

# SLOVENIAN FAIRY TALES IN EUROPEAN CONTEXT

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## Abstract

Although fairy tale motifs can be found even in Antiquity, fairy tales for adults began to appear only in the 16th century (G. F. Straparola, G. Basile) and for children in the 17<sup>th</sup> century (C. Perrault). The best-known collection for children is the Brothers Grimm's *Children's and Household Tales* (1812–1815). For researchers there is much of interest in their manuscript collection *The Oldenburg Manuscript* from 1810. With the help of 344 collectors, the Slovene literary historian Karel Štrekelj (1859–1912) collected more than 2000 Slovene fairy tales and folk tales, which have still not been published and are kept by the Institute of Slovene Ethnography at the Slovene Academy of Sciences and Arts Research Centre, where they are looked after by the leading researcher into Štrekelj's life and work, Monika Kropej. In 2014 ZRC SAZU published Karel Štrekelj's *History of Slovene Literature* (I–IV), which is kept in manuscript form at the University of Graz, where he taught Slovene Literature.

**Keywords:** ATU, fairy tale, Štrekelj, *Brothers Grimm*, *Cinderella*, *Little Red Riding Hood*, *Bluebeard*, *Sleeping Beauty*, *Snow White*.

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## INTRODUCTION

In Apuleius' ancient collection of myths *Metamorphosis or the Golden Donkey*, in addition to the framework story, we can find expressive elements in myths that will become fairy tales overtime (e.g., *Cupid and Psyche*). In the 17<sup>th</sup> century, this varies in the fairy tales *Beauty and the Beast*, in the fairy tales of the Brothers Grimm, *The Frog King and Iron Henry* and in the Slovenian fairy tales *Jež se ženi* (*The Hedgehog Gets Married*), *Ježek Janček* (*The Hedgehog Janček*) and *Sin jež* (*The Hedgehog Son*). The collection of fifty stories of the Spanish king Don Juan Manuel, *El conde Lucanor* (*The Count Lukanor*, 1335), is also still considered a collection of stories, not fairy tales. The first collection of fairy tales for adults was *The Facetious Nights of Straparola* (*Le Piacevoli notti*), written in 1550 by Giovanni Francesco Straparola. In it, he published 75 stories told by adults for thirteen nights, similar to Boccaccio's *Decameron* (1349–1353).

The first collection of fairy tales for children was created only in the 17th century, when in 1697 Charles Perrault published *Fairy Tales of the Mother Goose*. The most famous collection of fairy tales for children is the collection of Jacob and Wilhelm Grimm *Children's and Household Tales (Kinder- und Hausmärchen)*, published seven times (1812–15, 1819, 1837, 1840, 1843, 1850, 1857). Researchers are also interested in their manuscript collection *The Ölenberg Manuscript* from 1810.

It is less known that the Slovene literary historian Karel Štrekelj (1859–1912) collected around 2,000 Slovene folk tales and short stories in addition to the collected and published folk songs with melodies (*Slovenske narodne pesmi I–IV*, 1895–1923), with the help of 344 collectors, which have not yet been published and are kept at the Institute of Slovene Ethnography ZRC SAZU. He collected the material from 1868 until his death in 1912. According to the data collected so far, Štrekelj's manuscript legacy of Slovenian folk tales and short stories is the largest collection of fairy tales. In 2012, ZRC SAZU published *Zgodovina slovenske gaslovstva (The History of Slovenian Literature)* by Karel Štrekelj, which is a transcript of a manuscript of lectures with the same title at the University of Graz. These are the first university lectures on Slovene literature (from the *Freising Monuments to Gregorčič*) in the Slovene language.

