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The Way of Fairy Tale – From India to Europe

Jacobs' Princess Labam vs. Erben's Goldilocks

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Eva Křížová

ABSTRACT

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Supervisor: PhDr. Magdaléna Potočňáková, PhD.

The subject of this undergraduate thesis is to capture and support the fact that fairy tales independently differ from each other by the influence of cultural nuance. It focuses on the works of Vladimir Propp, Aarne Antti, and Stith Thompson and their approaches to the field of fairy tales and folktales together with famous and influential figures of all time. This thesis intercepts the progressive development and spread of folktales from India to Europe with the example of Erben's Goldilocks and Jacobs' Princess Labam sharing similarities in their storylines and elements.

Key words: Joseph Jacobs, Karel Jaromír Erben, India, fairy tale, folklore, folktale, story, collection, motifs, themes, Goldilocks, Princess Labam

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INRODUCTION

We encounter fairy tales from an early age, first as children and then in adulthood, when it is up to us to pass them on or read them to our children. Fairy tales not only shape our personality and nurture our creativity, but they prove that one story can take many forms depending on where the story has gone through the folkloric tradition and how it has subsequently been adjusted. Every culture and region have its specific fairy tales with unique elements and stories. Fairy tales are told and interpreted by different people according to their cultural context and values and therefore may differ in the way they are told and the emphasis on certain elements. This work mainly focuses on Indian culture.

The colonization of India influenced the spread of fairy tales primarily through European colonizers and their encounters with the local culture. During the colonial period, especially in the 18th and 19th centuries, British, French, Portuguese, and other European settlers arrived on the Eastern continent. These colonizers encountered the rich and diverse Indian folklore and fairy tales traditionally told in the region. They also brought with them the European fairy tale tradition that was common in their home countries. Through these interactions and cultural exchanges between European colonizers and Indians, both traditions merged, giving rise to new fairy tales and narratives. European writers and linguists began collecting, translating, and publishing Indian fairy tales in their respective countries, which brought foreign tales to the European market and made them popular among readers. One of those who deserved this work belongs to the fairy tale collector Joseph Jacobs, whose work was influenced by personalities such as Hans Christian Andersen and the Brothers Grimm.

My work aims to confirm the fact that stories change depending on the culture and customs of a given country, as in the case of the fairy tale Goldilocks and Princess Labam, whose storyline, elements, and motifs are very similar. This theory is supported by the extensive work of Vladimir Propp, Stith Thompson, Antti Aarne, and Aishwarya Javalgekar's critical theory about Indian fairy tales.

The first chapter deals with the history of fairy tales, their definition, and at the same time prominent personalities who made a significant contribution to the field of children's literature. The second chapter focuses on folklore, its collectors, and the approaches of the authors, which gave rise to significant morphological works, which deal with the motifs and themes of folk tales. The third chapter contains Indian folklore along with its important

collectors, and the fourth chapter is focused on Indian fairy tales, their history, and important collections. The fifth chapter examines the life of Joseph Jacobs and his collection from which the discussed fairy tale coincides with the fairy tale of Karel Jaromír Erben. The last sixth chapter analyses and compares the mentioned fairy tales.

FAIRY TALES

"Fairy tales are more than true: not because they tell us that dragons exist, but because they tell us that dragons can be beaten." ― Neil Gaiman

"For most of human history, 'literature,' both fiction and poetry, has been narrated, not written — heard, not read. So, fairy tales, folk tales, stories from the oral tradition, are all of them the most vital connection we have with the imaginations of the ordinary men and women whose labour created our world." ― Angela Carter

The origin of the term comes from the French translation of the Madame d'Aulnois collection from 1698 called *Conte de feés,* which means the story of fairies. They are fantastic stories set in a usually magical realm, created from spoken word passed from generation to generation, and they hide not only the pure treasure of pure poetry but also serious thoughts and deeper meaning. Many of them are remains of mythology, and others were created out of ancient wisdom for advice and amusement. Their essence is a world full of wonders and supernatural beings, such as fairies, witches, giants, and talking animals, good or evil, governed by different laws than the real world, often takes place in enchanted locations such as castles, forests, and mythical worlds. Fairy tales sometimes contain moral lessons, but often deal with broader themes such as transformation, love, courage, and the search for identity (Harper, n.d.).

The oldest registered written collection of early tales are Indian Jatakas, which are stories about the lives of the Buddha from different authors. A revealing insight into the real conditions of that period is provided by the metaphors and symbols used in these stories dated back to 400 B.C. It would make it possible to present a balanced picture of this period by corroborating such literary input with archaeological evidence. For historians, it is a problem to determine how the Jataka stories have come about. The stories expose a range of information, which runs counter to conventional wisdom and gives an age scenario that is at variance with commonly held beliefs (Kumar, 1997).

Fairy tales follow specific narrative patterns, often with more complex storylines, character developments and imaginative twists. The original version of the story was not always followed, and it caused the creation of many variants of one fairy tale, that have been altered and adapted based on the individual taste and spirit of the nation so the stories could be as close as possible to them. Therefore, it is now very disputable and problematic to determine from which nation and origin certain fairy tale is. Among other known ancient

collections of India belongs animal fables *Panchatantra* also called *Five Treatises* from Sanskrit, containing moral advice and focus on human actions. Its origin is dated back to the years between 300 and 200 B.C. and is translated into all European languages (Douglas, 2023).

Although there are ancient written records of fairy-tale material, such as an Egyptian papyrus from the 13th century BC containing the tale of Two Brothers or records of fairy tales from antiquity or the Middle Ages, the turn of the 18th and 19th centuries marked a milestone in the approach to oral folk literature and with it the emerging romanticism. Folk culture became a document of national tradition in which ideological and aesthetic beliefs were sought, and a generation of romantics was proud to support it (Šmahelová, 1989).

