

Memetics and the cultural evolution of Grimms' fairy tales in Slovenian territory (1849–2012)

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The brothers Jacob Ludwig Carl (1785–1863) and Wilhelm Carl (1786–1859) Grimm wrote a considerable number of scientific books, collections of sagas (1816–18), lexicons (1838ff.), a grammar book (1819–37), legends (1829) and myths (1835), yet they are best known for their collection of fairy tales entitled *Kinder- und Hausmärchen* (*Children's and Household Tales*) bearing the international acronym *KHM*. The third brother, Ludwig Emil Grimm (1790–1863), a graphic artist and illustrator, illustrated the cover page of the 1819 *KHM* and the 1825 collection.

The first part of the collection of fairy tales by the brothers Jacob and Wilhelm Grimm, entitled *Children's and Household Tales*, was published in 1812 (85 fairy tales) and the second in 1815 (70 fairy tales). The last publication dates from 1857. The Brothers Grimm published the collection *Children's and Household Tales* seven times; in the scientific world it is known by the acronym *KHM* (*Kinder- und Hausmärchen*). The fairy tales were published in 1812 (Vol. 1), 1815 (Vol. 2), 1819 (illustrated by Ludwig Grimm), 1837, 1840, 1843, 1850 (ten legends) and 1857. The Grimms published 210 or 211 fairy tales (among which there are ten children's legends with markedly Christian contents, e.g. Adam and Eve, God, *God's Food*, *The Twelve Apostles*, child Jesus, Our Lady, Mother of God, *The Heavenly Wedding* etc.). A debatable issue remains the fairy tale *Puss in Boots* which the brothers included only in the first and not in any subsequent edition, because it considerably resembled the variant by Charles Perrault (1628–1703) from 1697.

A number of interesting research opportunities present themselves in comparisons with the handwritten version of the Grimms' fairy tales named the *Ölenberg Manuscript* (1810) after the place of its discovery, the Ölenberg Monastery. In 1810 the Brothers Grimm sent the handwritten tales to Clemens Brentano (1778–1842) for revision, and the manuscripts were later published in different editions (in 1927 and 1975).

The Grimms' collection of fairy tales, irrespective of all the unanswered questions that it gave rise to (e.g. the elements of anti-Semitism, incest, cannibalism, violence,

murders etc.), exerted a strong influence on world literature and especially on the development of youth literature. All these problematic elements were presented in the language of symbols. The *Ölenberg Manuscript* has been subjected to comparative analyses and scientific research. The most relevant monograph is *Die Älteste Märchensammlung der Brüder Grimm* by Heinz Rölleke, with comments, dating to 1975. Later, Lothar Bluhm advanced the research with a monograph *Grimm-Philologie* (1995) and edited the book *Romantik und Volksliteratur* (1998).

The Grimms' fairy tales also influenced the establishment of the cultural and scientific centre *Enzyklopädie des Märchens* in Göttingen (1980) and the publication of the encyclopaedia entitled *Enzyklopädie des Märchens*, acronymed EM, in 14 volumes that has been published for nearly two centuries. The encyclopaedia features about 3,600 entries. One of the editors (1973–1984) was Max Lüthi (1909–1991) whose book *The European Folktale: Form and Nature (Die europäische Volksmärchen. Form und Wessen, 1947; translated into Slovenian in 2012)* influenced the Slovenian youth literature¹. Another editor relevant for the Slovenian cultural area was Hans-Jörg Uther (* 1944). One of the collaborators in an extensive project on Uther² was Monika Kropej, a Slovenian scientist from the Institute of Slovenian Ethnology of the Research Centre of the Slovenian Academy of Sciences and Arts (ZRC SAZU).³ Also important for Slovenians is the journal *Fabula: Zeitschrift für Erzählforschung (Journal of Folktale Studies, 1957ff.)*⁴.

In her book *Comparative Children's Literature* (2005), Emer O'Sullivan classified the comparative youth literature into several theoretical areas. The second area is relevant to our research, namely the Contact and Transfer Studies (translations, receptions and influences). The following three types of cultural contacts are relevant for Slovenian literature:

1. the personal acquaintance of and correspondence between Jacob Grimm and Jernej Kopitar;
2. intertextuality (motif-thematic reminiscence) of the myth of the Argonauts (a ship that sails on land and water) and the establishment of Emona (Ljubljana)⁵; and

¹ See Kobe 1987.

² Uther 2004

³ See Uther 2004, p. 15.

⁴ Fabula online (Internet source).

⁵ Juvan 2000, p. 249.

3. the translation, adaptation and transformation of Grimms' fairy tales in Slovenian lands.

The interaction between the Brothers Grimm and the Slovenian cultural sphere took place at different levels. The Slovenian linguist Jernej Kopitar (1780–1844) first met Jacob Grimm at a congress in Vienna in 1815. They then exchanged correspondence (1816–1829) and opinions on etymology, Slovenian folk poems, fairy tales, fables and mythology.⁶ Both dedicated their work to the study of folklore, language and literature and also collected books. In his personal library, Kopitar kept many medieval Slavic codes and manuscripts.

Grimm's principle that any study of a language should first consider the pure spoken language of the people, and not the literary language which is an arbitrary formation and a compromise, was completely in line with Kopitar's views. They both understood correctly the importance of living dialects and the need for literary languages that are based on a pure spoken language.⁷

This reciprocal influence in the period of romanticism and later also realism spurred the further collection and research of folk literature, among which there is *Prošnja za narodno blago* (*A Plea for Nation's Goods*) by Karel Štrekelj.⁸

Other types of interaction were indirect and intertextual. The beginnings of the city of Ljubljana are associated with the myth of the Argonauts, as Jason is seen as the mythical founder of Emona, today's Ljubljana, in the 13th century B.C. The Argonauts and Jason sailed up the rivers of the Danube (Ister), Sava (Savus) and Ljubljanica (Nauportos). Apollonius of Rhodes (3rd century B.C.) mentioned in *Argonautica* that the ship "Argo" was dismantled in Emona and carried piece by piece to the sea, whence the Argonauts sailed on to Greece.