## **CORPORA OF FAIRY TALES**

The literary-historical period of Romanticism and the awakening of national identity in Europe encouraged the collection of fairy tales and their development. In the 19<sup>th</sup> century, fairy tales were intended primarily for adults, but in the 20<sup>th</sup> century, they were written for young addressees. The most famous collection of fairy tales is the collection of the Brothers Grimm entitled *Children's and Household Fairy Tales*,<sup>1</sup> which contains 210 units: 200 fairy tales and 10 children's legends. The Brothers Grimm meditated or wrote a total of 250 fairy tales which they published seven times. The first editions of fairy tales from 1812 (Part 1) and 1815 (Part 2) are rightly included in the UNESCO World Heritage List.<sup>2</sup> They have changed some of the fairy tales several times, which is interesting to explore, especially if we compare them with the manuscript variants of the 50 fairy tales from the *Olenberg Manuscript*. It should be noted that the Brothers Grimm also collected other material, e.g., about 600 German sagas or legends which also contain elements of fairy tales.

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<sup>1</sup> Rolleke, Heinz (2013). *Kinder und Hausmärchen: die handschriftliche Urfassung von 1810*. Brüder Grimm. Hrsg. Und kommentiert von Heinz Rölleke. Handschriftliche Urfassung von 1810. Reclams Universal Bibliothek.

<sup>2</sup> Cf. <http://www.grimms.de/khm/khmhexa.php>

Franz Xaver von Schönwert (1810–1886), a historian from Oberpfalz in Bavaria, collected around 500 myths, legends and fairy tales and published three books during his lifetime (1857, 1858, 1859). He was motivated by the collection of fairy tales and folk tradition of the Brothers Grimm.

The Brothers Grimm also knew his work, so they recommended it to King Maximilian II of Bavaria. In 2000, his material was found in Regensburg and published by Erika Eichenseer in 2010 under the title *Prinz Roszswifl und andere Marchen (Prince Roszswifl and Other Fairy Tales)*.

Russian fairy tale writer Alexander Nikolayevich Afanasyev (1826–1871) collected about 600 fairy tales and published them in the collection entitled *Russian Folk Tales* (1855–1864). The Italian folklorist Giuseppe Pitrè (1841–1916) also collected around 600 fairy tales and published them under the title *Fiabe, novelle e racconti popolari siciliani (Sicilian Fairy Tales, Stories, and Folk tales)*.

The Scottish storyteller Andrew Lang (1844–1912) published twelve collections in 1889–1910 (*The Blue Fairy Book, The Red Fairy Book, The Green Fairy Book, etc.*), totaling about 450 fairy tales.

Štrekelj's collection *Slovenske ljudske pravljice in pripovedke (Slovenian Folk Tales and Stories)* is probably the most extensive; however it is not only about the quantity, but especially about the quality of the collected material. Gašper Križnik (1848–1904), originating from the vicinity of Motnikor Kamnik, sent the most fairy tales to Štrekelj; he contributed about 500 units to the collection. Some of them have already been published or are being edited for publication. An essential feature of Štrekelj's collection is that such extensive material reflects Central Europe and various cultural influences: Germanic influence in Carinthia and Styria, Romanic influence in Primorska littoral region (Gorizia, Karst, Trieste), and Slavic influences. The basic fairy tale motifs are transformed and adapted to Slovenian culture (e.g., lower nobility, count, countess, little count, work in the forest and in the field, specific cultural elements: buckwheat, basket, bundle, gulden, porridge, grajciar, wheelbarrow, mush, figs, štruklji, tolar, žganci). Original characters also appear, but they still need to be explored and put into context.

## **RESEARCH CONCEPT**

Štrekelj's collection *Slovenske ljudske pravljice in pripovedke* has not been published in its entirety so far, as only 5% of the material has been published in Monika Kropelj's monograph *Pravljica in stvarnost (Fairy Tale and Reality, 1995)*. According to the then

International Index (AT), M. Kropej numbered the selected hundred fairy tales and participated in the creation of Uther's type or motive index.<sup>3</sup> Her classification of Štrekelj's fairy tales with the AT index corresponds to the new ATU<sup>4</sup> classification, which enables a comparative analysis of the selected fairy tale type or motif. From the extensive material, we compared 30% of the material or 53 fairy tales and 100 published fairy tales from the aforementioned monograph, but this is an ongoing research.

