" Must Pay a Fine	– ATU 1920F Od grofa in od trehbratov
17. The Monkey and the Crocodile	–	–
18. The Eighth Key	– ATU 516 – Faithful John	– Od Janeza, – Zvestispremljevalec
19. Craftsman Madan	–	–
20. Dexterous Son	–	–
21. In the Kingdom of Fools	–	–
22. The Revenge of the Crow	– *ATU *56** – The Fox Threatens to Cut Down the Tree and Gets Young Birds (previously The Fox Threatens to Push Down the Tree) – 56B The Fox (Jackal) as Schoolmaster (previously The Fox Persuades the Magpies into Bringing their Young into his House). – 56D Fox Asks Bird What She Does When Wind Blows – 56A* Fox Plays Dead and Catches Bird.	–
23. The Clever Farmgirl	– ATU 875 – The Clever Farmgirl	– Od moškre, – Premetenodekle

CONCLUSION

In the present collection of Indian fairy tales it is possible to find the characteristics of European fairy tales (Max Luthi) and vice versa.

- All selected Indian fairy tales contain features of European folk tales or European fairy tales got these features from Indian ones, e.g.*one-dimensionality* - they take place on the level of imagination, where people and animals talk on the level of the same dimension, without wonder.

In a fairy tale, a hero who encounters talking animals, winds or stars shows neither astonishment nor fear. And not because he would know talking animals and stars; by no means do they belong to a familiar environment, there is nothing to suggest that he has heard of the existence of talking animals. However, he is not surprised or afraid: nothing seems unusual to him. It seems to him that everything falls into the same dimension (Luthi 2012: 4).

- All Indian fairy tales flatly – linearly represent literary figures, time, space, events, without depth, thinking, doubts. Persons are presented in a single line without realism, without an inner world. The condensed way in which a fairy tale achieves its linearity or flatness results in a lack of realism. From the very beginning, the fairy tale does not strive to create a subtle copy of a concrete world with its dimensions. A fairy tale changes the world, enchants its elements, gives them a different form and creates a world that is unique.

- Abstract style means that a fairy tale with its style translates experiences into an imaginary world, by giving it another form and creating a fairytale world without realism and in literary style.

– Miraculous objects or accessories (magic ring, magic bowl, miracle fountain ...) that are not a feature of the real world and do not have their own existence, except in a fairy tale. These can be talking animals, e.g.*Crow's revenge*, *TheHorse and the Female Buffalo*, *Why the Fish Laughed*, etc.;

– Single- or multi-strand story;

– Metallization (golden hair, golden rod, seven golden jugs, golden sea ..., silver and bronze coins ...) and mineralization (pearls, diamonds, jewels, stone, dust ...) of objects and living beings (28).

– Persons in Indian fairy tales, even if they have an indirect place, are at the same time

without geographical, material and personal environment, although they can be determined by direct verbal signals (brahman, maharaja, rupee ...), which is why they are literary universals;

– Repetition (consistency of style with repetition);

– Constant metrical and rhyming theorems;

– Permanent decorative adjectives (beautiful princess, young prince, big house ...),

– Constants or forms (e.g. numbers 1, 2, 3, 7, 12 – one coin, two tigers, three tasks, seven keys, twelve chapatis)

– Introductory and concluding forms in the fairy tale - ("One evening ..., Once upon a time ..., In the kingdom ...; They have lived in peace and style ever since ...; He soon became the richest and most famous ruler ...; They were all infinitely happy together");

– Rounded numbers (ten, one hundred, thousand);

– Sequence – duality (two horses, two coats, two queens ...), trinity (three days, three tasks, three sons ...),