In the process of literary reception the antique myth of the Argonauts was transformed into a fairy tale type with the motif of a ship which can sail on land and water, i.e. its ATU number in Uther's index of fairy tales is 513A⁹ (2004). In the bimillennial literary reception, the myth of the Argonauts has been fragmented into many fairy tale

⁶ Kropelj 2012, p. 20; see also Glonar 1938.

⁷ Glonar 1938, p. 134.

⁸ Ljubljanski zvon (The Ljubljana's Bell) 1887.

⁹ Uther 2004.

motifs/memes and motif fragments. The Dictionary of Standard Slovenian Language features the phrase “to travel on dry and wet” (i.e. on land and water) which is a motif fragment or a meme fragment from the myth of the Argonauts.¹⁰ In Slovenian orthography one can find “to travel on dry and wet/on water”¹¹.

Uther also associated the basic motif/meme of the ship sailing on land and water with Apollonius of Rhodes and *Argonautica*. This is a Danube version of the myth and the story of the Argonauts returning to Greece. Uther wrote the following about the ship that can sail on land and water:

The king issued a decree that whosoever should be able to build a ship that can sail on land and water [D1533.1.1] should marry his daughter [H335, H331]. Three brothers attempt to meet the challenge and the two oldest are unkind to (a little) old man asking them what they wanted to do. The third brother answers honestly, and the old man helps him build such a ship (in one night) [N825.2]. The old man instructs him to take with him every person he meets on the way. These people turn out to have unusual abilities [F601]. See type 514A.

When the young man came with the ship, the king was astonished to see that the young man was of humble origin so he gave him another (difficult) task to prevent the marriage. The young man solves all tasks with the help of the people he met on the way (as advised by the old man) [F601.2] (see 513A) and marries the princess [L161].¹²

The motif of a ship sailing on water and land is nearly universal and appears in many cultures (e.g. African, American, French, Greek, Chinese, Norwegian etc.).¹³ The

¹⁰ Iskanje po Slovarju slovenskega knjižnega jezika (Internet source).

¹¹ Slovenski pravopis (Internet source). – The phraseological unit “(to walk/travel) on dry/land and on water” was preserved in the context in the Slovenian literature by e.g. Fran Erjavec: *Živalske podobe (Animal Kingdom)*: “Of all lower animals who in countless numbers and endless varieties live on the dry and wet, there is no animal more popular than a crab.”; Fran Levstik in *Popotovanja iz Litije do Čateža (Travelling from Litija to Čatež)*: “Let us honour St. Georg on the land and on the sea!”; Janez Trdina: *Kranjska jeza in druge črtice in povesti iz narodnega življenja*, “po suhem in po morju” (*The Carniolian anger and other sketches and tales about people’s lives*, “on dry and on wet”), **Slovarske in besedilne zbirke (Internet source)**. **Slovenian Fairy Tales**: “The king set out on a journey. He walked for nine days and nine nights on land and on the sea, until he reached his native town.”

¹² Uther 2004, pp. 300f.

¹³ *Ibid.*, p. 301.

motif of the Argonauts sailing on land and water can be found in three Grimms' fairy tales, namely KHM 64, 159 and 165.¹⁴

KHM 64 – The Golden Goose

Then Simpleton for the third time asked for his bride; but the king again sought a way out and ordered him to find a ship which could sail on land and on water. "As soon as you come sailing back in it," said he, "you shall have my daughter for a wife." Simpleton went straight into the forest, and there sat the little grey man to whom he had given his cake. He said: "Since you have given me to eat and to drink, I will give you the ship; and I do all this because you once were kind to me." Then he gave him the ship which could sail on land and water.¹⁵

KHM 159 – The Ditmarsch Tale of Wonders

There were certain men who wished to sail on dry land and they set their sails in the wind and sailed away over great fields. Then they sailed over a high mountain, and there they were miserably drowned.¹⁶

KHM 165 – The Griffin

The joy the king felt cannot be described! But now he did not want to give his daughter in marriage to Hans and said he must first make him a boat which would go quicker on dry land than on water. [...]

A boat which will go quicker on dry land than on the water. And when I have finished it I am to have the king's daughter for my wife. [...]

In the evening when the sun had turned into gold, Hans finished his boat and all that was wanted for it. He got into it and rowed to the palace. The boat went as swiftly as the wind. The king saw it from afar, but would not give his daughter to Hans yet, and said he must first take a hundred hares out to pasture from early morning until late evening.¹⁷

¹⁴ Ibid.

¹⁵ Grimm/Kovač 1993, p. 351.

¹⁶ Ibid., p. 273.

¹⁷ Ibid., p. 295.

Individual motifs from the Argonauts or antique mythology can also be found in other Grimms' fairy tales, such as the motif of Medea in *The Singing, Springing Lark*:

ATU 425C: "I have followed you for seven years. I have been to the sun and the moon and the four winds, and have asked about you, and have helped you against the dragon. Will you, then, forget me entirely?"¹⁸

The most relevant motif for Slovenia or Ljubljana is the motif of a ship sailing on water and land, which is the mythical event that allegedly took place in Emona (Haemonia; today's Ljubljana) which was named by Jason after his home country Thessaly, at the time called Haemonia.¹⁹ The Argonauts, "on the run from the Colchis from whom he took the golden fleece with Medea's help, sailed from the Black Sea into the Danube river, then turned into the Sava river and sailed up the Ljubljanica river to the town where they spent the winter and founded Emona. In spring they disassembled the ship and allegedly carried it on their shoulders for four-hundred stadia [or 80 km] all the way to the Akylis river and then sailed to the Adriatic Sea", as was written by Sozomenus in his version of the myth on the founding of Emona (5th century B.C.).