Among people who played a prominent part in children's literature is French writer and storyteller Charles Perrault (1628-1703) best known for his collection of fairy stories called *Contes de ma Mère l'Oye* (1697) which in translation means *The Tales of Mother Goose*. He is credited as one of the pioneers of the fairy tale genre and has contributed immensely to its popularity. Perrault did not create his tales from scratch but adapted and modified existing folk tales and oral traditions turning them accessible to a wider audience (Britannica, Charles Perrault, n.d.).

Another famous Danish father of fairy tales from the same century is Hans Christian Andersen (1805-1875), who is the author of not just tales but also plays, poems and travel books about Sweden or Spain. Andersen's works were unique in their melancholic tone, exploring themes of social class and personal identity. Most of his stories were original creations that drew inspiration from his experiences and imagination and eventually led to publishing several collections, among the famous ones *belongs Fairy Tales Told for Children* (1835), which made his reputation as a master storyteller (Britannica, Hans Christian Andersen, n.d.).

Andrew Lang (1844-1912) from Scotland became a notable figure in the history of fairy tale collectors and writers in the late nineteenth and early twentieth centuries and published a total of twelve volumes of fairy tales, each with a differently coloured cover, hence the name *The Coloured Fairy Books* between the years 1889 and 1910. These books brought together stories from Europe, Asia, Africa, and the Americas. He aimed to provide a diverse and comprehensive collection to entertain and educate young readers and overall, his approach differed from other collectors of his time by focusing on presenting existing

tales in an engaging accessible format rather than focusing on scholarly analysis or creating original stories (Britannica, Andrew Lang, n.d.).

The next author who followed in time is Italian writer and journalist Italo Calvino (1923-1985), famous for his imaginative storytelling and literary experimentation. While Calvino is not primarily associated with fairy tales, he did make notable contributions to the genre with his collection titled *Italian Folktales*, published in 1956, where he retold traditional folk tales from different regions of Italy, capturing the diversity and richness of local oral tradition. Calvino added his stylistic touches and combined them with magical realism (Britannica, Italo Calvino, n.d.).

British writer and novelist Angela Carter (1940-1992), with her unique and transformative approach to fairy tales, is another prominent figure associated with feminist fairy tales due to her reinterpretation and subversion of traditional tales, exploring themes of gender and power dynamics. Carter's works have had a significant impact on modern retelling and deconstruction. One of her most notable works is her collection of short stories titled *The Bloody Chamber* (1979) in which she reimagines classic fairy tales, infusing them with dark, sensual, and often feminist perspectives as she empowers her female characters, giving them agency and the ability to challenge patriarchal structures (Sargood et al., 2015). Carter injected her work with contemporary social and political commentary, making her fairy tales beyond simple retellings leading readers to question and rethink ordinary narratives and their underlying assumptions. Her works continue to inspire creative adaptations with academic discussions centred on evaluating and reinventing traditional fairy tales in contemporary contexts (Peach, 1998, p.3-6). Her anthology with title *The Virago Book of Fairy Tales* (1990) offers a collection of fairy tales from diverse parts of the world with a particular focus on women's perspectives and the empowerment of female characters as in her previous works. It likely features a selection of stories that subvert traditional narratives and provide alternative perspectives. Carter's editorial choices and her intention to amplify women's voices within the genre make this collection a significant contribution to feminist literature and folklore studies. One of the reviewers commented on the book subsequently: „Quite a few young ladies forget their shoes nearby a handsome prince, many girls find themselves forced to spin straw into gold … and evil stepmothers are to find everywhere. I found it fascinating to trace the origin and different versions of well-known tales, such as Cinderella." (Goodreads, n.d.).

One of the contemporary figures who had and still has a profound impact on literary and cultural studies is Marina Warner, an internationally known English writer, critic and cultural historian born in 1946. Through her extensive body of work, Warner has been making important contributions to literature, mythology, and feminism. Her work engages with feminist and gender-related perspectives and has examined the portrayal of women in literature, and popular culture, challenging traditional narratives and stereotypes. She is famous for a variety of works, such as novels, short stories, non-fictional books, and essays. Her works often explore themes of mythology, fairy tales, gender, art, and cultural history. Her notable books include *From the Beast to the Blonde: On Fairy Tales and Their Tellers* (1994), which explores the history and symbolism of classic fairy tales like Sleeping Beauty or Cinderella, and their retellings. Her next book titled *Stranger Magic: Charmed States and the Arabian Nights* (2011), deals with the influence and cultural impact of the *Arabian Nights*, also known as *One Thousand and One Nights*. By exploring this collection Warner delved into the rich tradition of the Middle East and South Asia and examined the origins, themes, and motifs present in these stories, including the famous tales of Aladdin, Ali Baba and the Forty Thieves, and Sinbad the Sailor. She provides historical and cultural context, discussing their origins in the medieval world and their subsequent translations, and adaptations across different countries and periods. Moreover, she explores how various societies and artistic traditions have influenced these stories (Nast, 2022).

Another modern and influential author born in 1960 is Neil Gaiman with his deep appreciation for folklore which he had shown throughout his writing career. He draws inspiration from various mythologies and legends, infusing his stories with wonder and a sense of the fantastic. Gaiman's research and immersion in these folkloric traditions allow him to create narratives that honour and reflect the richness of global folklore. For example, in his book *American Gods* (2001) he incorporated names and traits of gods from Norse mythology and in another his book titled *Anansi Boys* (2005) he refers to African folklore and trickster spider god Anansi (The Blank Corporation, n.d.). His writing is often about people embarking on meaningful journeys, dealing with ethical issues, and learning profound lessons along the way. Gaiman's stories use timeless themes, archetypal characters, and the inherent magic of folklore to produce a narrative that appeals to readers by focusing on an extensive tapestry of folklore.