• Isolation and universal connection – literary characters (beings, gods, talking animals are not individual, but universal characters, bearers of archetypal qualities, which otherwise act individually but express universal qualities (hero victim, hero seeker; adversary, helper, sender, value, false hero). Indian fairy tales do not express the individual characteristics of the characters, but rather the individualized universality. Thus, the Indian fairy tale *The Magic Ring* (ATU 560) is similar to the Slovenian *Vsemogočnaura*(*Almighty Clock*), while *The Shepherd Substituting for the Clergyman Answers the King's Questions* (ATU 992) is similar to Slovenian *Cesar in mašnik* (*The Emperor and thePriest*), the Indian *Faithful John* (ATU 516) is similar to Slovene *Od Janeza* (*About Janez*), *Zvestispremljevalec* (*Faithful Companion*), and the Indian *The Clever Farmgirl* (ATU 875) is similar to Slovenian *Od moškre*(*About a Lady Servant*), *Premetenodekle*(*Clever Girl*).

• Sublimation and all-inclusiveness – the style of Indian fairy tales, as well as the style of European fairy tales, is also abstract, so individual characters get universal qualities
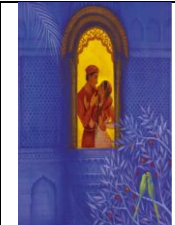
applicable to all cultures. Let's look at e.g. the Indian fairy tale *The Ungrateful Snake Returned to Captivity* (ATU 155), for which variants in Slovene literary culture are found in folk (*Ardyna pod no loštro, Grdina pod kamnom,GrdinanaBarmanu, Kačavrnjena v ujetništvo [Snake Returned to Captivity], Kako je prišelkmetič do meda [How a Farm Boy got the Honey]; Lisicarešiteljica [Fox Saviour], Mož an vuk [Man and Wolf]; Mož, zajec, lisica in medved [Man, Rabbit, Fox and Bear];Nehvaležnost je plačilosveta [Ingratitude is the Payback of the World], Neumnimedved [Stupid Bear], O kači [About a Snake], O možu in kači [About a Man and a Snake], Plačilosveta [The Payback of the World],Srečnidrvar [Happy Lumberjack])* and literary fairy tales (*Staradobrota in lanskisneg [Old Kindness and Last Year's Snow]* (F. Levstik), *Starahvaležnost je umrla* [*Old Gratitude Died*] (J. Brinar), *Zajecsodnik* [*Rabbit Judge*] (M. Koman), etc. There are many similarities between the Indian fairy tale *The Smith and the Devil* (ATU 330) and the Slovene *Kovač* (*Blacksmith*), *Pravljica o potepuhu* (*Fairy tale about a Tramp*), *Vojak* (*Soldier*), *Zvitkovač* (*Clever Blacksmith*). Also archetypal is the Indian fairy tale The Grateful Animals (ATU 554) and the Slovene *Kožioduši, Vsemogočnaura (Almighty Clock)*.

In addition to everyday motifs in Indian and European fairy tales, including Slovenian ones, there are fairy tale motifs, meetings and conversations with animals, objects (a talking golden statue), and creatures (god). The fairy tale assimilates motifs from experiential and imaginary life into a literary genre – a folk tale expressed in the language of symbols. An essential feature of Indian fairy tales are the so-called animal tales, where personified animals often appear which are the bearers of traits, teachings, values. Everyman or ordinary people (barber, farmer, carpenter, weaver, fishmonger, poor woman, etc.) sublimated their attitude towards society (god, goddess, maharaja, heaven, death, widow, etc.) in the so-called animal fairy tales, which as a literary genre represent a space of freedom. Many fairy tales are explanatory or etiological, which is universal to fairy tales because all people have tried to explain phenomena with stories, e.g. the origin of the world, death, drought and initiation turning points: birth (*Drum, How the Cat Became a Queen, Dexterous Son*), marriage

(*Other Places, Different Habits; How Raja's Son Conquered Princess Labam, How the Cat Became a Queen*) and death (*Magic Ring, Eighth Key, Why the Fish Laughed*). Indian fairy tales, like all folk tales, are based on opposites – binary sequences, and are like a chessboard on which there are only black and white fields: god – goddess, rich – poor, sick – healthy, good – bad, ugly – beautiful, hungry – full , young – old, smart – stupid, married – unmarried, happy – unhappy, war – peace, life – death, etc.