[In] the 5th century the historian Sozomenus wrote in the *Ecclesiastical History*: The Argonauts sailed the sea above Scythia and through rivers reached the land of Italics where they spent the winter and founded a town, named Emona. When the summer came, they drew Argo up on dry land for about 400 stadia and sailed on the Akylis river which falls into the Padus river. In the 5th century the historian Zosimus described the return in a similar way.²⁰

Cultural evolution and memetics

In the book *The Irresistible Fairy Tales: The Cultural and Social History of a Genre*²¹ Jack Zipes advanced the theory of memetics and cultural evolution, discussed already

¹⁸ Ibid., p. 437, *The Singing, Springing Lark*.

¹⁹ Županek/Žmuc/Polajnar 2010, p. 70.

²⁰ Ibid., p. 41.

²¹ Zipes 2012, p. 17.

in his book *Why Fairy Tales Stick: The Evolution and Relevance of a Genre* (2006). He believes that the fairy tale types/motifs are essentially simple, but their interaction is complex.

Many of Grimms' fairy tales (e.g. *Little Red Riding Hood*, *Snow White*, *Cinderella*, *Sleeping Beauty*, *Hansel and Gretel*, *The Wolf and the Seven Young Kids*, *The Frog King or Iron Henry*, *Thumbling*, *The Wishing Table* etc.)²² have spread around the world in all forms and media and they meet the criteria of universal memes which Zipes defined as basic units of cultural transmission²³ In Zipes's view, the acculturation of children is connected with tales or fairy tales or memes.²⁴ Grimms' fairy tales are the most typical example of memetics because in the last 500 years they have witnessed many variants and transmission in different cultures, e.g. G. F. Straparola, G. Basile, C. Perrault, the Brothers Grimm etc. Only relevant fairy tale types or memes with a universal kernel (meme) and a flexible envelope that can adjust to a specific culture have survived the cultural selection. Every culture, according to Zipes, also features factors of cultural inertia²⁵ such as technological limitations, mental habits, cultural selection and terms of transmission, and is preserved through free selection. Cultural habits, customs and values, apart from other factors, influence a fairy tale's ability to vary and/or the adaptation of the basic fairy tale type (meme) to a specific culture, its habits, customs, tradition and values.

Grimms' fairy tales or fairy tale types/motifs/memes existed before the two brothers were born and had been in the process of cultural evolution, enabling universal fairy tale types/motifs/memes to adapt to a specific culture, but only on the condition that they were relevant at the universal and individual levels, facilitating variants from the oral to the written tradition and adaptation in various cultures and media. Zipes says that on the path to cultural evolution or selection not all fairy tale types/motifs/memes survive but only the most relevant and, in his opinion, there are basically 50–75 of them in the entire world.²⁶ The crucial elements in the cultural evolution of the memetic process are repetition and memory.²⁷ Zipes believes that in the case of fairy tales, which are otherwise a simple genre, the memes constitute and create a tradition by narrating millions of stories stemming from the universal experience. Zipes

²² Bešter 2012 (Internet source).

²³ Zipes 2012, p. 17.

²⁴ Ibid., p. 19.

²⁵ Ibid., p. 130.

²⁶ Ibid.

²⁷ Ibid., p. 19.

contends that some stories are more relevant, which is why they survive the cultural evolution through narration, writing, adaptation in the media etc. Fairy tales belong to a genre emanating from the oral folklore; they have found a fertile ground in the written tradition and undergone a number of transformations and adaptations in the media (drawings, illustrations, film, radio, TV, multi-media etc.). It is not surprising that of all Grimms' fairy tales the most relevant in the world include *Hansel and Gretel*, *Cinderella*, *Little Red Riding Hood*, *Sleeping Beauty*, *The Frog King or Iron Henry* etc.

The fairy tale *The Frog King or Iron Henry* is remarkable because in a number of translations the second part of the title (*or Iron Henry*) is omitted. The same trend is observed in the text, as the first line of the narrative action ends with the prince and the princess driving in a carriage to a castle. In some cases, the second line of narrative action starts where the first ends, as anticipated in the title (*or Iron Henry*), and the action revolves around the prince and this faithful Henry. As the second part of the title and the second line of the narrative action were considered irrelevant by many editors, they were left out in many variants, both in printed and media adaptations. This second part and the conclusion about the prince and his faithful Henry is simply omitted.

Translations of Grimms' fairy tales in the Slovenian language

The article deals with the translations, adaptations and transformations of Grimms' fairytales published under the Brothers Grimm name even if they had the status of a folk tale. The Grimms' fairy tales did not emerge from an empty space or a vacuum, but were linked to the tradition of Italian and French fairy tales and the Nordic sagas and myths. It is the variant nature of the one and the same fairy tale type/motive/meme that is characteristic of the folklore. The effect of Grimms' fairy tales is visible at the European and global levels and also in the Slovenian context which is culturally tied to the German-speaking area (the Habsburg dynasty, the Austro-Hungarian empire etc.). At the level of production, "Grimms' fairy tales" – as the Brothers Grimm's collection of tales was popularly named – motivated many creations, namely translations, adaptations and transformations of the primary (fairy tale) and secondary literature (scientific monographs, discussions, magazines etc.) as

well as the applied results (new knowledge, information, development of fairy tale standards, development of the study of fairy tales etc.).