FOLKLORE

"If you take myth and folklore, and these things that speak in symbols, they can be interpreted in so many ways that although the actual image is clear enough, the interpretation is infinitely blurred, a sort of enormous rainbow of every possible colour you could imagine." – Diana Wynne Jones

"Pay heed to the tales of old wives. It may well be that they alone keep in memory what it was once needful for the wise to know." – J.R.R. Tolkien

Folklore known as oral tradition or folk literature refers to the traditional beliefs, customs, stories, legends, poems, riddles, and practices that often arose from the collective experiences and wisdom, orally transmitted within a particular community or culture from one generation to the next. In the years between 4000 and 3000 BCE, oral tradition transformed into written form developed in Egypt and the Mesopotamian civilization. Since then, written literature increased together with the habitual use of writing across Asia and Mediterranean lands and eventually across the entire world. Literature rapidly grew in composition and genres (poems). It is typical for its form since it is not authored by specific individuals but evolves organically through the process of oral tradition and cultural exchange. It can undergo adaptations, variations, and reinterpretation as it is exposed to the dynamic nature of its interactions with the broader world. One of the essential key aspects of folklore is its role in shaping and preserving cultural identity and providing a sense of continuity with the past, offering insights into the values and historical experiences (Thompson, 1946).

Folktales have their roots in the oral traditions of a particular culture or community. These are often passed down orally from generation to generation and may have multiple versions and variations. Folk tales feature ordinary people and animals as characters and are often set in the natural or familiar world. This may include anecdotes, legends, and moral tales intended to teach lessons or explain natural phenomena and tend to emphasize cultural values, wisdom, and moral teachings. Folktales often impart lessons about virtues, vices, or consequences of a person's actions. They often use symbolic elements and magical motifs to convey their messages. Story structure of folktales often follow a simple narrative structure, such as repetitive patterns, archetypal characters, or motifs that reflect cultural beliefs and traditions. Folktales are traditionally aimed at a wide audience, from children to adults, and serve to entertain, educate, and preserve cultural heritage. It is worth noting that the

distinctions between the terms "folk tale" and "fairy tale" are sometimes blurred and they may be used interchangeably or interchangeably in certain contexts. Moreover, diverse cultures and regions may have specific definitions and taxonomies for this kind of story (Thompson, 1946).

Significant work in the realm of fairy tales and folklore, which influenced the more famous collections of the Brothers Grimm, is a collection titled *Pentameron*, in translation as *The Tale of Tales*, written by Italian author Giambattista Basile and published posthumously in two volumes for the first time in 1634 and then in 1636 by his sister (Bolková, 2013, p.18). The tales in the *Pentameron* reflect the sensibilities and cultural context of the time, often containing moral lessons, elements of bawdy humour, and exploring darker themes. Basile's work explores a dimension of themes and motifs, including transformations, quests, love, and justice. Although the *Pentameron* did not gain widespread popularity during Basile's time, it has since been recognized as an essential contribution to the genre of fairy tales and has garnered critical acclaim for its imaginative and often complex storytelling. It remains a significant work in the history of folklore and fairy tale literature (Bolková, 2013).

One of the first collections is called *Kinder-und Hausmärchen* (1812), also known as *Grimm's Fairy Tales*, assembled in Germany thanks to Jacob and Wilhelm Grimm, led to the nascency of the modern study of folklore. Brothers Grimm aimed to convey the imagination and soul of people through historical periods of time, in contrast to the extravagant fantasy of the Romantic school's poetical fairy tales. In result, the collection was distributed nationally and became model for the collecting folktales, which was afterwards followed up by Jacobson and in other countries by collectors such as A. Afanasyev, Jeremiah Curtin, and others. Grimms were not limited just to collecting but also bringing back ancient written documents from the sixth to sixteenth century in Germanic languages with themes of heroic legends, which eventually Wilhelm contributed into his work called *The German Heroic Tale* published in 1815 (Denecke, 2023).

Alexander Afanasyev was a Russian folklorist known for his extensive collection of *Russian Fairy Tales* collected between 1855 and 1863 consisting of over six hundred folktales. His work shaped the study of folklore, not only in Russia but also internationally (Afanasyev, n.d.).

In parallel, people on the American continent also devoted themselves to the traditions of folklore and its collecting. Besides Stith Thompson with his monumental work, it is necessary to mention Alan Dundes (1934-2005), who made an innovative and influential approach to the study and believed that folklore expressed deep-seated cultural meanings and argued that by examining the underlying symbols, themes, and motifs, we could gain insights into the collective unconscious of culture. Dundes was also known for the application of psychoanalytic theory to folklore, whereupon Tangherlini (2005) mentiones Wolfgang Mieder (1994), who noted: "There is no folklore genre that Dundes has not studied" (p.216). His provocative and sometimes controversial interpretation of folklore provoked critical thinking and debate within the field (Tangherlini, 2005).

Stith Thompson was an American prominent folklorist who developed a classification system for folktales in a six-volume catalogue known as the *Motif-Index of Folk-Literature* (1932) in which he organizes folktales based on their motifs, specific to the narrative elements occurring across tales. He assigned a number to each motif and created an index allowing scholars to cross-reference and compare tales from different cultures and time periods. Thompson acknowledged that folk narratives could undergo adaptations and changes within specific cultural settings, and his classification system allowed for the identification of variants and regional variations of motifs. He classified folktales into several major categories based on their content and themes. The first big group is animal tales, where animals are the central characters, often anthropomorphized and exhibiting human qualities and behaviours. The second type is religious tales that include stories with strong spiritual theme drawing from religious text or myths with intention to convey moral or ethical lesson. Third type is called realistic tales, presenting everyday situations and events, often involving human characters dealing with social interactions or humorous moments. The fourth category involves anecdotes and jokes, which are short humorous stories focusing on a specific incident or punchline and are designed to entertain and amuse the audience. The fifth type is focused on legends that are based on historical events involving supernatural elements. Sixth type is myths, explaining the origin of the world, natural phenomena, and cultural traditions, and the seventh and last type is fairy tales. Each section has number of subcategories, for example animal tales are divided into magical animals, religious animals, or mythical animals (Thompson, 1932).