## **METHODOLOGY**

Slovene fairy tales and stories from Štrekelj's legacy were collected by collectors from all parts of Slovenian 1886–1912; the territory of Slovenia at that time was within the Austro-Hungarian monarchy. It should be noted that an analysis of individual fairy tales requires an understanding of the European context. Namely, Štrekelj's fairy tales were not intended for children, but for the Slovenian cultural territory and the search for national cultural identity.

Štrekelj's large fairy-tale corpus was retyped by the technical edit or Albina Štrubelj (1912–2009), who worked as a senior librarian at the Institute of Slovene Ethnography. She left behind 234 pages of typescripts or notes and written impressions when retyping fairytales which will be the subject of further research.

The main researcher of Štrekelj's life and work is Monika Kropej who, in addition to numerous scientific publications, has also published the monographs *Pravljica in stvarnost (Fairy Tale and Reality, 1995)* and *Karel Štrekelj: iz vrelcev besedne ustvarjalnosti (Karel Štrekelj: From the Springs of Verbal Creativity, 2001)*, and is the guardian of Štrekelj's legacy at the Institute of Slovene Ethnography ZRC SAZU.<sup>5</sup> She also collaborates with Hans-Jörg Uther and has contributed a part of Slovenian folk tales for international classification.

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<sup>3</sup> Uther, Hans Jörg (2004). *The Types of International Folktales, a Classification and Bibliography, Based on the System of Antti Aarne and Stith Thompson*. Helsinki Suomalainen Tiedeakatemia, Academia Scientiarum Fennica.

<sup>4</sup> ATU is an international label or abbreviation based on the surnames of three folklorists who published an internationally classified index of fairy tale types: A = Antti Aarne (1910), T=Stith Thompson (1928, 1961), and U = Hans Jorg Uther (2004, 2011).

<sup>5</sup> Cf. <http://isn.zrcsazu.si/?q=/node/22>.

## RESEARCH LIMITATIONS

Based on the insight into the manuscript material researched so far, which is still in the process of being researched at the Institute of Slovene Ethnography ZRC SAZU,<sup>6</sup> some motifs stand out in Štrekelj's legacy, e.g., in Carinthia and Styria the motif of *Blue Beard*. For the present article, the most famous and translated tales of the Brothers Grimm in Štrekelj's legacy and/or in general (e.g., *Cinderella*, *Little Red Riding Hood*, *Bluebeard*, *Sleeping Beauty*, *SnowWhite*) are compared.

## RESULTS

### *Bluebeard*

The motif of *Bluebeard* is marked in the International Fairy Tale Index with ATU311 (*Solution with the Help of a Sister*), 312 (*The Killer of Women*) and 313 (*The Magic Flight*). *Bluebeard* is a typical example of a fairy tale in which the text is intended for children and the context for adults. In Perrault's first edition of fairy tales for children in 1697, the fairy tale entitled *Bluebeard* was officially intended for children, and unofficially for adults. There are many intertextual hints in the text (e.g., the forbidden opening Pandora's Box, Adam and Eve, and the forbidden eating of the apple of knowledge from the tree of knowledge). Maria Tatar (2004: 156–170) and Jack Zipes (2006: 192) believe that the tale of the serial killer evokes marital fidelity and loss of innocence, and that opening the door is an analogy of sexual deception. Zipes (2006: 161–162) believes that in the fairy tale 'for children' Perrault dealt with his 'impotent' opponent Pierre Boileau, who allegedly had damaged genitals and married in order to cover up rumors as a member of an aristocratic society. The motif of *Bluebeard* also appears in the collection of the Brothers Grimm, namely in the fairy tale *Fitcher's Bird*. The motif of *Bluebeard* in Tonca Zložna's tale *Pravljica o treh hčerkah* (*The Fairy Tale of the Three Daughters*, 1884) bears some resemblance to Perrault's and the Grimm's versions, but her story was not intended for children. In the collection *Za devetimi gorami* (*Behind Nine Mountains*, 2011) by the contemporary Slovenian youth author A. Štefan we also find the motif of *Bluebeard*, in the fairy tale *Te že vidim, te že vidim* (*I See You, I See You*), which is intended for young addressees. The text is adapted for children, while preserving elements of horror and compassion and the solution at the end of the fairy tale which also contains wit.