The fairy tales of the Brothers Grimm were translated relatively early (or relatively late) into the Slovenian language, i.e. in 1849, at a time when the then Slovenian provinces, especially Carniola, Carinthia and Styria, used the German language and were first part of the Habsburg Monarchy and then the Austro-Hungarian empire. Grimms' fairy tales spurred the development of youth literature.²⁸ The translations of Grimm's fairy tales for children coincided with the founding of the first Slovenian newspaper for children entitled *Vedež: časopis za mladost sploh pa tudi za odraščene proste ljudi* (*Vedež: Newspaper for Youth and Adults Alike*) (1848–50), edited by Ivan Navratil (1825–1896) and published by Rozalija Eger (1787–1871).

The first translation of Grimms' fairy tales into Slovenian was published in the magazine *Pravi Slovenec* (*The Genuine Slovenian*), 1849, namely the tale *Ubogi in bogatin* (*The Poor Man and the Rich Man*).²⁹ It is interesting that the reception of Grimms' fairy tales was a process in Slovenian lands, as in Germany. They were initially read by adults, which is why they were published in newspapers and/or magazines for adults³⁰ (the *Novice gospodarske, obertnijske in narodne* newspaper). Only later in the process of literary reception was their purpose crystallised to be for young readers (youth newspapers *Vrtec*³¹, *Mladinski list*³²).

The first collection of Grimms' fairy tales was published in 1887 when J. Markič translated (i.e. "Slovenianised") 12 fairy tales (*The Frog King or Iron Henry, Mary's Child, the Story of a Boy Who Went Forth to Learn Fear, The Wolf and the Seven Young Kids, Faithful Johannes, The Good Bargain, The Twelve Brothers, The Pack of Scoundrels, Little Brother and Little Sister, The Three Little Men in the Woods, The Three Spinning Women, Hansel and Gretel*).

²⁸ Uther 2001, p. 121 (Internet source).

²⁹ *Ubogi in bogatin* (*Rich and Poor*) (Legend). (Po nemškim Grima) In: *Pravi Slovenec* 49/1(1849), p. 303; 50, pp. 311f.

³⁰ *Srečen Anže* (*Hans in Luck*) Bl. Sšk (i.e. Blaž Sušnik). Translation according to the opinion of D. Ludvik. Freely Slovenised from German according to Grimms' fairy tales. In: *Novice gospodarske, obertnijske in narodne* 15 (1857), vol. 4, pp. 15f.; vol. 5, p. 19.

³¹ *Rudeča kapica* (*Little Red Riding Hood*) (Pavlina Pajk). In: *Vrtec: slovenski mladini* 5 (1875), no. 2.

³² *Trije bratje* (*Three brothers*). In: *Mladinski list* 9/12 (1930), p. 360; *O slamici, oglju in bobku* (*Straw, Coal and Bean*). In: *Mladinski list* 11/12 (1932), p. 356; *Cekini z zvezd* (*The Star Money*). Adapted by Majda Tomšič. In: *Mladinski list* 14/5 (1935), p. 153.

In the period 1900–1950 the fairy tales of the Brothers Grimm continued to be published in newspapers and magazines (*Ilustrirani glasnik, Mlado jutro, Jutro, Koledar Goriške matice, Naš Glas, Slovenski gospodar, Slovenec* etc.). An analysis reveals that between 1900 and 1950 different fairy tales were translated than in the previous five decades, e.g. *The Wonderful Fiddler, The Peasant and the Devil, The Wren and the Bear, Jorinde and Joringel, Hans in Luck, The Three Brothers, The Poor Man and the Rich Man, The Wolf and the Fox* etc.

An important role in the reception of Grimms' fairy tales was played by the magazine *Ciciban*³³ in the 1950s, and its influence continued in the 1970s³⁴, 1980s³⁵ and 1990s³⁶. The second half of the 20th century is marked by the popularisation and trivialisation of Grimms' fairytales as well as their transformation into other media (audio, video and multimedia). After 1950 the following Grimms' fairy tales achieved widespread popularity: *Hansel and Gretel, Cinderella, Little Red Riding Hood, White Snow, The Wolf and the Seven Young Kids* and the *Frog King*. It is interesting that the last one had the title *The Frog King* or the original title *The Frog King or the Iron Henry (Der Froschkönig oder der eiserne Heinrich)*. The complete title reveals that the fairy tale *The Frog King* has no conclusion that refers to the faithful servant *Iron Henry*.

A subversive approach to Grimms' fairy tales is typical of the British youth author Roald Dahl. His *The Revolting Rhymes* (1982) (*Odvratne rime*, translated into Slovenian by Milan Dekleva), gruesomely transfigured Grimms' and other tales (*Jack and the Beanstalk, Three Little Pigs, Cinderella, Little Red Riding Hood, Snow White and the Seven Dwarves, and Goldilocks and the Three Bears*).

A selection of Grimms' fairy tales entitled *Žabji kralj: in druge pravljice (The Frog King: and Other Fairy Tales*, 1954) was translated by Fran Albreht (1889–1963),

³³ *Sladka kaša (Sweet Porridge)*. Transl. by Alojz Bolhar. Ill. by M. Muck Stupica. In: *Ciciban* 1951/52, no. 8, p. 117; *Trnuljčica (Sleeping Beauty)*. Transl. by M. Malenšek. Ill. by Evgen Sajovic. In: *Ciciban* 1950/51, no. 3, p. 44f.; *Žebelj (The Nail)*. In: *Ciciban* 1952/53, no. 2, p. 27.