The concept of pattern identified across different folktales from various cultures was popularized by the Finnish folklorist Antti Aarne and later expanded upon by Stith

Thompson, which resulted the catalogue of classification system called *Aarne-Thompson-Uther Index*, can categorize folktales into types based on their structures. Generally, folktales have a distinct composition including opening, a middle section, and a resolution or conclusion. These parts feature archetypal characters mentioned in the chapter of fairy tales, who fulfil specific roles and often exhibit recognizable traits and behaviours that contribute to the overall narrative. The stories follow a specific plot trajectory, which can be classified into different story types within the *Aarne-Thompson Uther Index* system. Common plot patterns include supernatural encounters, overcoming challenges, or rugs-to-riches stories. Folktales often convey underlying themes or moral lessons. These themes vary widely but include concepts such as the triumph of good over evil, the rewards of kindness and generosity, the consequences of greed or selfishness, or the power of love and friendship (Liu, n.d.).

Propp (1968) described folklore as a system of narrative units or functions that are combined in many ways to create different tales. He argued that folktales are composed of a limited set of fundamental elements that can be rearranged and combined to form an infinite number of stories. Propp's approach focused on identifying recurring narrative elements and character types, which he believed formed the building blocks of folklore. His work emphasized the structural and functional aspects, seeking to identify the underlying patterns and conventions that creates fairy tales. His approach influenced subsequent generations of folklorists and scholars, contributing to the development of structuralism as a method of analysing and interpreting cultural phenomena. According to Propp (1968), there are thirty-one functions that occur in tales, which he organized into seven-character types. However, Propp did not categorize fairy tales by genre. Rather, he focused on identifying the common narrative elements and plot structures that appear across different fairy tales, regardless of their specific cultural or historical context. There are several different types of fairy tales that are often recognized by scholars and readers among them belong wonder tales, described as stories involving magical or supernatural elements, such as talking animals, enchanted objects, or spells. Examples include Cinderella and Beauty and the Beast. Another type is animal tales that feature animals as the main characters or use animals to represent human qualities or traits. Example is The Three Little Pigs. Third type is heroic tales that focus on a hero or heroine who embarks on a quest or journey, often facing obstacles or challenges along the way for example in The Odyssey. Fables are another type conveying a moral or lesson through the actions or behaviour of animals or other non-human characters. Stories

that explain the origins of natural phenomena, such as why the sky is blue or how the stars were created are called Pourquoi tales. Further type is Märchen, a German term used to describe fairy tales, part of the European oral tradition, including famous Little Red Riding Hood and the last type is cumulative tale, that repeats a phrase or action in a cumulative manner, building suspense and tension as the story progresses like in The House That Jack Built.

Propp's theory (1968) also suggests that all tales have a basic structure, consisting of a set of recurring functions or story elements can be grouped into seven-character types. The hero or heroine is the protagonist of the story who sets out on a quest or journey and overcomes obstacles to achieve a goal. The next is the villain or antagonist, which are characters who oppose the hero or heroine and create conflict in the story. The donor is a character who provides the hero or heroine with a magical object or information that helps them overcome the obstacles they face, conversely the helper aids the hero or heroine in their quest and often provides assistance or guidance. The character of the dispatcher sends the hero or heroine on their journey or quest. The false hero initially appears to be the hero or heroine but is later revealed to be a villain or unworthy of the hero's or heroine's status. The princess or prize is the object or person that the hero or heroine seeks to win or rescue, often serving as the goal of their journey.

The interesting concept of female beauty in fairy tales has been a subject of discussion and critique for many years. In traditional fairy tales, female characters are often described in terms of their physical appearance, with an emphasis on their beauty, and this is frequently portrayed as a desirable quality that can bring them happiness or success. Haase (2010) in his work mentions Gottschall's article *Beauty Myth Is No Myth: Emphasis on Male-Female Attractiveness in World Folktales*, published in 2008 in the journal Human Nature, the study found that information on physical attractiveness has been much more likely to be presented in female characters across cultural areas. This led to the conclusion that evolutionary factors have created a widespread emphasis on female beauty, and this idea of mostly Western conceptions of feminine beauty is a myth. Critics argue that this emphasis on female beauty perpetuates harmful stereotypes and reinforces the idea that a woman's worth is based solely on her appearance. Some also argue, that the ideal of feminine beauty depicted in fairy tales is unrealistic and unattainable, leading to feelings of inadequacy and self-doubt in young girls and women. However, a few modern fairy tale retellings and adaptations attempt to challenge the norms of beauty that have been in place for centuries.

The female characters of these adaptations can show a wide range of looks, focusing on their inner characteristics, intelligence, and growth rather than outward beauty. The aim of these reinterpretations is to provide more nuanced and empowering representations of women in fairy tales.

INDIAN FOLKLORE AND FAIRY TALES

It is crucial to mention that defining the term folklore has not been easy within India's complex milieu of tradition. Folklore studies first became popular during British rule, and this term referred to tribe cultures and less-literate castes. In the 1950s, when America's scholars had started developing an innovative approach to studying Indian civilisation, they were doing so through an idea called The Folk-urban Continuum which is a concept associated with the transition from rural to urban society. The states in India have a primary core to their folklore profile, in contrast, the other state's core tends to be shaped by one or more factors such as cultural diversity, social and historical context, colonial influence, and socio-economic factors. As we already know India is a land rich with diverse cultures, languages, traditions, and so its unique folktales of communities such as Tamil, Bengali, or Punjabi. The themes and motifs of India's folklore have been influenced by social dynamics and historic events. Many of the stories are based on struggles, triumphs and social values that have taken place in various periods. Ancient kingdoms and wars could, for instance, inspire folktales of warrior heroes and battles. New elements in India's folklore have been introduced during its colonization by several European powers, including Britain. India's folklore was influenced by interaction with other cultures, literature, and stories. It is resulting in the fusion of traditional tales with techniques and themes from other cultures. Folklore is often a forum for sharing the experiences of peoples, which serve to express social, economic, and environmental concerns. The stories of the various communities in India reveal their challenges as they relate to agriculture, disasters, caste systems, gender roles and social norms. Hinduism, as one of the oldest religions in the world, has intensely influenced Indian folklore and fairy tales through its vast pantheon of gods and goddesses with their unique characteristics and stories. Between integral concepts of Hinduism belongs mainly reincarnation, karma and spirituality occurring in stories featuring characters facing the consequences of their actions in previous lives and learning important life lessons (McCormick, C. T., & White, K. K., 2011).