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<sup>6</sup> Cf. [http://isn3.zrcsazu.si/etnofolk/Html\\_strani/zbirka\\_ks.php](http://isn3.zrcsazu.si/etnofolk/Html_strani/zbirka_ks.php); the project leader is Monika Krojež.

### *Little Red Riding Hood*

The motif of the Little Red Riding Hood, marked with the international code ATU 333, is as such not to be found in Štrekelj's legacy. It is interesting that there are certain versions from his time (e.g., L. Pesjak, F. Senekovič, M. Matičetov, T. Logar) and that psychoanalytic theories popularized and sexualized the motif (e.g., W. Disney cartoons, psychoanalytic explanations by Bruno Bettelheim). As there were more social problems in Slovenia, the authors were more interested in social topics in Štrekelj's time (e.g., *Ubogi in bogatin* [*The Poor Man and the Rich Man*], 1849; *Srečni Anže* [*Lucky Anže*], 1857). In his latest treatise, *The Phylogeny of Little Red Riding Hood* (2013),<sup>7</sup> J.J. Tehrani confirmed the hypothesis of cross-cultural connections between fairytales, based on the phylogenetic method which seeks to reconstruct evolutionary relationships between biological species and to apply it to various cultural phenomena in modern times. In *Little Red Riding Hood* there is a combination of motifs marked ATU 123 (*The Wolf and the Seven Young Goats*) and ATU 333 (*Little Red Riding Hood*) in different cultures. In the Slovene context, there is also a motif marked ATU\* 283B (*The House of Flies*) or ATU 2823C\* (*Mojca Pokrajculja*) (Kropej 2012: 95), which is a Slavic or Slovenian specialty. The supposition by M. Kropej's of the innovative combination of three motifs (*Mojca Pokrajculja*, *Little Red Riding Hood* and *The Wolf and the Seven Young Goats*) is confirmed by a version of the fairy tale in Milko Matičetov's collection, entitled *Volk in piskerček* (*The Wolf and the Pot*, 1958).

Not only linguistically, but also intertextually, there is an interesting version of the fairy tale published by Logar in *Slovenska narečja* (*Slovene Dialects*, 1975), entitled *Kapučeto roso*. In addition to dialectal peculiarities, there is a pronounced intertextuality of the motif: Slovene version of the title in Italian (*Capucetto rosso*), quotation of the person's name, scene, motif, hint at a typical place, motif related to the template, imitation of the Italian version, an analogy with the structure of a known title or motif, but from Perrault's version. The story does not include a solution to the problem thus it is without a hunter and a happy ending, namely the wolf eats *Little Red Riding Hood* or *Kapučeto roso*.

"Če velike usta maš!

Za te lujši sniest, Kapučeto roso!

Am-An tako je tema, ke nejcu poslušat, ku jem prave nej mama." (Logar 1975:60).

To understand the intertextuality of the *Little Red Riding Hood* motif in Svetlana Makarovič's short modern fairy tale entitled *Rdeče jabolko* (*The Red Apple*, 2008), it is important to know Perrault's *Little Red Riding Hood* (1697), the Brothers Grimm's *Little*

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<sup>7</sup> Available at: <http://www.plosone.org/article/info%3Adoi%2F10.1371%2Fjournal.pone.0078871>

*Red Riding Hood* (1812), and blind motifs from the *Bible*, *The False Grandmother*, *Rapunzel*, *Bluebeard*, *Little Vasilisa*, *Song of Songs*, *The Iron Henry* and other fairy tales (fairy tale motifs, as well as the ancient motif of an apple of discord, rope and lockmotif; snakes, studs, cats, birds; pin and needle; Giordano river, Rastieldoor...).