³⁴ *Zlati ključ (The Golden Key)*. Transl. by Alja Behrends. Ill. by Marjanca Jemec-Božič. In: *Ciciban* 28 (1972/73), no. 7, p. 196; *Mamka Bršljanka (Mother Ivy)*. Transl. by Kristina Brenk. Ill. by Ančka Gošnik Godec. In: *Ciciban* 29 (1973/74), no. 10, pp. 301f.

²³ *Pepelka (Cinderella)*. Adapted and ill. by Božo Kos. In: *Ciciban* 42 (1986/87), no. 4/5, pp. 38–46, 51–55.

³⁶ *Škrateljčka (The Gnomes)*. Written by Jacob and Wilhelm Grimm, transl. by Polonca Kovač, ill. by Alenka Sottler. In: *Ciciban* 54 (1998), no. 4, pp. 10–13; *Kmet in vrag (The Peasant and the Devil)*. Written by Jacob and Wilhelm Grimm, transl. by Polonca Kovač, ill. by Zvone Čoh. In: *Ciciban* 54 (1999), no. 5, pp. 6f.; *Lažniva pravljica (The Tall Tale from Ditmarsch)*. Written by Jacob and Wilhelm Grimm, transl. by Polonca Kovač, ill. by Zvone Čoh. In: *Ciciban* 54 (1999), no. 8, pp. 18f.

whereas individual fairytales started being translated as early as 1953 (*Cinderella*, *Little Red Riding Hood*, 1953).

The first integral version of Grimms' fairy tales in the Slovenian language was published as late as in 1993; both parts were translated by Polonca Kovač.

In the period 2000–2012 printed collections of Grimms' fairy tales came to the forefront, not just individual tales. On the 200th anniversary of the first publication (1812), a selection of 53 fairy tales appeared in the jubilee edition *Zlate Grimmove pravljice* (*Golden Grimms' Fairy Tales*). Individual Grimms' fairy tales are still being reprinted, e.g. *Hansel and Gretel*, *Cinderella*, *Little Red Riding Hood*, *Snow White*, *Sleeping Beauty* etc.

The influence of Grimms' fairy tales on Slovenian youth authors

The Slovenian youth writer Lila Prap (* 1955) published an authored picture book in 2005 entitled *1001 pravljica* (*1001 Fairy Tales*)³⁷ where she took the most relevant fairy tale motifs or memes from Grimms' fairy tales³⁸ (*Hansel and Gretel*, *Rapunzel*, *Little Red Riding Hood*, *Snow White and the Seven Dwarfs*, *Sleeping Beauty*, *The Frog King*) and others (e.g. *Three Little Pigs*, *The Goldilocks and the Three Bears*), combining them into a new variant, i.e. a new whole. An interesting feature of the authored picture book is that it includes 29 double-page illustrations and young readers can choose on every page whether they wish to read forwards or backwards, thus creating and combining various meanings. The selectivity in the printed picture book received a new dimension in the interactive form on iPad³⁹ and iTunes⁴⁰. In the narrative part of the short modern fairy tale, Lila Prap used the known method of

³⁷ Prap 2005.

³⁸ J. and W. Grimm, e.g. *Little Red Riding Hood* (a girl, a wolf, a grandmother), *The Frog King* (a frog), *Hansel and Gretel* (a house made of sweets, a witch, a boy in a cage, a fireplace instead of a stove), *Snow White* (Snow White, a witch, an apple, a glass coffin), *Rapunzel* (a girl in a tower), *Sleeping Beauty* (a sleeping beauty) form a basic narrative interwoven with elements of other fairy tales.

³⁹ 1001 pravljica: iTunes (Internet source).

⁴⁰ 1001 pravljica: youtube (Internet source).

combining different fairy tale memes and/or characters from popular Grimms' and other fairy tales.⁴¹

The book *Kako je Oskar postal detektiv – Rdeča kapica (How Oscar Became a Detective – Little Red Riding Hood, 2007)*, written by Andrej Rozman Roza (1955), is a collection of three brief modern fairy tales in which a boy named Oscar, who is the main character, is placed in an urban environment. Rozman made an intertextual transmission of some characters from Grimms' fairy tales, namely *Little Red Riding Hood* (a girl with braids, named Ajda, carries a basket full of biscuits to her grandmother), the hunter (Oscar), the wolf (Jackal or Mr. Wolf) and the grandmother (Mrs. Kapucin). He creatively and subversively transfigured Grimms' original tale by changing the setting (shopping in a store instead of a forest and a flat on the 7th floor instead of the grandmother's house). The plot is based on a literal and figurative notion of the phraseological unit "to take the head off" which Oscar understands literally, while in fact the head means the "head (*or needle*) of a gramophone". The inventive plot and disentanglement are placed in a modern setting and thus form one more high quality variant of the fairy tale type ATU 333 or the meme of *Little Red Riding Hood*.