There have been numerous individuals who have contributed to collecting Indian folklore throughout history. These collectors have played a crucial role in preserving the rich cultural heritage and oral traditions of India. One of the earliest collectors is philologist and scholar of ancient languages Sir William Jones (1746-1794) from eighteenth century who collected and translated many Indian folk tales during his time in India. His work helped introduce Indian folklore to the Western world. (Mukherjee, 1968). Another eminent Indian

folklorist, Pandit Ram Gharib Chaube (1870-1941) dedicated his life to collecting and preserving folklore from Uttar Pradesh. He travelled extensively across rural areas, recording oral narratives, songs, and customs of the region (Naithani, 2006).

Attipate Krishnaswami Ramanujan (1929-1993) was renowned scholar, poet, and translator who made significant contributions to the study of Indian folklore. His book *Folktales from India* published in 1991 is a collection of one hundred and ten folktales from various regions of India, representing the diverse cultural and linguistic traditions found in the country. Ramanujan translated these stories from different languages, including Sanskrit, Tamil, Kannada, Telugu, and more, providing English versions that retained the essence and flavour of the original animal fables, magical tales, trickster stories, and mythological narratives (Indira Gandhi National Open University, 2020).

According to studies of some literary critics such as Theodor Benfey (1809-1881) or William Alexander Clouston (1843-1896) has been declared that India is the Home of the Fairy Tale. For the expansion of these stories to Europe are responsible Crusaders, Gipsies, Jews, Mongol missionaries, traders, and travellers. Fairy tales in India are strikingly like those evolved in Europe and other parts of the world, due to cultural dissemination over a long period of time. Extreme popular Middle Ages Europe collections like *The Fables of Bidpai, The Seven Wise Master's,* and *Barlaam and Josaphat* are pure evidence of the early transmission of jests and folk tales because their context was many times passed and ended up in the Elizabethan Drama, which is the era of the creation of late English Renaissance playwrights. The fact that many stories came from India under the name of a well-known Samian slave Aesop and it is possible that Birth-stories of Buddha could have the same source as mentioned stories (Jacobs, 1892, Preface).

Indian fairy tales feature a wide range of themes and characters such as gods, demons, mythical creatures but also ordinary people. The stories usually explore themes like bravery, loyalty, honesty, persistency, and the triumph of good over evil. As we know India is a diverse country with multiple regions, which means that each district can significantly vary and may have its own unique set of fairy tales with distinct characters and settings. Among the most occurring elements pertains mythology that is incorporated into stories in the form of religious traditions such as Hindu or Buddhist and characters such as Krishna or Rama. In chapter one is mentioned one of the oldest famous collection titled *Panchatantra* and another well-known collection of a Sanskrit epigrammatic text of prose and verse is

Hitopadesha. It consists of four sections, known as tantras, each containing a series of interconnected fables, presented as conversations between various animal and bird characters, with human-like qualities and characteristics. The narratives often involve humour, wit, and wordplay (Kaul, 2022).

The third ancient collection *Kathasaritsagara*, composed around the eleventh century and translated as *Ocean of the Streams of Stories*, considered to be one of the most significant works of Indian literature attributed to the Kashmiri scholar Somadeva. Kathasaritsagara stands as a testament to the richness of Indian storytelling traditions and continues to be appreciated for its diverse tales and literary craftsmanship. It remains a treasured work of Indian literature, captivating readers with its timeless narratives and providing a glimpse into the cultural heritage of ancient India (Speyer, 1908).

Feminist storyteller Aishwarya Javalgekar in her critical theory (2015) on Indian fairy tales emphasises the fact that some Indian fairy tales have a connection to several European fairy tales, and one of them is The Raja's Daughter. A Raja once had a daughter who was born with a golden necklace holding her soul and she would die if the necklace were taken out and worn by someone else. The Raja gave her a pair of slippers with gold and gems on her birthday. When the princess climbed the mountain, she accidentally dropped one of her shoes into the forest below. A prince had discovered the shoe and was so enchanted by it that he decided to make its owner his wife. He'd been trying to track down the owner, but he couldn't till some people from the Raja kingdom were alerted to his quest and told him about the princess. He came to the kingdom and asked her hand in marriage. After some time, another wife of the prince was jealous of the princess and killed her by wearing her necklace, but when he found out about what happened, he put it back on the dead princess' neck, and they lived happily ever after. This story carries not just elements of Cinderella in the form of a lost slipper but moreover themes of Snow White, where the princess is brought back to life by a prince (Javalgekar, 2015).

JOSEPH JACOBS

Joseph Jacobs was born on the 29th of August in 1854 in Sydney into a Jewish family as the sixth son of John Jacobs, who migrated from London in 1837 and his wife Sarah Jacobs, born Myers. His education started at Sydney Grammar School and then continued at the University of Sydney where he obtained a scholarship to study mathematics, chemistry, and classics. During his studies, he won many prizes for excellent academic performance. However, he did not complete his studies here, because, at the age of eighteen, he decided to move to London and completed his studies there at St John's College at the University of Cambridge, where he eventually graduated in 1876 with a Bachelor of Arts degree (Bergman,1983).