The ballad tale, as the author calls it, is a postmodernist text, as the book is an open-ended library. Intertextual hints are numerous and of good quality for a relatively short text, supposedly intended for children.

Based on the *Bibliografija prevodov pravljic bratov Grimm vslovenskem jeziku* (*Bibliography of Translations of the Brothers Grimm's Fairy Tales in Slovene*) (Bešter 2013: 17–85), the motif of the *Little Red Riding Hood* is in the first place, as about a hundred written variants have been found in Slovene so far. In his monograph *Fairy Tales before Fairy Tales* (2007), Ziolkowski calls *Little Red Riding Hood* a warning fairy tale (Ziolkowski 2007: 93) and publishes its first written version by Egbert de Liège from 1020. It was published under the title *On a Girl Rescued from Wolf Cubs*<sup>8</sup> and written in Latin hexameters.

### *Sleeping Beauty*

The motif of the *Sleeping Beauty* is marked ATU 410 in the index of fairy tales. In Štrekelj's legacy, Fran Sreboški Peterlin wrote a fairy tale entitled *Rojenice* (*The Fates*) around 1870 which is related to the motif of *Sleeping Beauty*, mostly in the second part. In the fairy tale, the king and queen had a son who was prophesied to be killed in the seventh year (Kropej 1995: 219–220). The motif of *Sleeping Beauty* or the birth of a child is announced by a frog. The motif of the curse is interesting, when the evil 'good' fairy prophesies to the *Sleeping Beauty* that she will stab herself on her twelfth birthday, which the next good fairy softens, saying that she will not die, but only sleep (for a hundred years). In fairy tales, a witch, a woman or even a mother curses a child (e.g., *Ježek Janček* [*Janček the Hedgehog*]), but the function of an evil witch in Slovene folklore is performed by Tork(lj)a. The motif of the *Sleeping Beauty* is interesting, but there is no variation of the motif in Slovene fairy tales, in contrast to the frequent versions of *Cinderella* and *Bluebeard* and the original connection between the motif of the *Little Red Riding Hood* and *Mojca Pokrajculja*. The *Sleeping Beauty* motif is very widespread in Italian culture, but does not end with a kiss, as in the well-known version of the Brothers Grimm, but the so-called second line of events continues (Propp 2005: 149), which bears the significant title *Sleeping Beauty and Her Children* (Unuk 2008:

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<sup>8</sup> In English *Little Red Cap and the Young Wolves*; lat. *De puella a lupellis seruata*.

184–88). In some versions, the motif of a sleeping beauty is combined with the motif of a girl in a tower or the motif of *Rapunzel*.

### *Cinderella*

In the international index, the *Cinderella* motif is marked ATU 510. The history of the motif dates back to antiquity (*Little Dora, The Girl with the Red Slippers, Genealogy, Asenath and Joseph, The Mith of Io, Lai de Fresne...*), and the Chinese version of *Shen Yen* from the 10<sup>th</sup> century is also known. The closest to us are the *Cinderella* motifs from the collection of children's fairy tales by Charles Perrault (*Donkey Skin*, 1697) and the Brothers Grimm (*Cinderella, Rapunzel*, 1810). Several different motifs can be found in Štrekelj's legacy under similar and/or different titles, e.g. Anton Pegan, *Sirota (The Orphan)*, 1868); France Poznik, *Pepeljuharica* (1868). The *Cinderella* motif was therefore interesting for Slovene culture, as it dates back to the 19<sup>th</sup> century, when it dealt with social problems, siblings, stepmothers/stepfathers. It was only later that the motif was sexualized with psychoanalytic explanations, e.g. Bruno Bettelheim in his book *The Uses of Enchantment* (1976; reprintin 1999). It is important that the motif also lives on in the latest collection of A. Štefan, *Za devetimi gorami (Behind Nine Mountains)*, under the title *Sirotica (The Little Orphan)*.