Svetlana Makarovič (1939) and Kaja Kosmač (1980) co-authored, and the latter also illustrated, the short modern fairy tale *Rdeče jabolko (The Red Apple, 2008)* which is a redefinition of Perrault's and Grimms' original tale. The text abounds in intertextual elements from the Bible (the Jordan River), and the tale is essentially a variant of *Little Red Riding Hood* and the archetypal encounter with a wolf. The basic motif is a search for identity or a multitude of identities. A little girl/a child is looking for her identity, i.e. her name/gender/mother. A short modern fairy tale is based on the transmission from the folk to the authored (Golež Kaučič 2003) and then into the mythic tradition. Makarovič lifts the folk tale model to a higher level by reaching beyond the traditional knowledge and values and at the same time upgrading them

⁴¹ In youth literature this method was already used by the French writer Raymond Queneau in his short modern fairy tale entitled *Un conte à votre façon (Tale of Your Choice, 1981; in Slovenian: Zgodba po vaši izbiri, Ill. by Milan Bizovičar, 1983)*. He was more popular for his *Exercices de style (Exercises in Style, 1947; in Slovenian: Vaje v slogu, 1981)* etc. These creative methods were theoretically discussed by the Italian writer Gianni Rodari based on the structuralist theory of fairy tales of the Russian scientist Vladimir Propp entitled *Morphology of the Folk Tale (1928; in Slovenian: Morfologija pravljice, 2005) (La Gramatica della Fantasia [The Grammar of Fantasy], 1973; in Slovenian: Srečanje z domišljijo, 1977)* and in literature (*Favole al telefono [Fairy Tales Over the Phone], 1962; in Slovenian: Pravljice po telefonu, 1974)*.

with modern knowledge and values. This is an active relationship⁴² that enriches the tradition by finding something new in the already known and something already known in the new.

“Be careful from whom you accept the gift of name. Whoever chooses your name holds power over you!”⁴³ – Makarovič belongs to the most modern classics and she used intertextuality and a redefinition of Grimms’ and other fairy tales in her previous works, e.g. in her work *A Terrible Wolf* she transformed the anti-hero wolf from Grimms’ *Little Red Riding Hood* into a hero.

The author’s motif reminiscence of a striptease in her modern short fairytale *The Little Fire Imp* stirred public controversy. The fairytale draws from the Slovenian folk tale *The Bean, the Coal and the Straw* and also from Grimm’s famous tale *The Coal, the Horse Bean and the Straw*.

Study concept

Methodology

The reception of Grimms’ fairytales is analysed in terms of quality and quantity and is based on the editions of Grimms’ fairy tales from 1849 to 2012.⁴⁴

⁴² Golež Kaučič 2003

⁴³ Makarovič 2008, p. 40.

⁴⁴ The bibliography was compiled by Tomaž Bešter.

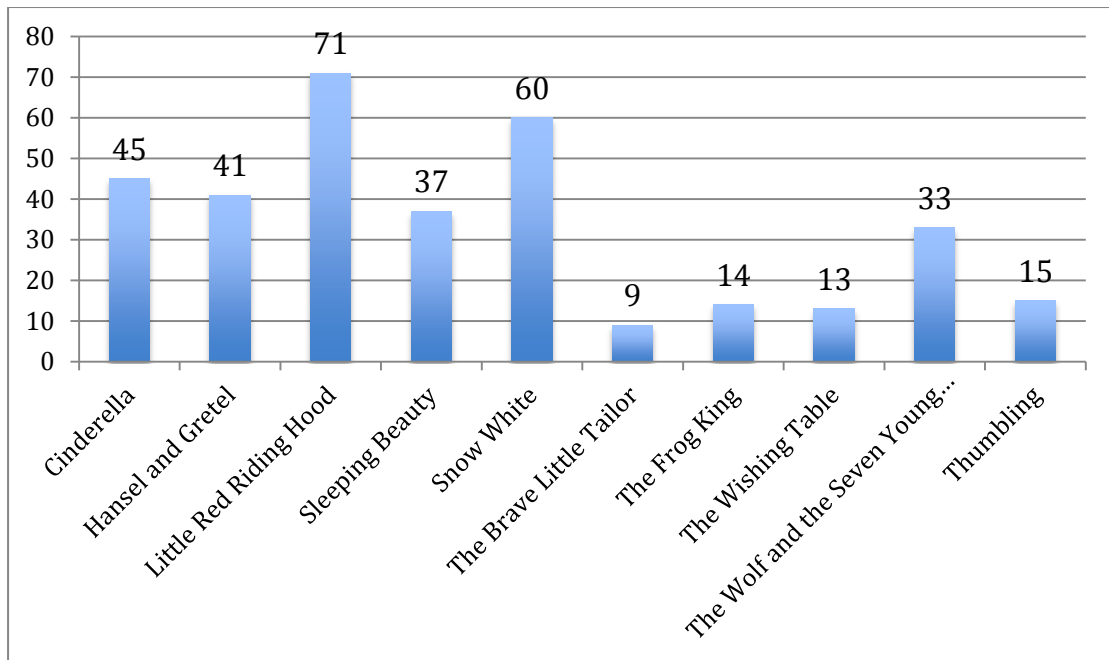


Fig. 1: A list of receptions of Grimms' fairy tales (alphabetical).