As an early writer, he first came to prominence one year later with his essay *Mordecai* published in *Macmillan's Magazine* in which he responded to the spread of anti-Seminism in Britain and soon as he got interested in folklore and fairy tales, he started his big career. Shortly after he moved to Berlin in addition to studying Jewish literature and philosophy together with ethnology under Moritz Stein Schneider and Moritz Lazarus. Eventually, he returned to England and was further educated in anthropology under polymath Sir Francis Galton. He worked as secretary of the Society of Hebrew from 1879 to 1884. His letters, concerned with the subject of pogroms in the Russian Empire addressed to the London Times in 1882, raised awareness of this problem and raised public attention. As a member of the committee on literature and the arts, he significantly helped produce an exhibition catalogue along with Jewish journalist Lucien Wolf in 1887. Jacobs made a trip to Spain in 1888 to study old Jewish manuscripts and not so long after that he was not only made a corresponding member of the Royal Academy of History in Madrid but also served as the president of the Jewish Historical Society of Great Britain. In 1896 he visited the Gratz College of Philadelphia and gave lectures relating to a philosophy of Jewish history. Later he became a professor at the American Jewish Theological Seminary in the USA (Bergman,1983).

He gathered a wealth of stories during his travels, which did not take place in only foreign countries including France, Germany, and India but also from his native Australia and even America. He collected them into six anthologies and subsequently marked the created collections under his name. Jacobs' emphasis on the collection of oral memoirs from those who spoke to him has been one of his most distinctive approaches in folklorist work. He believed that it was necessary to capture the true voices and dialects of storytellers, which

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added a richness and culture dimension to their stories. He aimed to preserve most of the story during its translation and he did not even erase some vulgarities and cultural references in addition not losing the essence of the story being told by an older member of the community and keeping their expressive speech as it was. By doing so, Jacobs has shown himself to be an important contributor to folklore; he distinguished himself from other collectors who have tended to heavily edit or recast stories in the past (Fine, 1987).

The origin of his inspiration began with fairy tales from his childhood. However, the variety of foreign fairy tales, and their similarity in the plot, captivated him so much that he started working on his collection and focused on cultural creation and spread throughout the oral tradition. He was influenced by the great classics, including Grimm brothers, Hans Christian Andersen, and mainly Aesop and his stories whereupon he edited volume called *The Fables of Aesop*. Among his most remarkable works belongs a trilogy of books. The first book is called *English Fairy Tales* (1890), which is focused on traditional English folklore, then second book *Celtic Fairy Tales* (1891) is collection rich with northern mythology and third collection *Indian Fairy Tales* (1892). Joseph Jacobs' collection of *Indian Fairy Tales* is composed of Jatakas, mentioned in previous chapter, and selection from the *Ocean of the Streams of Stories*. Stories are taken from Benfey's German and English Rhys-David's translations of stories in Pali and Sanskrit (Jacobson, 1891, Preface). Many of the stories are built of the work of Mary Frere, who few years before published stories with Indian theme, which were created thanks to her nursemaid storytelling (Carpenter & Prichard, 1984). *Folk tales of Kashmir* by James Hinton Knowles, *Tales of the Sun* collected by Georgiana Kingscote, and M. Longworth Dames' unedited collection of *Baluchi folktales* also took a big part in this volume. Illustrations are made by John D. Batten with whom Jacobs collaborated in the previous two volumes. The book *Indian Fairy Tales* belong to the finish of the Victoria era illustrations, they still show main characteristics like fantasy, and sophistication but also a violence and cruelty. For example, two people-eating demons fighting with tigers painted by Batten, whose frequent mythological and allegorical motifs in his paintings become signature and eventually his final direction in which he continued for the rest of his career. By participating in creation of these seminal works he earned important accolade in the history of illustrated fairy tales. Besides the Jacobs' fairy tales, he also contributed to the edition of the *Arabian Nights* in 1893 (Pook Press, 2018).

Fine (1987) in his work established that Joseph Jacobs' primary folkloristic significance derives from his concern with sociological issues – that it, he wishes to

understand the structure of social order and the process by which this order is maintained (p. 185). In summary, by using folklore as a means of exploring and understanding differences in culture, Joseph Jacobs is considered to be an expert on social folklore. In his work, he devoted himself to collecting and conserving the old stories but also considered a wide range of societal, ethnic, or historical contexts they are originated. Jacobs understood that folklore reflected society's beliefs, values, customs, and experiences but was not just a repository of fantasy tales. It was clear to him that the study of folklore could reveal important insights into society's dynamics and structures from which these tales had been drawn. In his collections of fairy tales and folk tales, Jacobs often included introductory notes and commentary to provide readers with cultural and historical background information. These additional details provide insight into the societal importance of these stories, helping readers to understand the context they were made and disseminated. In addition, Jacobs had also been interested in finding common concepts, themes and narrative patterns across cultures. He was trying to discover similarities and differences in societal practices, or experiences in folklore from various regions and traditions through comparisons and analyses. This comparative approach allowed him to explore universal human experiences and how societies construct and transmit their cultural heritage. In his opinion, the education and moral development of young readers could be facilitated by fairy tales and folklore with their imaginative narratives and lessons in morality. His collections of fairy tales gained broad popularity and have had a significant influence on how we perceive, or understand, folklore in popular culture (Fine, 1987).