The history of the *Cinderella* motif shows that it has a long tradition of basic motif (girl/woman/femininity test with shoes/footwear), with the motif adapting to different cultures and thus allowing for variance in literature and extraliterary life (e.g., media adaptations into movies, advertisements and online). In the Slovenian versions of *Pepeljuharica* and *Sirota*, there are similarities with the *Cinderella* of the Brothers Grimm. In Poznik's *Pepeljuharica* she has the function of a good fairy or the magic tree cow, which is the motif fragment of a sacred animal from Indo-European tradition, while Pegan's *Sirota (The Orphan)* is Christianized (God, church, Mary, Mass) and paganized (winds). In it we find Indo-European (cow), ancient (yarn) and specific cultural elements (figs, rooster, millet, and sparrows), rituality (washing of cow intestines) and fairy tale elements (golden shoes, dresses of the moon and the sun).

And the cow said to her, "Don't cry, Pepeljuharica; in my gut is the key that opens the door to the underground cave, where your every wish will be fulfilled. Just hit the stone on the water near the washing board three times with the key, and the door will open. Tomorrow, ask them to give you gut to wash. The next day, they indeed killed the cow, and the stepmother throws the gut to Pepeljuharica and orders her to wash it. When she's at the water, she looks in the gut and indeed finds the key inside.



She quickly goes to the washing board and knocks on the stone. Suddenly there is a hole in front of her. Pepeljuharica goes on without fear and comes to a beautiful white room. Everything was embellished with gold; large mirrors hung on the walls. In the middle of the room there was a dressing stand and three beautiful dresses on it. One was the star dress, the other the moon dress, and the third and the most beautiful was the sun dress." (Kropej 1995: 196). In Slovene versions of the *Cinderella* motif, Slovenized as well as modernized elements appear (reading books, making tea, a left shoe, an underground cave, instead of a castle dance there is a Sunday Mass). The story ends with the marriage of the count and *Pepeljuharica*. It is interesting that the narrator is also mentioned in the final sentence:

"*The young count was suddenly healthy and that day there was a wedding, to which I was also invited and given to eat from at himble, drink from a sieve, dance with glass shoes.*" (Kropej 1995: 197).

### *Snow White*

The motif of *Snow White* is complex and has a long history and a lot of intertextuality. The most famous version of the motifs by Brothers Grimm, although they wrote and varied the fairy tale eight times (like most of their fairy tales), their manuscript version from the *Olenberg Manuscript* speaks of an interesting genesis, Christianization and stereotyping of the motif, thus this is one of the most complex tales of the Brothers Grimm. In Slovenia, in 1880, Radivoj Poznik published *Lepa grofična (The Beautiful Countess)* in Ljubljanski zvon magazine, and in 1895 the dramatic version of *Snow White* was published. Five years later, Oton Župančič published the poem *Sneguljčica (Snow White, 1900)* in the *Zvonček* magazine, which is interesting, as it relates to the Slavic tradition of writing fairy tales in song form (e.g., A.S. Puškin, *The Tale of Tsar Saltan*, 1831; translated by Župančič in 1937). Andrej Rozman Roza (*Izbrane Rozinevakciji [Selected Raisinsata Discount]*, 2011) also innovatively thematizes the tradition of writing fairy tales in poetic form, e.g., *Od nastanka človeške ribice (Since the Creation of the Olm)*.

The text from Štrekelj's legacy is at the same time similar to the original tale of the Brothers Grimm and Slovenized. The fairy tale by the Brothers Grimm includes the king, the prince, the queen and the princess, and Poznik's text includes the lower nobility, the count, and the countess. Poznik's text is also Christianized (God). In its version, the motif of sleeping from *Sleeping Beauty* can also be found ("*she slept like this for seven years*") as well as the motif of golden shoes from *Cinderella*:

"She had been asleep for seven years, when several gentlemen used to come to that forest to hunt. Now the young count sees this chapel and this beautiful dead girl. He watched her for a long time and he seemed to like her. He decided to take her with him. He came back today so no one would see. The next day he came alone with the carriage and put her inside and took her home, where he only arrived at night. Hiding, he carried her to his room and hid her under the bed. Now he always had his room closed, he didn't let anyone in, he cleaned everything himself, and if he ever came out, he always locked the room. [...] Now the older sister sees the golden shoes and she likes them so much that she wants to try them on." (Posnik 1880).