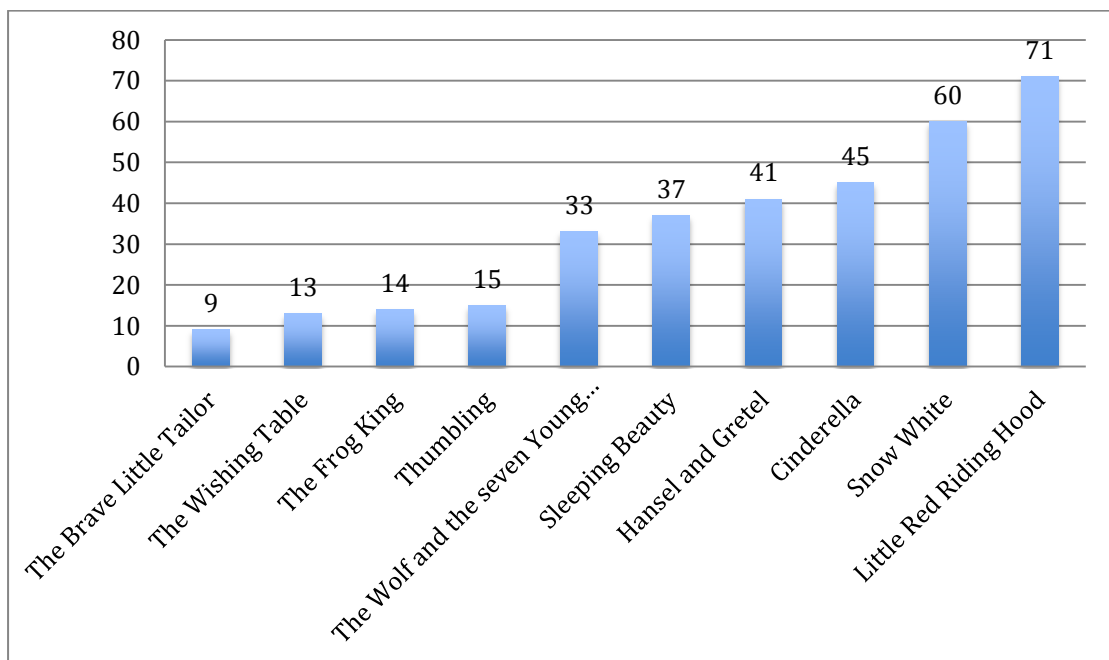


Fig. 2: A list of receptions of Grimms' fairy tales (quantitatively).

Research limitation

A number of questions remained unanswered during the research into the reception of Grimms' fairy tales, one of them being the publication of the same Grimms' fairy tales under different titles. The authors, translators, adaptors and related authors many times failed to quote the original title (e.g. *Cvrzitraska*) and the author. In some cases, it said "adapted from German" or "a German fairy tale" or "Slovenianised by" (e.g. *Rudeča kapica (Little Red Riding Hood)*, Slovenianised by Luiza Pesjakova, 1875) or was left without any reference (e.g. a poem by Oton Župančič: *Sneguljčica (Snow White)*, "from White Carniola", 1900; Fr. Brinar: *Rdeča kapica (Little Red Riding Hood)*, 1908, a dramatic play by S. Darin: *Rdeča kapica (Little Red Riding Hood)*, 1932, Marko Juvan: *Ponovitve Trnuljčice (Variants of Sleeping Beauty)*, 1981 etc.).

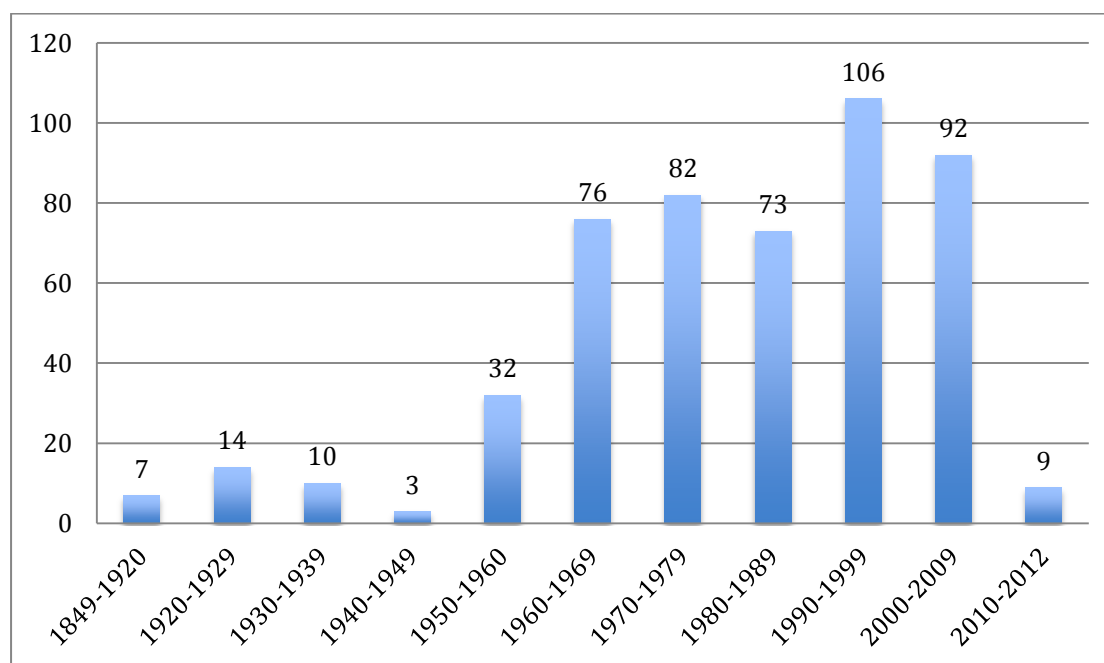


Fig. 3: Chronology of receptions of Grimms' fairy tales in Slovenian lands.

1. 1849-1920	7	1. 1990-1999	106
2. 1920-1929	14	2. 2000-2009	92
3. 1930-1939	10	3. 1970-1979	82
4. 1940-1949	2	4. 1960-1969	76
5. 1950-1960	32	5. 1980-1989	73
6. 1960-1969	76	6. 1950-1960	32
7. 1970-1979	82	7. 1920-1929	14
8. 1980-1989	73	8. 1930-1939	10

9. 1990–1999	106	9. 2010–2012	9
10. 2000–2009	92	10. 1849–1920	7
11. 2010–2012	9	11. 1940–1949	2
	504		504

Fig. 4: Chronology of receptions of Grimms' fairy tales in Slovenian lands.