JACOBS' HOW THE RAJA'S SON WON THE PRINCESS LABAM vs. ERBEN'S GOLDILOCKS

During reading and analysing the book *Indian Fairy Tales*, there were noticeable similarities between the two stories that became the subject of this work. One story is titled Goldilocks, and the second story is called How The Raja's Son Won The Princess Labam, also known as Princess Labam, which was originally published in the book *Indian Fairy Tales* by Miss Stokes but was further edited by Jacobs. Jacobs (1892) in notes and references at the end of his book wrote: "The human mind may be the same everywhere, but it is not likely to hit upon the sequence of incidents, or independently" (p.237). Europe and India must have somewhere in the historic times borrow from each other the pattern TABU (direction) - GRATEFUL ANIMALS - BRIDE WAGER – TASKS (p.237). Also, with mentioned Propp's morphology of fairy tales and analysed elements, we can apply basic morphology in both these fairy tales and support the pattern in both these fairy tales. An interdiction is addressed to the hero (tabu), which means that something is forbidden to a hero by his parents and therefore, he does the opposite. The other case is when something is ordered for him, and from this point, the story begins. Magic agent and instrument (animals and tools) are two terms that have one mission, to serve their master. Agents are living creatures who help whenever they are needed. They can go along with a hero or can be called anytime. Instruments are acquired by stealing, gifting, buying, making, or finding them, and they can act as living creatures, for example flying carpets. Difficult task (task) belongs to one the most used elements and can have physical or mental bases. It can be riddles, choice of the one princess among others, strength or endurance tests and many others. Tasks are meant to be impossible to manage, but the hero founds a way. The hero is married (bride wager), which means that in a typical happy end, the hero is awarded a princess and half of the kingdom. Sometimes the hero gets married without obtaining the throne because of his bride's origin, or he receives a reward in the form of monetary or another compensation instead of the princess. The following subsections focus on a brief retelling of both stories, their plots, and their parallel comparison.

In Goldilocks, the story introduces a king who can understand any animal language because he ate a magic snake from an old lady but also his cook George tasted a bit and understand the animals as well which was revealed to the king afterwards. As a punishment, he is sent on a journey to find a princess with golden hair which two little birds talked about in front of the king and George (Erben). In Princess Labam's story Raja's son, a Prince, gets

on the forbidden fourth side during a hunt and he comes across a parrot who can speak fluently and mentions Princess Labam, since that moment he is willing to find her no matter what (Jacobs).

George on his journey sees a bush on fire under which an anthill with panicking ants calls for help and he immediately saved them. "He immediately dismounted, cut the bush, and extinguished the fire. „Remember us when you're in need and we'll help you too." (Erben, p.8). On the other hand, son of the Raja on his way first encounters ants who got into his sweetmeats which he wanted to eat but instead of it, he left it to the ants. The ant-king who was present thanked him and offered help anytime he needed and all it had to be done to achieve it was to think of them. I will not eat the sweetmeats; the ants shall eat them." Then Ant-Raja came and stood before him and said, "You have been good to us. If ever you are in trouble, think of me and we will come to you" (Jacobs, p.5).

George got with his horse to the wood where he heard two baby ravens screaming for hunger and help. Without hesitation, he thrust a sword into the side of the horse and feed the ravens with the flesh. In return, the birds promised him help anytime he needs it. "Whenever you need it," they croaked cheerfully, "remember us and we'll help you too" (Erben, p.8). In the second story, the prince meets a roaring tiger with a thorn in his foot. He offered his help, but the tiger had to promise that neither he nor his wife would eat him. Both the prince and the tiger kept their promise and even fed him, and he stayed with them for days as he nursed the tiger's leg. Both tigers offered their help on the day he left them. "Then he said good-bye to the tigers, and the tiger said to him: If ever you are in trouble, think of me, and we will come to you" (Jacobs, p.7).

In the Goldilocks, George came to the shores of the sea where two fishermen quarrel over a big golden fish that they both caught. Both wanted to have it for themselves. "Mine is a net, mine is the fish!" And the other said: "Your net would be useless if it weren't my ship and my help. " "The second time we catch one, it will be yours." — "Not like that! you wait for the second one and give me this one" (Erben, p.9). Thereupon George solves the problem by buying the fish and letting her go back into the sea. In return, the golden fish promised him a service when he will be in trouble. Then the two men told him everything about Goldilocks, her eleven sisters, and where to find her. In parallel to this story, Raja's son rode on till he found four fakirs quarrelling over the magic bed, which could carry anyone anywhere; a bag, that gave the owner anything he wanted; a stone bowl that could

give as much water as whoever wanted; and a stick and rope, where stick could beat up any count of enemies and rope could tie them up. "The four fakirs were quarrelling over these four things, one said, "I want this; "another said, "You cannot have it, for I want it;" and so on" (Jacobs, p.7). The prince outwitted the fakirs and stole all the items from them, afterwards he told the bed to get him to Princess Labam's country and it happened (Jacobs).

In this next part, the stories get a bit different because in the Czech story George goes right to the king and asks for the virgin with golden hair, whereupon the king gives him tasks. Meanwhile Raja's son spends a few days hiding in an old lady's house and snoops Princess Labam as she shines like a moon from evening to midnight on the tower of a palace to the people. Thereafter he sits on his magic bed and flies with a quantity of betel leaves to her bedroom and right back. The next night he again flies to her bedroom and puts a shawl beside her bed. The third night he went to her bedroom with a beautiful ring that his magic bag gave him, but she woke up as he put the ring on her finger and suddenly, they want to marry each other. In the morning Princess Labam tells the parents the news however the king sets the task for the prince and if he fulfils them, he will get the princess otherwise the king will kill him. From this moment both stories share again their similarity.

In Erben's story the king ordered as a first task to find the lost pearls in the great meadow that belonged to Goldilocks and after unsuccessful try, he got help by his ant just by thinking about them. The father of Labam sets the prince's task where must crush the oil from eighty pounds of mustard seed in one day. After some time, he thought about the ants he helped, and they immediately showed up in front of him and crushed the seeds as he wished through the night and brought it to the king the next morning (Jacobs).

George's second task is to find a ring in a sea which the king's daughter have lost. He uses the help from the golden fish and bring the golden ring back to the court (Erben). On the contrary the king told prince he must fulfil the second task by killing two demons locked up in a cage. He thought of his tiger friends, and they came right away and with a permission from the king tigers fought together against the demons and won (Jacobs).

Erben's story differs from the second task and the third task is no different because he is ordered to bring the dead water and water of life. On his way into the forest, he thought about the ravens, and they came to help him search. It took not so long, and they flew back with two gourds full of two kinds of water. He thanked them and rush back to the castle, but he saw a spider eating a fly, so he splashed dead water on the spider and water of life on the

dead fly. The fly promised to help him find the Goldilocks between her sisters when the time comes and so it happened. The king brought twelve princesses with covered hair under the veil and the fly sat on Goldilock's veil so that George knew it was her (Erben). To complete the third task, prince had to beat on king's kettledrum up in the sky. He sat on his little bed and flew high in the sky, beat the drum so the king could hear him and got back. Although the prince did what Labam's father asked for, he still would not give him his daughter and made up the last task where he had to cut a thick tree trunk in two with a wax hatchet. At night he went to see a princess and after he told her everything, she gave him her one magic hair that could split the tree easily. The next morning the prince followed the instructions she provided him and successfully did the last task (Jacobs).