## Conclusion

From the comparative analysis of the same fairy tale motif, for which we chose the fairy tales of the Brothers Grimm that were most translated into Slovene (Bešter 2013: 17–85), a fairy tale from Štrekelj's legacy and his time and a modern authorial fairy tale, it is clear that these are the so-called universal fairy tale types (*Cinderella*, *Little Red Riding Hood*, *Bluebeard*, *Snow White*, *Sleeping Beauty*) (Zipes 2012: 19), which preserve their core (meme) and at the same time adapt to a specific culture (Slovenianization of the motif). In the time of Karel Štrekelj, (Slovenian) fairy tales were not intended for children's addressees or young readers, but were collected primarily for the purpose of searching for national identity and collecting folk tradition. Overtime, fairy tales were adapted for young addressees (e.g., Župančič, *Sneguljčica*, 1900), but this process took a long time. Magazines contributed to the process of renaming fairy tales from adult addressees to young people: *Vedež: časopis za šolsko mladost* (*Vedež: Newspaper for School Youth*, 1848–1850), monthly *Vrtec: list spodobam iza slovensko mladino* (*Kindergarten: A Paper With Images for Slovenian Youth*, 1871–1945), *Angeljček: otrokom učitelj in prijatelj* (*Little Angel: A Teacher and Friend to Children*, 1887–1934), and *Zvonček: lists podobam izaslovenskomladino* (*The Bell: A Paper With Images for Slovenian Youth*, 1900–1939), in which the authors began to publish fairy tales and songs for children. Numerous storytellers also contributed to this, giving creative vibrations to the basic fairy meme (Zipes), type (Uther), or motif, e.g. ATU 311, ATU 333, ATU 410, ATU 509 and ATU 709.

All selected fairy tales or the title fairy tale characters (*Cinderella*, *Little Red Riding Hood*, *Bluebeard*, *Snow White*, *Sleeping Beauty*) became *antonomasias*<sup>9</sup> in the process of literary reception, e.g. *Cinderella* a neglected girl/woman; *Little Red Riding Hood* – a naïve girl; *Bluebeard* – a murderer of women; *SnowWhite*–a fairy tale person, *Sleeping Beauty* – a sleeping beauty/woman waiting for a prince/savior.

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<sup>9</sup> In rhetoric, *antonomasia* is a kind of metonymy in which an epithet or phrase takes the place of a propername.

Antonomasias are a kind of fairy-tale blind motifs (Lüthi 2012: 70) or fairy-tale fossils as memories of myths and/or fairy tales which, although in a different context, were vividly worded by Boris A. Novak in *Definicije (Definitions)*:

“A monument is a memory,  
which has been cooling for so long,  
that it became petrified.” (Novak 1991: 31).

In Štrekelj's legacy of Slovene folk tales and short stories we find Pegan's fairy tale *Od barke, ki je po suhem plavala (About a Boat Which Sailed on Dry Land)* from 1868 (Kropej 2001: 171–172), which is a transformation of the myth of the Argonauts from the 13<sup>th</sup> century BC, who according to tradition founded Emona or today's Ljubljana and dismantled the ship Argo and carried it on their shoulders to the sea. The motif of Argonauts or ships sailing on (dry) land and water gradually became a fairy tale, a motif, a blind motif or “petrified memory” in the three-thousand-year history of the myth, until it became a unit in the *Slovar slovenskega knjižnega jezika (Dictionary of the Slovene Literary Language)*, meaning a “vehicle that can move on land or on water.”<sup>10</sup>

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<sup>10</sup> Antonomazija je zamenjava

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