Results

Many Slovenian youth authors have established intertextual links with Grimms' fairy tales, e.g. Oton Župančič: *Cinderella* (1900). Three texts deserve particular attention. The fairy tales by youth author Svetlana Makarovič contain a number of intertextual allusions to Grimms' fairy tales, e.g. *The Terrible Wolf* (*Little Red Riding Hood*), *The Little Fire Imp* (*The Coal, the Horse Bean and the Straw*) etc. Worth noting is the fairy tale *Rdeče jabolko* (*The Red Apple*, 2008), co-authored by Kaja Kosmač who also illustrated it. The short modern fairy tale involves intertextual links to Perrault's and Grimms' fairy tales. Other motifs can be found in the text, e.g. the motif of *Rapunzel* (a tower), *Bluebeard* (prohibition), *Snow White* (a comb and a mirror), *Iron Henry* (iron shoes); there are some distinctive biblical allusions (the Jordan River, bread, the Rastiello door and a snake) and some motifs from the folk literature (the invisible hat, the tenth daughter, the fake grandmother, Goldilocks etc.). The monolithic nature of the verbal and visual message form an artistic surplus which is based on intertextuality but forms a comprehensive whole.

Another example is a media adaptation of the short modern fairy tale by Lila Prap, entitled *1001 Fairy Tales*, which was published in printed form in 2005 and for iPad in 2012.

The narrative is intertextual and refers to already known elements from the model of folk tales, for example:

- C. Perrault: *The Beauty and the Beast* (a girl and a creature instead of a beauty and a beast);
- J. and W. Grimm, e.g. *Little Red Riding Hood* (a girl, a wolf, a grandmother), *The Frog King* (a frog), *Hansel and Gretel* (a house made of sweets, a witch, a boy in a cage, a fireplace instead of a stove), *Snow White* (Snow White, a witch, an apple, a glass coffin), *Rapunzel* (a girl in a tower), *Sleeping Beauty* (a sleeping beauty) form a basic narrative interwoven with elements of other fairy tales;

- Russian fairy tales: *Goldilocks and the Three Bears* (three bears, a cup and a bed), English: *The Three Little Pigs* (a house of straw, a shack, a stone), *Three Brothers* (the youngest brother);
- Slovenian folk tales *The Water Sprite* (toys), *Golden Fish* (a fish that makes wishes come true);
- *a creature* (alluding to Stephen King's *It*) from a bottle (alluding to *Aladdin and the Magic Lamp* or *The Fisherman and the Jinni* from the collection of Arab *One Thousand and One Nights*). The final scene includes an image of a wolf with fangs, claws and a red arrow which is an allusion to the Devil and Dante's *Inferno*, through a symbol of a fireplace and black hole as a visual image of Hell or a medieval stake and, explicitly, a black hole by Stephen Hawking (*A Brief History of Time: From the Big Bang to Black Holes*, 1988).

The adaptation of the authored picture book for iPad (2012) is also interesting as a novelty in the Slovenian and also European contexts. The text is divided into 29 basic units, enabling the young reader to proceed interactively backwards or forwards through the narrative. In youth literature, this method was already used by the French writer Raymond Queneau in his short modern fairy tale entitled *Un conte à votre façon* (*Tale of Your Choice*, 1981; in Slovenian: *Zgodba po vaši izbiri*, illustrated by Milan Bizovičar, 1983). He was more popular for his *Exercices de style* (*Exercises in Style*, 1947; in Slovenian: *Vaje v slogu*, 1981) etc. These creative methods were developed by the Italian writer Gianni Rodari (*La Gramatica della Fantasia* [*The Grammar of Fantasy*], 1973; in Slovenian: *Srečanje z domišljijo*, 1977) and in literature (*Favole al telefono* [*Fairy Tales Over the Phone*], 1962; in Slovenian: *Pravljice po telefonu*, 1974) based on the structuralist theory of fairy tales of the Russian scientist Vladimir Propp entitled *Morphology of the Folk Tale* (1928; in Slovenian: *Morfologija pravljice*, 2005).

Discussion

The collection of Grimms' fairy tales depicts not only the 'sunny' but also the 'shady' side of life, which makes the tales not only 'magic', 'fair' and 'wonderful' but also 'problematic', 'admonitory' and 'gloomy'. They are invaluable because they describe

the light and the dark – both sides of life. They use symbolic language. Fairy tales teach us to distinguish good from bad and take sides with the good, righteous and honest.

Grimms' fairy tales set a standard for all subsequent authors and collections of fairy tales, thereby tremendously influencing the readings of fairytales, their imitation, translation and media adaptation.

It is an interesting fact that the titles of Grimms' fairy tales in Slovenian differed⁴⁵ according to the different translators and contexts.

From today's perspective, in the second half of the 19th and first half of the 20th centuries a selection of fairy tales was generally translated (e.g. *The Three Brothers*), whereas in the second half of the 20th century others became more popular – probably due to Walt Disney's screenings, publications of picture books, development of illustrations, trivialisation and pulp fiction. In the period 1968–1989 the publishing house "Naša djeca" from Zagreb, Croatia, published Grimms' fairytales entitled *Twenty-four Gems from World Literature for Children*. Janko Moder translated and adapted the text, whereby the colour illustrations in 1980 were done by Danica Rusjan (e.g. *Little Brother and Little Sister, Hansel and Gretel, Little Red Riding Hood, Snow White, Sleeping Beauty* etc.).

Conclusions

"Grimms' fairy tales" has become a folk name for a collection of tales from *Children's and Household Fairy Tales* which set a standard for all subsequent authors and collections of fairy tales, thereby tremendously influencing the reading of fairy tales, their imitation, translation and media adaptation as a measure of excellence. Therefore in 2005 UNESCO added Grimms' fairy tales to the list of world cultural heritage, next to the Gutenberg *Bible* and Beethoven's *Ode to Joy*.

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