Slovenian and Indian fairy tales are both similar (one-dimensional) and different at the same time, so it makes sense to explain specific cultural elements (e.g. bazaar, goddess of learning, brahman, chapati, fakir, guru, harem,

ARTWORK

| Figure1. Bauer, Jana, Klopčič Lavrenčič, Katja, Dimitrovski, Bojana (illustration): Indian Fairy Tales, Audiobook, E-book. Ljubljana: KUD Sodobnost International, 2017.[14] | Figure2. Bauer, Jana, Klopčič Lavrenčič, Katja, Dimitrovski, Bojana (illustration): Indian Fairy Tales, Audiobook, E-book. Ljubljana: KUD Sodobnost International, 2017.[15] | Figure3. Figure 2 Bauer, Jana, KlopčičLavrenčič, Katja, Dimitrovski, Bojana (illustration): Indian Fairy Tales, Audiobook, E-book. Ljubljana: KUD Sodobnost International, 2017c[16] |

Just as it is impossible to present the Indian Ocean in a drop of water, so it is impossible to present the literary tradition of India in just one collection, but this collection of fairy tales reflects the great and glorious Indian culture, the ancient homeland of Slovene, belonging to the large family of Indo-European languages and cultures, which is reflected in similar and at the

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[14]https://www.sodobnost.com/wp-content/uploads/ 2017/02/indijska2.png[Accessed 20. 12. 2020]

[15]https://www.sodobnost.com/wp-content/uploads/ 2017/02/ma%C4%8Dka.png [Accessed: 20. 12. 2020]

[16]https://www.sodobnost.com/wp-content/uploads/ 2017/02/ma%C4%8Dka.png [Accessed: 20. 12. 2020]

Hindu heaven, maharaja, mosque, muslin, next life cycle, ritual fire, rosewood, names [Bidatha, Chamba, Chovdhuri, Ganges, Hiraman, Kashmir, Lakshmi, Madan, Parvati, Sindt (Sindh king), Shiva, Tahkur], raja, rupee, thakur, turban, Vedas, vizier, sacred Bengali quinces, etc. Also important are ideas that are philosophical concepts, e.g. the motif of arranged marriages (How the cat became queen), polygamy (*How the Cat Became a Queen*), the prohibition of killing living beings (*Liar in a Corner*), the goddess of wealth and happiness Lakshmi and the goddess of learning Saraswati (*How a Brahman Ate a God*), divine mercy (*Eighth Key*), destiny (*How a Brahman Ate a God*), social stratification (queen, servant, ruler), etc.

same time different fairy-tale types, variants, fairy-tale motifs, and fairy-tale blind motifs, when in the Slovenian name of the pikapolonica (ladybug) we can find a possible associative connection and/or distance with the Indo-European ancestral homeland and a respectful tradition of intercultural literary contacts.[17]

TABLES WITH CAPTIONS

ABBREVIATION

ATU is an international index or an acronym based on the surnames of three folklorists (Antti Aarne, Stith Thompson, Hans-Jorg Uther), who published an internationally classified index of fairy-tale types (Uther 2004, reprint 2011).

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[2]   Bauer, Jana, KlopčičLavrenčič, Katja, Dimitrovski, Bojana (illustration): Indian Fairy Tales. Ljubljana: KUD Sodobnost International, 2017.

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[17]Šivic-Dular, Alenka. "Na sledi (arhaičnih) predstav in uver." Traditiones (Ljubljana), issue 26 (1997), pp. 63-76.

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[11] Šmitek, Zmago, MitološkoizročiloSlovencev. Ljubljana: Študentskazaložba, 2004, p. 248.

[12] Šrimpf, Franc. "Indijski motivi in vpliviindijskefilozofskemisli v pesmih Antona Aškerca." Jezik in slovstvo, volume 24, issue 3/4 (1978), pp. 115-121.

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