At the finish of Erben's story, George must bring the Goldilocks to his king, despite his cook did what he asked, he sends him to the executioner, who separated George head from his body, but the princess used the death water to connect his head back and the water of the life to brought him back to life and looked even younger than before. The king was jealous and ordered his servants to decapitate him and revive him after the servants used all the water of the life at once, but the head was still disconnected, then they began to sprinkle the dead water, and in an instant head grew back but the king was dead since there was no water of life anymore. The kingdom could not be without a wise king who could understand animals and so George was made the king and Goldilocks his queen. In Jacobs' story the princess and prince marry each other and go back to his country with many camels, horses, servants, and gifts to live happily ever after.

If we are going to deal with the details in which the stories differ and what is the cause of it, it is appropriate to emphasize the differences in culture. First, the princess in the Czech story has golden hair which could not be presented in the Indian story, since the women in the territory of Asia have mostly black or deep brown hair. The shiny hair is replaced by the fact that the Indian princess is so beautiful that she can shine in her jewellery dress upon the whole kingdom when it gets dark. The main protagonists and heroes differ in their ancestry, on one side cook form king's kitchen and on the other side son of king. The significant role in the stories has animals. Ants perform in both tales and play significantly similar roles. Ants are in Hinduism symbol of good luck and wealth, on the other hand in Czech culture they are symbol of demanding work. The narration diverges at a point, where the main protagonist meets the second kind of animal. Tigers play a pivotal role in Hindu mythology not only because they are a symbol of strength, courage, and fierceness but also

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for a fact the tiger was a vehicle of worshipped Goddess Durga (Nambudiripad, K. S., Rabeehashmi, S., Singh, S., & Kumar, S., 2020).

Since there are not any wild tigers to be seen in the Czech wilderness, Erben's fairy tales have ravens, which are symbols of death or witchcraft. These birds occur in many Czech fables and the most famous one is the story Seven Ravens from Božena Němcová. Despite the stories having different animals it connects them to the fact that two ravens and two tigers came to help, which means the number was preserved. Another analysed section is a third challenge of both protagonists, where they must resolve disagreements. Prince outsmarts the four fakirs and gains four magic instruments, on the other hand, cook George saves the goldfish by paying the fishermen. Another typical Hindu mythology creatures are demons, which occur in many cases far better that the gods (Chethimattam, 1994).

CONCLUSION

As this work describes, identifying the author of a folktale can be challenging for several causes. Folktales are passed down through generations orally, without a specific attributed author as they are retold by different individuals and communities without written records. They succumb to various influences and are shaped by specific cultural values of communities that tell them. Due to the authors who devoted their lives to preserving as many fairy tales and folktales as possible, people can nowadays see a wide range of stories, which on one hand share similarities but at the same time provide a window into the diversity of human storytelling traditions and allows researchers to analyse and compare different versions of the same story with the help of Propp's and Aarne-Thompson's crucial works. Fairy tales have been a source of inspiration for countless adaptations in various forms of media, including film, theatre, and literature. Modern literary adaptations from Angela Carter, Marina Warner, and many others, breathe new life into the tales, keeping them engaging for younger generations.

The oldest registered written collections Jatakas and Panchatantra are significant literary works in Indian folklore which had a profound influence on storytelling traditions, not only in India but also in many other parts of Europe. The similarities between Jacobs's Princess Labam and Erben's Goldilocks led this thesis to research if there is a possibility, that Princess Labam could be the original pattern for Erben's fairy tale, which was not affirmed because there is a lack of evidence. Despite this fact, there is a conspicuous number of the same motifs and themes and that confirms the statement that the pattern TABU- (which differs in the forbiddance of direction and tasting food) GRATEFUL ANIMALS – BRIDE WAGER – TASKS is with one deviation identical.

Other motifs are hidden under the general pattern, such as the origin of the main character, such as a cook and a prince who meet animals on the way and thank them in the form of later service. The two protagonists solve disputes along the way, one between fishermen and the other between fakirs. Another common motif is a beautiful princess, but one has golden hair shining across the sea, and the other is so stunning that she shines in her glittering dress instead of lamps at night. The fathers of the princesses give the heroes tasks to complete to get the princess. The first task is identical where ants come to the aid of both heroes, one collects pearls from the meadow and the other processes mustard seeds. As is already mentioned above, the fulfilment of the tasks differs from the second task,

since the content of one duty is to find the lost ring and in the other to defeat demons. The third tasks also differ in content, in that in one, the hero must bring two magical objects, and in the other, he must play a magic drum in the sky. Although the following passages run opposite directions, both stories share a typical happy ending, where evil is defeated and good wins.

Aishwarya Javalgekar claims that some Indian fairy tales are connected to several European fairy tales, and she supported her theory with the story The Raja's Daughter. This thesis patronizes this thought with a comparison of two stories from two famous collectors.

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SHRNUTÍ

Tématem bakalářské práce je dlouhá a rozmanitá tradice nejen folkloru a pohádek, ale také významné sběratelské práce vybraných autorů, které ovlivnili současnou dětskou literaturu. Speciální pozornost je věnována Indickému folkloru a sbírkám, jež jsou považovány za zásadní, vzhledem k jejich hluboce sahající historii. Srovnáním pohádky Princezna Labam a Zlatovláska, které sdílejí stejné prvky a motivy, tato práce poukazuje na prapůvod vzoru této pohádky a ukazuje jak se pohádka vlivem zvyků a odlišné kultury adaptovala.